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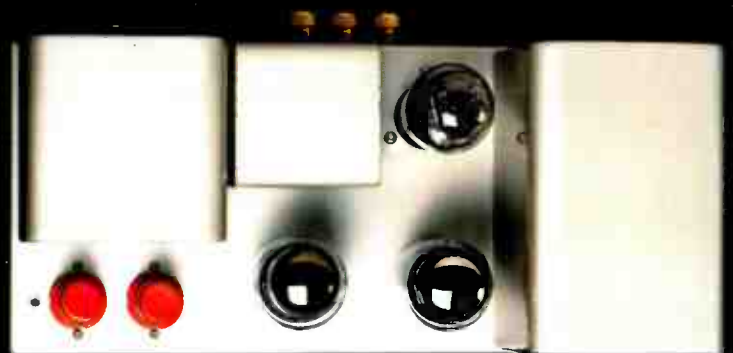
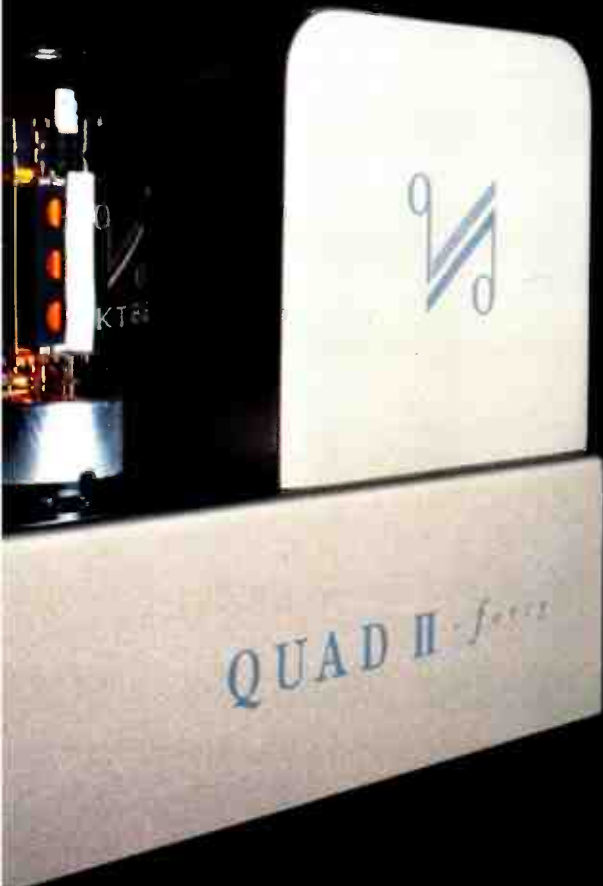
# QUAD *II-forty & QC-twenty four*



For many audiophiles, the age of the transistor left a big hole in the emotion and pleasure provided by good valve amplification. The hi-fi world became orientated around numbers and statistics and a new product was bought largely on numerical specifications.

Based on the styling of and reflecting Peter Walker's circuit topology from the original, but brought up to date by the remarkable skills of our mechanical and audio engineers, this new system provides not only significantly more power, but also brings a richness and weight to any recording without the colouration many expect from such amplifiers.

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[www.quad-hifi.co.uk](http://www.quad-hifi.co.uk)

**M**

Recent experiences with DVD-A have urged me to put fingers to keyboard. It's no surprise the major Japanese hardware manufacturers (like Matsushita and Pioneer) see DVD-A as the future primary music carrier to replace CD. Another voice of confidence comes from the music industry in the shape of none other than Warner Bros. Ltd. A flurry of titles are now available in the UK. However, they only use 24/96 multichannel information (as well as a two channel down-mix), as opposed to the sonically superior 24/192 two channel option available in Japan.

Music formats are sold as being 'as close to the live experience as possible', but you get something at home with multichannel DVD-A that you won't get in any concert hall I've been to - violins coming at you from the back right!

This may not concern the music buying public as a whole, but audiophiles or classical music fanatics may think differently. Those with listening experience and attuned ears would benefit from the superlative quality and natural ease that 24/192 audio information has over the theatrics of multichannel.

Truth is, multichannel is easier to sell to the artists and producers, as it's unlikely that they'll sign up to another (more expensive) stereo format, especially for remasters. Few people will buy yet another two channel recording of the same piece. Remember that most sensible rock and pop artists enter the business for fame and money, which comes from vast unit sales, not from low volume audiophile releases.

Then we have the old chestnut of getting all those components and loudspeakers into a 'real world' home. Every manufacturer's brochure I've seen, without fail, presumes their customers are prepared to live in a computer generated, minimalist, spacious apartment-style dwelling with laminated floors, no clutter or books and no 'speaker cable! Fine if we're all young, free, single and rich, but we aren't!

These people are fully aware that interior design and home improvement is the new religion. Do they think a multiplex sized telly and plethora of boxes look appealing, or even practical, in a 13x13' nineteenth century front room? Of course, the likes of Mission among others realise that smaller is possible and more discrete - but whether you can paint over them or not - cables are cables and some people really don't like them.

Personally I can't see the multichannel DVD-A format catching on as much as the industry, man and dog (no offence meant!), would have us believe. For a start, CD 'switchers' in hi-fi retailing will have to stock up on countless boxes of multichannel amps and 'speakers. Plus, I'm sure that at some stage the surround-sound novelty will wear thin with both artists and record companies alike, as sales fail to take off. And as for targeting existing DVD player users, it's well known that over half of all DVD players in the UK are plugged straight into a TV, so they're not really for audio purposes anyway.

No, the future of the DVD-A format lies in the two channel variety, which could become an awesome audiophile format, but only if prices permit and software and hardware become more prevalent. Then it will become a music carrier for the majority, rather than a minority. ■



Simon Pope

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**how we test the products**

- Hi-Fi World has its own advanced test laboratory and acoustically treated listening room.
- Hi-Fi World has a dedicated in-house team of experienced listeners. We review thoroughly by extensive auditioning, rather than by quick-fire group listening tests.
- Hi-Fi World's engineering team designs a wide range of products in-house. No other hi-fi magazine is so expert and dedicated.

- £ — **NICE PRICE** - Represents excellent value for money.
- — **EXCELLENT** - Superb sound, among the best available.
- — **VERY GOOD** - Well worth a listen.
- — **ADEQUATE** - Room for improvement.
- — **POOR** - Seriously flawed. Forget it!
- — **Half globes are added for those products that we feel are between categories**

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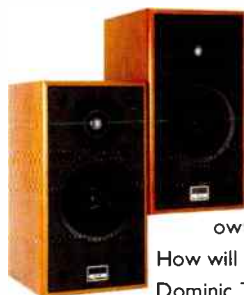
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\*\*\* Saturday 9th June LP versus CD \*\*\*  
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Don't forget !!!

# world news

## ▶ LINN AND HI-FI WORLD'S CD v LP DEMONSTRATION AT THE GROSVENOR HOUSE HOTEL

Calling all hi-fi fanatics. Don't forget to attend one of the audio events of the year. In collaboration with Linn Products, Hi-Fi World are giving you the opportunity to attend the ultimate comparison between LP and CD. On Saturday June 9th at the exclusive Grosvenor House Hotel on Park Lane in Central London, you'll be able to come along between 10am and 4pm to hear Linn's top of the range system with a Linn £12,000 Sondek CDI2 CD player up against what is arguably the world's reference turntable, a top specification Sondek LPI2 from the same company. We'll be playing the same music on both CD and LP. See if you can really tell the difference. Entrance to the event is totally free and you'll have the opportunity to meet and chat to staff from both Hi-Fi World and Linn. It promises to be an thrilling day, so come along and bring your friends!

**THE PLACE:**  
GROSVENOR HOUSE HOTEL,  
PARK LANE, LONDON

**THE TIME:** 10AM-4PM

**ENTRANCE:** FREE

**FOR DETAILS**  
CONTACT HI-FI WORLD -  
**DO NOT CONTACT THE**  
HOTEL OR LINN PRODUCTS

## ▶ RING RECYCLE!

An event for both classical music lovers and audiophiles is taking place in London on Sunday June 24th June. In August 1973 Wagner's complete Ring Cycle was performed at the London Colosseum conducted by Reginald Goodall. These performances were actually recorded and released in the 1970s to great critical acclaim and they are now available again on Chandos records. On June 24th the Colosseum will once again hear these performances of the complete Ring cycle in one day, in the Goodall Ring Experience, thanks to a specially built and installed sound system from ATC Loudspeaker Technology comprising of four SCM 300A speakers per channel.

The recordings will be presented in a special version introduced by David Ritch who worked on the original recordings. The Wagner marathon lasts from 10am to 7pm with a lunch break and tickets are priced at £8 available from the following box office number: 020 7632 8300. Partners of Wagner lovers forced to attend may well wish to take along their sleeping bags!

## ▶ PHILIPS LAUNCH MINI-EXANIUM

An intriguing press release from Philips has winged its way to us through e-mail. Philips intends to launch a mini-CD player this autumn. It's an Exanium product, meaning it will play mp3s as well as CDs.

The release is as interesting for what it doesn't say as what it does. Another Exanium player might not seem like much, but this one will not play ordinary CDs at all! It will only play the currently rare mini-CD which is just 8cm (nominally 3in) in diameter. The mini-CD plays for 20 minutes. The EXP401 will also play mp3 files recorded to CD, ranging from 32kbps-320kbps. That means from poor speech quality right up to top quality.

The usual rate for mp3 is 128kbps and at this rate the new Exanium will give 3 hours playing time from a mini-CD. At the max rate of 320kbps (kilobits per second), an mp3 file gives sound quality almost indistinguishable from CD yet the Exanium will still give 1 hour 20 minutes playing time. At this data rate music is compressed 4:1, slightly less than MiniDisc. A mini-CD is exactly the same width as MiniDisc too, so it looks as if Philips is pitching a rival to MD in this new player.

Philips describe the new player as "pocket sized" but we got only a sketch and no quoted dimensions. Since Philips Exanium website ([www.exanium.philips.com](http://www.exanium.philips.com)) fails to mention the EXP401, this looks like a hasty press release to let people know what Philips have as an alternative to Dataplay and memory cards, like SD Card.

The player has what Philips claim is a fast track navigation system with LCD display showing album and track number. It can be programmed to play up to 50 tracks and has shuffle play and intro scan. There is a Hold mode, a headphone output and an AC/DC adapter. The unit runs from a single AA battery, but duration wasn't

quoted. Weight is 220gms.

The EXP401 will read 8cm audio CDs, CD-Rs and CD-RWs. Philips say later this year they will announce "a whole range of portable audio products and home audio systems featuring MP3-CD playback".

What Philips doesn't say in this press release is where mini-CDs are to be found! They are rare in shops and recordable blank discs don't yet exist in the U.K. Obviously there's much more to come. Mini-CD could be about to get a big boost to make it a much more visible medium.

<[www.exanium.philips.com](http://www.exanium.philips.com)>



NO HINT OF HISS



On a Hi-Space™ recordable MiniDisc, you can cut, paste, divide, erase and record a million times. One thing alone will never change. The digital quality of the recording. Just pure sound, no hiss.

TOMORROW'S MEMORY TODAY



## ▶▶ DVD-A HITS THE BIG TIME



Andy Murray of Warner, Bob Stuart of Meridian and Paul Gambaccini at the London launch of Warner's DVD-A catalogue

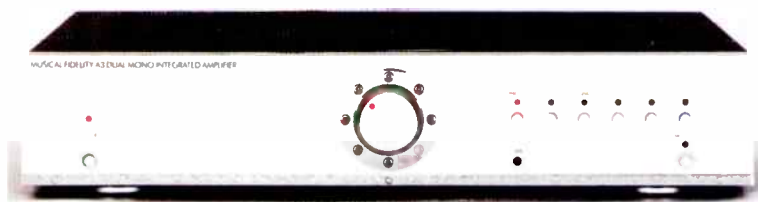
Warner Music's launch of DVD-A titles came last month with a gathering of the press from both the music and technology fields, as well as specialist audio publications. The high publicity affair was hosted by Classic FM DJ Paul Gambaccini at the Mayfair Club in London. Andy Murray of Warner Music UK described the music giant's commitment to the format and their belief in it as the primary

music carrier of the future. This was followed by a brief description of the technology and its possibilities by Bob Stuart of Meridian who commented on the number of forces needed to join together to ensure the success of the format.

Meridian then hosted a series of impressive listening demos using a top of the range system consisting of a five channel DSP8000

'speaker array and 861 processor, plus sub, along with the first ever airing of the system using the company's DVD-A player which is due out later in the year. Using a selection of Warner discs including excerpts from Dvorak's 'New World Symphony', Fleetwood Mac's 'Rumours, Joni Mitchell's 'Both Sides Now' and The Door's 'LA Woman', sound quality was impressive.

## ▶▶ WAIT FOR 'A' SECOND



More news from the fellows at Musical Fidelity. As if it isn't enough that the company are making new hi-fi products like they're going out of fashion, yet another amplifier joins the company ranks. The classic A3 integrated has had a make over and the latest incarnation apparently improves speed and attack, and has better tonal refinement with improved imaging. All the changes are purely internal and the original striking build quality and casework remain. It uses the Nu-Vista M3 power supply design

in a dual mono configuration but doesn't demand a higher price than its highly regarded predecessor. It's available from the start of June priced at £900.

Musical Fidelity Ltd.  
15-17 Olympic Trading Estate  
Fulton Road  
Wembley  
Middlesex  
HA9 0TF  
Tel: 020 8900 2866  
www.musical-fidelity.co.uk

## ▶▶ NEW BABY BOXES FROM CYRUS

The latest 'speaker of three new designs from Cyrus is their 'entry level' CLS50 baby bookshelf model. Hot on the heels of the NXT panel Icon and the standmount CLS70, the CLS50 was conceived "for customers who require high performance but are limited by space". The 50s are a two-way bass reflex design featuring a 130mm bass/mid driver and a 25mm silk dome tweeter. The port is borrowed from the larger CLS70s to ensure a deep and solid bass



response. Available in a range of real wood veneers, the CLS50s are priced at £425 along with tuned 'high speed' matching plate glass and solid wood stands priced at £200.

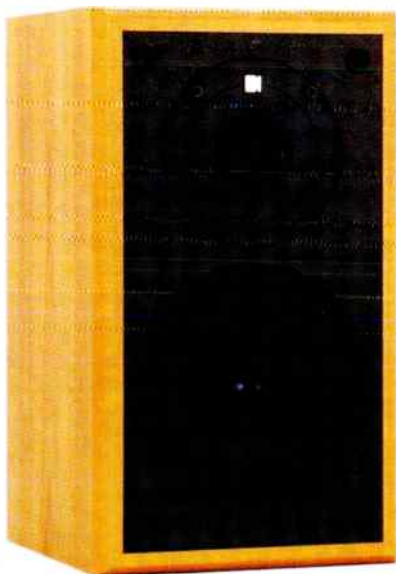
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## ► KEF'S 'ACE' IN THE HOLE

Always at the forefront of loudspeaker technology, KEF have announced what they describe as "an exciting and important technological breakthrough" in the form of their new Acoustic Compliance Enhancement, otherwise known as ACE. The new technology is an attempt to create a larger sound from smaller cabinets, the constant bane of every loudspeaker designer. The company say it achieves its goal by creating a "virtual cabinet" from using the unique surface action of activated carbon which is often used to 'mop up' certain types of molecules. A loose-weave bag of activated carbon granules is put into the cabinet during construction - it's as simple as that!

This is how KEF say it works: as the diaphragm compresses the air inside the cabinet, so the carbon absorbs more air molecules. Less resistance is experienced by the diaphragm, as it would if the cabinet was larger. As the diaphragm moves in the opposite direction, reducing air pressure within the cabinet, the activated carbon releases air molecules (desorption) so that again it appears to the drive unit as if it is operating within a larger enclosure. Although the 'increase' of cabinet size is basically a trick, KEF say the benefits are the same as an actual volume increase would be. It all begs one question: if it's that simple, why didn't anyone else think of it? The technology has a patent and the first product to use it will be released later in the year.



Could KEF's Cresta 1 become a virtual floorstander?

KEF Audio Ltd.  
Tovil  
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Kent ME15 6QP  
Tel: 01622 672261  
www.kef.com

## ► KICK OUT THE JAMS

A new floorstanding 'speaker has arrived on the market from Jamo. The E850 is a two-and-a-half-way design consisting of two 140mm woofers and a 30mm soft dome tweeter. Measuring a pretty big 862x175x341mm (HWD) the E850s are available in black, cherry or beech for £300.

Jamo UK Ltd.  
Oakfield Park  
Bilton Road  
Rugby  
Warwickshire CV22 7AL  
Tel: 01788 556777  
www.jamospeakers.com



### next issue

Here's selection of what we hope to bring you in the next issue

#### ARCAM CD92

This is the new replacement for the classic Alpha 9 CD player. Will it be equally as impressive? Find out very soon.

#### MYRYAD MI240 AMPLIFIER

This brand new 120W integrated amp uses advanced technology in its operation. Read our full review next month.

#### PROJECT RPM FOUR

This is the very stylish new turntable from the budget vinyl specialists. For a £300 package, will it be the new reference at the price?

# UNIVERSAL

Pioneer have just launched their first UK DVD-A 'universal' player. Simon Pope raids his software library to check out the DV-939A.



Pioneer have been at the forefront of DVD-Audio development since its inception, their R&D and product marketing department forever bombarding the media with information and format championing. Now we have a UK product on which to judge their commitment and hardware manufacturing ability.

The company have had what can be described as a truly "universal" player out in the Land of the Rising Sun for quite a while now, which has the ability to read not only the DVD-A, DVD-V and CD discs that this spinner can handle, but also SACDs (not the multichannel type, however). The 939A reviewed here cannot, alas, claim the same impressive data format compatibility as its prestigious Japanese cousin. Despite this the 939A is still very impressive and as 'universal' as one can expect at the present in the UK.

The Pioneer comes with a ghostly backlit loading drawer, dimmable, incidently for those who find it a little too spooky. Everything that ought to be onboard is duly there. Both Dolby Digital and DTS decoders are included, random and block video noise reduction, compatibility with CD-R/RW discs, a 10-bit/54MHz video digital-to-analogue convertor, as well as multiple audio DACs in the shape of the company's AD1852 24-bit/192kHz

employed for the main left and right channels and 24/96 AD1854s utilised by the surround channels.

Build quality is very good, although not Sherman tank-like - the unit weighing around 12kg. Inside the chassis, though, there's some definite attention to detail such as comprehensive damping. The power supply is sophisticated and the audio circuits are all separately screened.

Connections are fairly extensive, consisting of two S-Video outputs, two Scart outputs and a component video with progressive scan capability. The usual analogue and digital audio outputs are located on the rear, too. The finish is satin gold, which matches the company's multichannel amplifiers, and the DVD recognition LEDs are the now ubiquitous piercing blue.

### MINOR OPERATION

Unlike some of the other DVD-A players I've encountered, the Pioneer is user friendly and informative when it comes to operation and set up. The on-screen menus are clear and easy to use and the plethora of features found on the machine are easily used. The remote is by far one of the most comprehensive of the range of DVD-A players available and features a handy jog wheel and a bright backlight function for those who want the full cinematic experience of a darkened theatre.

### PIONEERING SOUND

Since our last meeting with a DVD-A player, a little gift from the good fellows at Technics meant that I could now try out the Pioneer with a two channel 24bit/192 kHz resolution DVD-A disc from Japan - veritable gold dust in the UK at present. This is where DVD-A can really come into its own, with the ability to produce sound quality exceeding anything that we have hitherto experienced from a digital medium. The 939A didn't disappoint with this jazz disc from the Japanese audiophile Ewe label. The singer's voice had a striking naturalness to it (apart from a remarkably unnatural vibrato, that is) in the opening track 'A New York State Of Mind'. The accompanying piano was also free from the mechanical edge often found in digital audio and remained naturally balanced and full sounding throughout, never too plummy or harsh.

Vocals had a spookily real presence smack in the middle of my Quad 988s and as well as natural timbre (smooth but not overtly "rolled-off"), sibilance was kept to a minimum but was also convincingly real.

This is a great recording and shows, along with the Pioneer player, just what can be had from DVD-A as a purist two-channel audiophile medium. Further down the track

# SOLDIER

listing a drum kit is added to the mix and this gave an insight into the speed and attack of the Pioneer player. The drums were intricately detailed, with a sweet cymbal tone, and they were also as quick as Schumacher off the grid. Other accompanying instruments, such as electric organ, were warm and again natural.

Whilst, like most audiophile recordings, this wouldn't be my personal choice for musical edification, such a recording in conjunction with the Pioneer machine can demonstrate what high resolution audio formats offer. They have a natural and effortless sound, together with jaw-dropping detail - equal to SACD at it's very best.

## RHYTHM AND BLUES

The next discs in the Pioneer's drawer were a selection of the latest DVD-A releases from the Warner stable. First was the Barenboim recording of Beethoven's Symphony No.9 from the Teldec cycle. These recordings suffer a little from very odd mixing, in which the first violins come from back right as well as having correct front-left 'echoes' - a disconcerting effect to say the least and unlike any venue I've ever sat in, except the back pew of St. Paul's Cathedral.

Apart from this, and a little stretching of tempi here and there, the playing and singing is very good and the recording clean and detailed. Through the Pioneer in 24/96 multichannel the woodwind floated ethereally and the music certainly encompassed me in a very involving way. Although it wasn't the smoothest sound I'd heard from DVD-A discs, with a slight edge to the upper registers, it was very exciting and rhythmic.

The same rhythmic grip was found in The Door's 'LA Woman' (one of the best sounding multichannel discs available as yet). The gentle Blues sway of 'The Cars Hiss By My Window' has steady control and a toe tapping infectiousness. Morrison's vocals were suitably gruff and warm in turns and the accompanying mix clean and detailed.

It was now time to move on to more formats in the shape of DVD-video discs and good old CD. A favourite DVD disc of mine is one in stereo PCM of two New Order gigs, one from 1981 and the other from 1998's Reading festival. The picture quality was excellent and the sound equally impressive; good thumping bass lines on the dance tracks and a sense of a real live experience.

A pleasant surprise came with the 939's CD playback quality. It has the speed and control of a good £600 CD player. A selection of both classical, in the shape of Mahler's seventh symphony (DG) and Beethoven's middle quartets (Philips Classics) and rock/dance (Screaming Trees and Underworld) showed that the player has control and speed. The 939 managed to keep the demanding Mahler piece together with a firm grip over the orchestral forces. Each layer of the orchestration was easily discernable and precise; climaxes were powerful and controlled. The DV-939A emphasised the colours in the instrumentation, with woodwind light and floaty and bass sharp and rounded.

The Beethoven quartets lacked the smoothness that can be found in other players but the lines were well balanced and the playing detailed. With rock and dance CDs, the



Pioneer had rhythmic clout and attack. Drums in the screaming Trees 'Dust' album charged like a wounded buffalo and the bass guitar had sharp and exact reproduction - this player certainly has groove. Again, bass and rhythm played the lead role in Underworld's thumping 'Push, Upstairs'. The rumbling bass line powered through the Quads and the higher frequency electronic percussion added to the rhythmic drive with its sharp and focussed detail.

The Pioneer is a great all rounder, playing DVD-A discs (especially two channel 24/192) with detail and insight and ordinary CDs with a controlled and fast sound that rivals the best £500-£700 players around. The DV-939 doesn't have the smoothest or most sophisticated sound in the traditional easy going high end mould but it's very detailed and fast. An enjoyable player with any format. ■ ▲

Pioneer DV-939A £1,200

Pioneer GB Ltd.  
Pioneer House  
Hollybush Hill  
Stoke Poges, Slough  
Berks  
SL2 4PQ  
Tel: 01753 789789

## World Verdict



A great 'universal' player that excels with CD as well as DVD video and audio formats. Pricy but extremely versatile, plus format and user friendly.

Measured Performance  
see page 111





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# Boston Glee Party

The new VR range from Boston Acoustics sees the company launch a new entry level range. Simon Pope checks out the baby VR-M50.



The new VR range of 'speakers' feature Boston's usual fine build quality and detailed finish. Although measuring a comparatively minute 251 x 181 x 230mm (h,w,d) they weigh 5.5kg a piece, which is fairly substantial for a 'speaker' of this size. It is mainly due to their superb cabinet quality. A good rap on the side of an enclosure results in a dead and knuckle swelling 'thok' which usually signifies a neutral sound free from cabinet coloration. Heavy internal bracing is used.

Apart from the slightly intrusive plastic moulding of the grill and AMD tweeter (more of which later) the VR-M50s are undeniably attractive customers. A classy polished cherry veneer is matched by an equally polished grey gloss top panel which blends well to create a pseudo-Art Deco look that fits well into any environment.

Boston Acoustics pride themselves on the care and attention to detail (both sonically and cosmetically) that a £700 bookshelf 'speaker' demands. All aspects of the development and manufacturing process are 'in house', including drive unit design. The 135mm co-polymer bass/mid unit uses a die-cast aluminium basket to keep the moving parts in alignment. This part also conducts heat away from the voice coil, which Boston claim increases power and maximizes output.

High frequencies are dealt with via Boston's 25mm aluminium tweeter which features the company's Amplitude Modification Device (AMD). This is an acoustic tuning assembly positioned in front of the metal dome. It comprises five ducts of slightly varying lengths which are 'tuned' to result in a smooth, flat

response. The tuning of these ducts, say the company, is so influential that the AMD is an important and innovative part of the loudspeaker that significantly improves sound quality. Tuning the AMD is a critical process that demands watchmaker standards.

To the rear of the Bostons there is a quality gold-plated set of bi-wirable terminals and a port of reasonable size, flared at both ends to reduce turbulence.

The first noticeable trait of these 'speakers' is good integration between drive units. There is a seamlessness to their sound that makes it both fluid and natural, never trying too hard to impress. It's also a bigger sound than you'd imagine from the cabinet size, with an out-of-the-box quality often found with standmount designs at this price.

Playing contemporary pop and rock recordings such as Supergrass's self titled album and Everything But The Girl's *Walking Wounded*, the 50s showed a good strong bass response that was fast and taut, and deep enough for any smaller sized listening room (placed about two/three feet from a rear wall).

A good grip on rhythms was present and the sound reached a high overall quality, with very little coloration.

A slight concern came with high frequencies. Whilst well extended and integrated with the bass/mid unit, the treble isn't to my ears the smoothest or sweetest around, sometimes cymbals could be a little too forward and splashy and guitars and higher vocals a tad grating. This quality is inherent in most metal dome units I've come across however, and remains popular with some manufac-

turers and buyers who like a bright sound. Although I don't find it the easiest listen, it certainly isn't dull.

With warmer recordings such as Miles Davis's *Kind Of Blue* or Beethoven's middle string quartets played by the Quartet Italiano on a Philips mid seventies analogue recording the 50s gave a full and smooth performance, trumpets and violins not suffering from the over brightness found with rock and pop music.

Due to the small size of the 50s a lack of fullness and scope is inevitable but what they lack in size they make up for in midrange detail which is very good indeed, with imaging to match.

These baby bookshelves aren't cheap but they're very well put together. They aren't perhaps for my taste the best around at the price but they are undeniably good quality if you like a forward and exciting sound. The treble can be a little unbalanced with modern bright recordings but bass is tight and fast and the midrange full in presence and very clear.

Competition is strong in the shape of similarly priced and sized 'speakers' from Dali (slightly better balanced) and Opera (smoother but less exciting), for example. All the same the Bostons should definitely be on the listening list. ■▲

**Boston Acoustics VR-M50 £699**

**Boston UK**  
**Unit 9, Centre Park Holdings**  
**Tockworth**  
**York**  
**YO26 7QF**  
**Tel: 01423 359069**

## World Verdict



Pricy but well built, the 50s are well engineered and immaculately finished. Good, fast bass but treble can be overwhelming on some recordings. Worth an audition

Measured Performance  
 see page 111

# LAST MAN STANDING?

David Price spends some time with Sony's new MDS-JA333ES MiniDisc player.



MiniDisc, as everyone will tell you, is on the way out. Sales are plummeting, and the spurt the format enjoyed between 1998 and 1999 now looks like ancient history. It was precisely at this stage that record players made great strides in sound quality (Lingo LP12, Michell Orbe). CD is also finally sounding great (albeit at a price - thanks to the likes of Linn's CD12 and Marantz's SA-1), just when it, too, looks ripe for the chop...

This must be catching, because in MD's dying days, Sony's new MDS-JA333ES shows the fabulous sound that the little format is capable of. It all started last year, with the launch of its bigger MDS-JA555ES. For around £600 (discounted), you could buy an awesomely well built piece of kit that quite literally sounded like no other MD recorder around. Better still, discs you recorded on it sounded better on existing MD machines too - you could hear the

difference through humble £100 portables. The good news is that the '333 offers most of the charms of the '555 for a couple of hundred quid less.

This new machine isn't as well built as the range topping model, but still makes the perfectly adequately screwed together £250 MDS-QB940 look like it's made of paper. Measuring 430x124x376 mm and weighing in at 10.4kg, it's pretty large and imposing. As with all Sony's ES players, this one sports a chunky aluminium front panel, plus a vibration reducing slanted printed circuit board, the latest ATRAC DSP TYPE-R data reduction system and 24bit analogue-to-digital and digital-to-analogue converters.

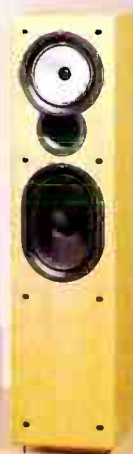
It also has MDLP (which gives up to 320 minutes on one MD, with commensurate loss of sound quality), the usual mind-boggling edit functions (name, input, combine, divide, move, erase), a digital recording level

control and 'Jog Dial' track selection. There's also Sony's 'Variable Coefficient Digital Filter' (best left in the 'normal' position, in my opinion) and - importantly - an R-CORE transformer for clean power.

This player sounds superb. Using bog standard TDK discs, it makes very clean and detailed recordings that really get you to the heart of the music. Another boon is that if you pull out the MiniDisc and press 'REC', the MDS-JA333ES acts as a DAC for whatever digital source you've got connected (via one of two optical or one coaxial) digital input. Used in this way, it doesn't go through the ATRAC processing loop, so you can use it as a serious standalone hi-fi DAC - and it sounds great to boot.

Most interesting for me was how bad it made its budget 940QS little brother sound. It's nearly twice the price, but far more than twice as good. Kicking off with Jamiroquai's 'Space Cowboy', the difference was

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The less that speaker tone varies, the crisper the soundscape becomes. No wonder the award winning Q Series sounds so real: with identical Uni-Q drivers for each speaker, the system's tonal match is perfect. And by mounting an advanced tweeter at the acoustic centre of each midrange cone, KEF's Uni-Q technology creates what all speaker manufacturers aspire to: a sonic point source. Compared to the row of drivers you get in conventional centre speakers, this makes on-screen voices sound incredibly natural.

That's why nothing else at the price even comes close to delivering the full richness of today's digital soundtracks for everyone in the room. Loud and clear.



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audible from the opening bars of the electric piano. The instrument had a vibrant, shimmering and 'alive' quality through the '333, whereas the 940 made it sound bluff and flat, as if to say, 'that's the electric piano - what more do you want?' As bass and vocals kicked in, there was far more atmosphere to the midband - you got a sense of the studio and the instruments' place within it. Bass was dramatically better - richer and fatter - but still not quite up to the heroic standards of the '555. Cymbals were brilliant. On the 940 they sounded leaden, with no discernible texture or feel. By contrast the '333 made them sparkle. Hi-hats sounded amazingly natural, with no breathing or compression artefacts. Although the '555 is better still, it's prone to brightness or 'over-sharpness' which the '333 seems to side-step. Janet Kay's voice on 'Silly Games' was very sweet with no harshness (which for some reason the '555 is prone to - in the upper midband at least). Detail levels were extremely impressive - the acoustic was very convincingly recreated, with just a small sensation of it fading off prematurely at the back of the soundstage. Bass also proved very impressive - very natural

and organic sounding compared to the 940's rather artificial, synthetic nature.

Finally, the MDS-JA333ES has superior dynamics to budget MDs. It makes music leap out at you, giving a far more enjoyable rendition of whatever you choose to play.

Thumbs firmly aloft then for Sony's latest MiniDisc spinner. As the format reaches its tenth birthday and the autumn of its lifetime, it has been developed so well that you can now get near-CD sound quality with all that MD convenience thrown in as well. If you're looking for that final MD recorder, the MDS-JA333ES offers the best sound per pound around. ■ ▲



Sony MDS-JA333ES £480

Sony UK Ltd.  
The Heights  
Brooklands  
Weybridge  
Surrey  
KT13 0XW  
Tel: 01932 816000



**MEASURED PERFORMANCE**

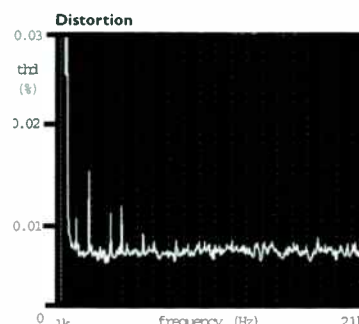
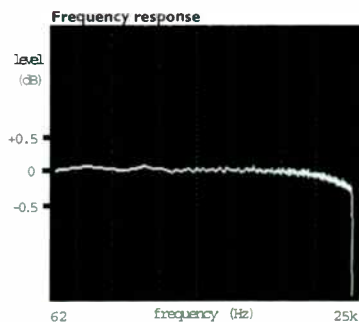
Our frequency response analysis shows the Sony has a small top end roll-off in energy, just enough to avoid a bright sound. This is the analogue in/out recording performance of the recorder.

Distortion was low at high signal levels, being comparable to ordinary CD. A little lower down, at -60dB it rose to a high-ish 0.6%, which might intrude a little coarseness. However, MiniDisc is always linear lower down as noise serves to dither the digital signal. Distortion was a relatively low 21% or so at -90dB as a result.

The noise floor at full recording gain measured -92dB, due to record amplifier input noise. This level is inaudible. The sensitivity of the recorder is fairly low though, low gain contributing to low noise. Output measured a normal 2.3V, +1.5dB up

on Philips standard of 2V. As expected the MDS-JA333ES measured well enough in all areas. MiniDisc delivers a good 16-bit recording performance. **NK**

Frequency response	4Hz - 21kHz	
	left	right
Distortion		
-6dB	0.013	0.014
-30dB	0.02	0.02
-60dB	0.64	0.6
-90	21	23
Separation	left	right
1kHz	-96	-97
20kHz	-88	-89
Noise (IEC A)		-92dB
Sensitivity		500mV
Output		2.3V



**World Verdict**  
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Having perfected the acoustics, we turned to aesthetics. Hence the choice of five stunning contemporary finishes - exquisitely book-matched veneers, now including Cherry and the highly figured pale Albina Burr, with corners carefully radiused to eliminate residual edge diffractions. In all, literally hundreds of painstaking improvements were made.

So many small improvements can make a big difference to sound quality - and these do. You'll find the Reference Series~Two vastly more accomplished than its illustrious predecessors. Sweeter. Purer. Even more lavishly detailed.

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



REFERENCE SERIES



# future bits

Manufacturers around the world will be launching new mini audio discs and memories over the next two years. We take a look at the most important.

All pictures are approx. full size

Philips hasty release of details of a new Expanium player due to be launched later this year was likely made to dampen interest in a small army of rivals all after the same market – and your pocket. Whilst SACD and DVD-A slug it out at the expensive super-fi end of the audio market, an even bigger battle is shaping up down in the more affordable portable market. Manufacturers are falling over themselves to provide CD sound quality in a miniature and affordable package that they hope will sweep the world as the cassette once did.

Expanium was an unexpected success for Philips, even though hi-fi journalists were for the most part sniffy about it. A CD portable that could not only read normal music discs but also mp3 files, Expanium players were big and none too attractive, seeming to defeat the benefit of mp3 portability. People bought Expanium all the same, prompting Philips to produce mini-Expanium, a truly portable version based on the 8cm CD single, as it was once known.

And since CD recorders record from inside outward they can record mini-CDs. In fact, CD was designed to read from the centre of the disc outward to make smaller sizes possible.

Taking advantage of this, America has forged ahead with the mini-CD. Internet sites like [www.americal.com](http://www.americal.com) list mini CD-Rs and CD-RWs, as well as CD business cards! Prices are low, around 70p for a mini CD-R and £1.50 for a mini CD-RW. Perhaps it was America that bought Expanium, since the whole mp3 phenomenon seems to have been driven by U.S. sites like [mp3.com](http://mp3.com) and Napster, set up by American entrepreneurs Michael Robertson and Shaun Fanning respectively. A mini-CD stores 180MB of data, which provides 20 mins of uncompressed music or 1hr 20 mins of top quality mp3 (320kbps).

Backfooted by this, European Philips have reacted slowly. Their new mini-Expanium is the first acknowledgement that mini-CD could be the future – and it isn't due until the end of 2001.



## Mini-CD

Sony's own MiniDisc failed to do – become a universally adopted portable music medium, with recording ability.

But not if other powerful players have their way. According to U.S. company Dataplay ([www.dataplay.com](http://www.dataplay.com)) the CD and DVD are old technology. Their optical disc has a faster data rate than CD and is a fraction of its size. It comes in a protective case, like

MiniDisc, which measures just 40mm across. This tiny disc will store 250MB on one side or 500MB on two. Aimed at the music and computer markets alike, it will be available in blank and prerecorded form in 2002, Dataplay told us.

Prices of £3.50 and £7 are quoted for the 250/500MB blank discs whilst prerecorded price will be set by the music companies – expect MiniDisc prices of £16 or so. Dataplay claim their disc is the ultimate storage solution.



## Microdrive

The 8cm mini-CD has been around for a long time, but has never caught on. Most CD players and computer drives have a depression in the loading tray that accepts this smaller size so there's no shortage of com-



## Dataplay

Sony is in an even more curious position. Co-developers of the CD, they use recordable mini-CD to store images in a Mavica camera, but show no signs of otherwise commercialising it. Mini-CD may well manage what



## SD Card



MiniDisc

Big Blue would likely argue this. IBM long ago pointed out that disc storage was not only cheaper than solid-state but development would keep it that way. Their tiny Microdrive computer disc drive has been taken from 340MB up to 1GB and now Iomega (www.iomega.com) are offering it as a portable storage solution to possibly rival Dataplay's. With similar dimensions and twice the capacity they may be onto something.

Dataplay claim the music business is prepared to release albums on their disc, putting it in direct confrontation with CD and MiniDisc. The Microdrive is unlikely to be used this way, since it is expensive and has no copyright protection scheme. Iomega are currently asking £180 for a 340MB Microdrive, which is no bargain. They have a cheaper form of storage in the PocketZip (aka Klik), which now stores 100MB. At £7 or so apiece, however, the tiny PocketZip disc – available late 2001 – isn't cheap either. Neither IBM nor Iomega are really pitching for the music market, but both Microdrive and PocketZip will be seen on new generation mp3 players.

Computer memory is the biggest threat to these 'boxes of gears and wheels', but cost is holding it back. All the same, the world's electronics companies are all manoeuvring to

offer an audio medium that is small, robust and represents the ultimate solution.

SD Card was set to offer a massive 1GB storage capacity by 2003. Panasonic told us back in 1999 – enough to rival any disc system. Now the SD Card organisation, which has 280 member companies, quotes "32 MB and 64 MB in 2000, with the promise of up to 128 MB and 256MB in the not-too-distant future".

Sandisk say, "Initial storage capacities offered will be 8, 16, 32 and 64 Mbytes. Improvements in flash memory densities coupled with reductions in die size area will enable capacities of 128 Mbytes and 256 Mbytes within the year 2001."

Memory card systems are on their way, but both price and inter-compatibility are issues that may well dampen enthusiasm.

Sandisk developed the MultiMediaCard (MMC) back in 1997, in conjunction with Siemens. SD Card is based upon it, but offers higher capacity and Secure Digital Music Initiative (SDMI) anti-copying protection. SD Card is slightly thicker than MMC so an SD card player will accept a MMC, but not the other way around. Any computer equipment that uses MMC will interface with an audio SD Card player. SD Card prices are not yet quoted, but the similar



PocketZip



Memory stick

Sandisk MMC costs \$99 (£69) for 64MB. In the UK expect \$99=£99.

Sony have their own memory card system that is incompatible with MMC or SD Card. The Memory Stick is available in capacities up to 64 MB and Sony plans to offer up to 256 MB capacity Memory Stick media in 2001, like SD Card. At £30 for 8MB and £100 for 64MB Memory Stick is expensive, if no different to MMC and SD Card. The company is developing a Memory Stick with up to 1 GB capacity, they say. Memory Stick is SDMI compliant, like SD Card, so the two are head-to-head, battling for the future of music storage.

Philips announced mini-CD early because they had a lot on their mind. The world is awash with rival storage technologies. In the short term mini-CD looks very strong, because there's a massive base of installed players and, now, burners that can handle it. And it is cheap. What the world lacks is small, convenient portables, car players and compact home players. It also lacks pre-recordeds.

But as Dataplay point out, CD is now an old technology. We could be using storage devices one-half or even one-quarter the size of a mini-CD. Whether we will is anyone's guess – and down to what Sony, Philips, Panasonic and Dataplay will offering over the coming few years. ■ ▲

	Capacity	Blank disc cost	Cost/MB (approx.)
Mini-CD	180MB	£1	0.6p
MiniDisc	160MB	£1.25	0.8p
Dataplay	250/500MB	£3.50/£7	1.4p
PocketZip	100MB	£7	7p
Microdrive	340/1GB	£180 (340)	53p
SD Card	64MB	£110	172p
Memory Stick	64MB	£110	172p

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Jimmy Hughes writing in Hi-Fi Choice, issue 210, January 2001

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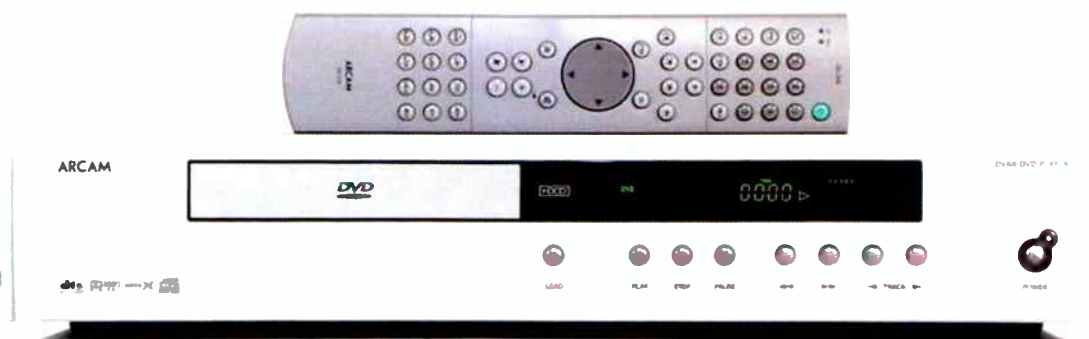


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# STAGE STRUCK



The DV88 DVD player in the new DiVA range is Arcam's first foray into the AV player market. Will the company's rich hi-fi history carry over, asks Simon Pope?

► Arcam's new DV88 incorporates many innovative features not found in other DVD player on the market. It uses dual power supplies with a switch mode for the digital electronics and a linear supply for the more delicate analogue circuitry. The power transformer is a toroidal type for a low magnetic field. These are details that help forge a quality audio playback that other, some more price sensitive, players fail to include.

And there's more. At the heart of the DV88 lie two WM8716 24bit/192 kHz digital-to-analogue convertors from Scottish company Wolfson, each of which has a mono differential output and its own separate power supply. These 24/192 DACs leave the door wide open for potential upgrade for the DV88 into a DVD-Audio player, part of the company's strategy that continuing the commendable previous upgrade paths of the Alpha series.

Many players on the market derive the audio clock from the video oscillator at 27MHz which often results in very high jitter. The DV88 employs two asynchronous audio and video clocks which are derived from a separate oscillator to reduce jitter.

All the major video connector standards are catered for, including S-

video and composite and digital and analogue stereo outputs. In true high-end DVD mode, the DV88 has no onboard decoding, so an external processor is needed for surround sound but the player will host a variety of discs such as DVD-Video, CD Video, CD and CDR/RW with PCM, HDCD and MP-3 encoding.

As far as DVD players as music carriers go, they don't get much better than the DV88. It has a way of playing CDs that is rare - you tend to forget it's also a video player.

Playing the HDCD discs of Stravinsky's Rite Of Spring on Reference Recordings the DV88 showed a good command of the scale of the piece, taking everything in its stride with the feeling of plenty of headroom, even in the gigantic climaxes. Detail was very good, with brass and woodwind well accounted for.

Bass was neat and tight and the treble, whilst not the smoothest around was nevertheless sweet and open. With Pearl Jam's guitar driven rock the DV88 showed a firm grip on rhythm, with the bass guitar and drum kit pulling together to form a deep and tight groove that powered everything along. Vocals were well catered for, too, with Eddy Vedder's rock n' roll wailing full and clear.

DVD discs showed that when it came to visuals as well as sound, the DV88 delivers with equal aplomb. Music discs of both New Order concerts and a live performance of Bruckner's 8th symphony were very clear and well focussed, resulting in an involving musical experience when married to the sound quality.

The DV88 is not the smoothest sounding music player and it's expensive for a DVD (especially without internal decoding) but few rivals have its way with audio information and it's a 'proper' Arcam design, which with DVD players doesn't come cheap.

It's a fine video player and as a CD player it comes close in quality to, say, a Roksan Caspian and equalling a Creek CD43 MkII - no mean feat, as it's roughly the same price as the DV88 but just lacks a bit of the fluidity found in equivalent priced dedicated CD players. Definitely one to consider. ■ ▲

Arcam DV88 £899.90

A&R Cambridge Ltd.  
Pembroke Avenue  
Denny Industrial Estate  
Waterbeach  
Cambridge CB5 9PB  
Tel: 01223 203200  
www.arcam.co.uk

## World Verdict



Pricey but well engineered. The DV88 is one of the few DVD players which doubles up as a very fine hi-fi product.

Measured Performance  
see page 111

# Ortofon



# Pro-Ject

## The year is 2001, the age of .com, poor service and fast turnover.

At Henley Designs we feel that things should be done differently. Customers should be treated with respect by staff who not only care, but who possess a knowledge and interest in the products they sell.

Our aim is to have a nationwide team of elite dealers who are able to offer advice, demonstrate and set up Pro-ject and Ortofon equipment. As a customer you should feel valued and comfortable during your purchase. As an owner, the value should continue through your pleasure in the music and its reproduction.

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Cambridge	The Audiofile	01223 368305	Malcolm
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Lincoln	Sevenoaks S&V	01522 527397	David
Manchester	Sevenoaks S&V	0161 8317969	Sam
New Malden, Surrey	Unilet	0208 9429567	Vernon
Newbury*	B&B Hi-Fi	01635 32474	John
Nottingham	Notts Hi-Fi Centre	0115 9248320	Andy
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# NEW EPOS EPOCH

Domic Todd encounters the first release from the new improved Epos Acoustics, the M12.



**Y**ou'd be forgiven for thinking you've seen these 'speakers before. Since 1999, Epos has been under the ownership of Creek, who decided the existing product range was pretty good.

They weren't alone. In October 1996 we declared the ES12s to be "on a par with the best at the price". Hence the M12 is a reworked version of the very same 'speaker. The rear panel was plastic, tensioned to the front via bolts, which caused problems in the longer term as the bolts lost tension. To alleviate this, the rear panel is now 25mm MDF, glued into place.

Internally, DNM solid core cable has been fitted and shields placed around the driver magnets to allow for A/V use.

The drive units remain broadly as before, with minor alterations to the tweeter and the crossover is as simple as ever in that the bass unit is driven directly. As with many other 'speaker manufacturers, the bass unit components are now sourced in the Far East to keep cost down.

Speaking of which, a price of £430 appears very reasonable against the ES12's original £500.

I paired up the M12's with a NAD C370 amp and my usual sources. With the first disc, 'Sometime' by The Cosmic Rough Riders I was pretty disappointed. The balance was bright and too analytical for my tastes. The M12's bass was tight and cohesive, yet lacking in ultimate weight. Both detailing and timing were hard to fault, but whilst sitting through the track I couldn't stop my

mind from filling with the adjectives, sharp, clean, incisive yet ultimately rather sterile.

I put the disappointment down to a poor quality recording, or mismatch with this type of musical genre.

The contrast with The Corrs' 'Somebody For Someone' proved this. Here was a true taste of high-end hi-fi. A holographic sound stage that simultaneously drew the bass back beyond the rear wall whilst projecting the vocals with startling alacrity; it was deeply impressive. This time, considering the volume of cabinet, the ultimate bass weight proved good too.

Furthermore, the quality of vocal and instrument timbre was first rate at the price, with excellent separation of instruments a further bonus. There was a dynamic ease reminiscent of larger rivals, without boxiness or wallow that can afflict floorstanders. Transparency, strong dynamics, excellent accuracy, timbre and timing all fused to create an experience which 'speakers twice this price can often struggle to match.

I'd imagine few will buy the Epos's for Dance music. At £500ish there are harder hitting monitors and vast coffin-sized floorstanders. When it came to the high energy 'Operator' by Defektor, the M12s showed they could handle a pumping bassline all the same, with beats so fast and incisive it almost hurt.

Reducing the octane level considerably with Finzi's 'Eclogue for Piano and Strings', brought back some of the initial disappointment. The

piece benefited from both the Epos's seamless nature and fine timbral reproduction. Yet, whilst the piano and strings generally flowed smoothly, there was a slight hardening at times that seemed at odds with the refinement shown elsewhere.

In terms of staging, timbre, timing and even dynamics the M12s are impressive. Yet, they are a frustrating 'speaker too. It should not be necessary to go through a record collection rejecting poor quality recordings, yet the M12s encourage this.

Care needs to be taken when matching amp and front end. Get it right and the 'speakers will shine. Get it wrong and a shrill, harsh balance will have you wondering what all the fuss is about.

If this conclusion doesn't sound like a contradiction, they're highly recommended - with a certain amount of caution. ■ ▲

**EPOS M12 £430**

**Epos Acoustics  
2 Bellevue Road  
Friern Barnet  
London  
N11 3ER**

**Tel: 020 8361 8864  
www.epos-acoustics.com**

## World Verdict



Fast, detailed and engaging, the M12s are a winner. They need sensible matching, and are fussy with recordings.

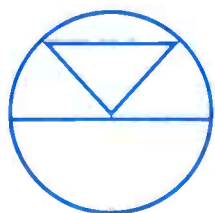
*Measured Performance*  
see page 111



# 100% precision engineered<sup>™</sup>

to make dreams come true

SONDEK CD12



LINN

Linn is available from the very best hi-fi retailers and Linn at Harrods. For further information simply see our website on [www.linn.co.uk](http://www.linn.co.uk) or call 0500 888909

**Amazing, but true. All acoustic recordings – voices, strings and, yes, even triangles – sound better if the system can produce really deep bass. Why does it matter?**

## Deep bass – for triangles??

You will take a major step towards greater **REALISM** if your system can produce really deep, clean bass – for all types of music. Even madrigals.

Many people shy away from this aim  
a) because capable speakers and amplifiers cost a fortune and  
b) because bass done badly booms, slows rhythm and colours everything.

So why spoil everything for bass you don't need? – because a lot of the **HALL AMBIENCE** resides in the lowest frequencies. Reproduce them well and music comes to life. Mid-range fills out, underpinned by the **SUB-HARMONICS**, as colours brighten when the sun shines.

Another problem is that all rooms amplify deep bass, called **ROOM GAIN**. The deeper your speakers go the more likely you will suffer **BOOM**.

We find **70%** of customers' systems are spoiled by weak or bloated bass.

**THE ANSWER** is a "smart" subwoofer which can be controlled at *both* ends of its range: especially at the bottom to **DRIVE THE ROOM** cleanly.

The **AUDIO PHYSIC LUNA** does this, and its servo control means it never slows the music. You get power in the bass, but also glorious imaging.

Enthusiastically reviewing the bigger AP sub, US magazine *Stereophile* said, "In my small room the Rhea made the illusion of a large venue believable..."

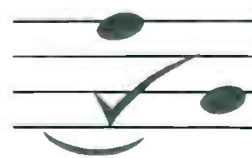
Customers say we make some of the **BEST SOUNDS** they have ever heard, so you know we can do the same in your home. Our advice will take account of your best components and guide you where change is needed, in stages you can afford.

You **AVOID EXPENSIVE MISTAKES**, enjoy music along the way and save money in the long run.

**JUST LISTEN AND YOU'LL KNOW**

The  
Right  
Note

*Music in the home*



BATH

01225 874728

**CD:** ACCUPHASE, ADVANTAGE, AUDIO SYNTHESIS, BAT, dCS ELGAR, DELIUS AND PURCELL, MERACUS, PASS, SAT, SUGDEN, WADIA. **VINYL:** BASIS, CLEARAUDIO, CROWN JEWEL, DNM, GRAHAM, THE GROOVE, LEHMANN, MICHELL, SUMIKO BLUE POINT SPECIAL, TRANSGURATION. **AMPLIFIERS:** ACCUPHASE, ADVANTAGE, BALANCED AUDIO TECHNOLOGY, CAT, DNM, GAMUT, NAGRA, PASS, SAT, SONNETEER, SPECTRAL, SUGDEN. **LOUDSPEAKERS:** AUDIO PHYSIC, BKS, ETHOS, LUMLEY, NEAT, TOTEM, VERITY AUDIO. **TUNERS:** ACCUPHASE, MAGNUM DYNALAB. **CABLES:** ARGENTO, CHORD CO., DNM, HOVLAND, NORDOST, SILTECH, SPECTRAL, YAMAMURA CHURCHILL ETC. **SUPPORTS:** STANDS UNIQUE, VIBRAPLANE ETC.



# 2's Company

The new Dino Phono Amplifier is Michell-Trichord's new baby. David Price takes it for a spin.

Recently Michell and Trichord merged. The first thing they did upon forming 'Michell Trichord' was to revamp the Michell range of electronics, and specifically the Delphini phono stage. This is a fine product but a stripped-down, entry-level version would be a stronger seller. The Dino reviewed here is the result. However, it's more than a low rent Delphini - there are a number of changes which give it a character all of its own.

Most obvious is the case. Gone is the swanky half-metal housing; a new silver all-Perspex design takes its place. Aside from reduced shielding from electrical noise (so place with care), this should have little adverse affect on the sound. Inside we find audio grade bipolar and JFET op amps, metal oxide resistors and ultra low impedance capacitors throughout. Cleverly, the Delphini's internal jumpers have been replaced by four DIP switches mounted underneath. This is a great idea, meaning you can set the Dino up for

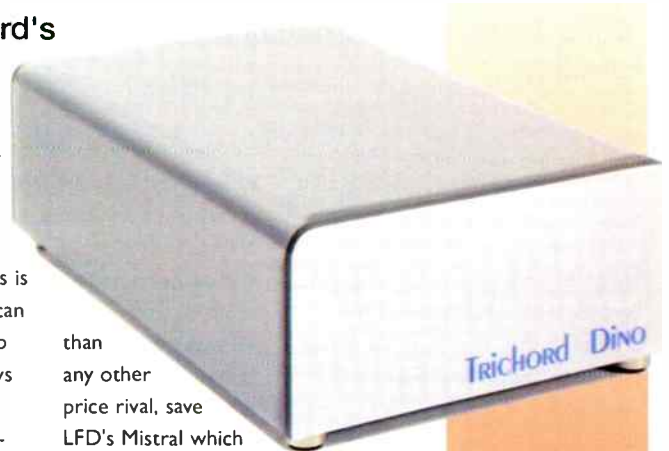
1.1nF, 33 ohms, 100 ohms and 1.1k ohms cartridge loading in seconds, together with 48, 52, 63, 70 and 74dB gain - which means moving magnet cartridges can be used. This is a great feature, meaning the Dino can last from your Rega P3/Elys right up to that LPI2/Ekos/Archiv you always promised yourself.

With the same clean, open, up-front presentation, there are plenty of similarities between the Dino and its big brother's sonics. You certainly get the sense that you're listening to transistor phono preamp rather than a tube one, but by the same token you don't get the sterile, cerebral, analytical rigour of something like Densen's DP-01/DP Drive. Essentially, like the Delphini, the Dino walks down the middle of the road with tremendous alacrity.

I kicked off with Elvis Costello's 'Accidents Can Happen' and was amazed by the maturity of the Dino sound. There's absolutely no sense of listening to a budget product. Rather, it strings the whole acoustic together

beautifully, with no particular emphasis on any frequency band. Smooth and even from top to bottom, you could almost say it's a little more generous in the bass than the Delphini. Or you could point out that there's less midband energy, giving it a marginally more laid back sound which better suits the budget decks it has been designed for.

Bass is extremely tight and fast (almost more so than the cooking Delphini), with an ISO-esque zip to it that really sped Chic's 'My Forbidden Lover' along. Indeed it sounds more engaging



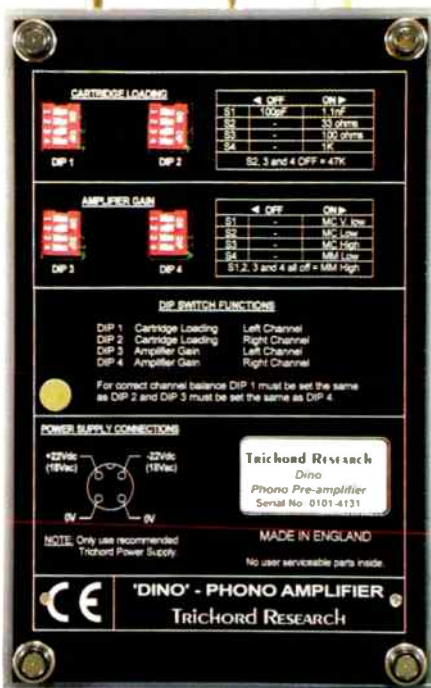
than any other price rival, save LFD's Mistral which has a more organic (dare I say 'valvey') feel, but less ultimate grip. The midband is also superb, with a tidy but powerfully articulated soundstage that brilliantly communicates the scale and power of any mix. Female vocals shone through with great smoothness - I almost think the Dino is superior to its bigger brother in this respect!

Treble isn't sweet, but nevertheless impressively crisp and clean with no nasties, sibilance or spit. Given my eighties Karajan recording of Beethoven's 'Eroica' on DG, the Dino was again musical yet mature, never failing to catch the rhythmic and dynamic swings that permeate this piece. Essentially it attempts less than the Delphini, throwing out noticeably less low level detail, atmosphere and textural information, but still knits the whole lot together superbly. The result is a kind of 'Delphini Lite', which is no bad thing at all!

Overall then, Trichord's new Dino is a cracking phono stage. It's sheer across-the-board strength impresses. Fast and fun - yet polished, it's also intelligently designed and tremendously versatile. ■ ▲

Trichord Dino Phono Amplifier £299

Trichord Research Ltd.,  
6 Woodlands Close,  
Malvern Wells  
Worcestershire, WR14 4JD  
Tel: 01684 573524  
www.trichordresearch.com



**World Verdict**  
£★★★★

Punchy yet polished sound make this the best starter phono stage around right now.

Measured Performance  
see page 111

# Good buying

You've got three grand to spend and you're looking for your first serious hi-fi system. David Price hits the dealer showroom floors for some serious listening...

Three thousand pounds is a lot of money to spend on audio, but if wisely invested it will bring you a true taste of the high end, for little than budget money. The problem is that, even at this point it's so easy to come up with a mismatched set of separates that sound as bad as - if not worse than - a decently assembled bargain basement system.

It's all very well to read the reviews and make your mind up based on the number of stars, globes or swing tags a product gets, but this simply isn't the whole story. What's more important is how the electronics and loudspeakers interact with each other sonically - and the only way to check this out is by hiking down to your friendly neighbourhood dem room.

We visited Peter Tyson's in Carlisle with a notional three thousand pounds to spend. To make things simpler, we'd already decided on our speakers - Linn's Ninka fitted the bill in terms of sonics, looks and value for money. At £895 per pair (£945 for cherry finish) plus £165 for polymer plinths (although we'd elected to use paving slabs broken in half until spare cash was available for finishing touches), they're a fine mid-price loudspeaker - and well able to signpost differences between amps and front ends.

The next question was 'which electronics?' Given that system buying choices are inevitably framed around real world constraints - as Arthur Daley would have put it, 'her indoors' - we opted to go for CD players and amps from the same manufacturers. This way, the system would look neat and share the same remote control. The good news is that there are some excellent combos out there - the question was 'which worked best together?' To this end, we auditioned

various matched pairs around our price point from Arcam, Linn, TAG McLaren and Marantz, and came up with some fascinating findings. In some cases, they contradicted the verdicts we'd arrived at in separate, standalone equipment reviews, in others they further confirmed them.

## **ARCAM CD72 (£399.90), A75 (£449.90)**

This was the cheapest system we listened to, running just above Arcam's entry-level Alpha 7 series products. The combo was well built and smartly finished considering the price, and certainly didn't look 'budget'. The sound was no less impressive for the money, offering a good basic 'hi-fi' sound with none of the nasties you get with cheaper budget fare. Air's 'All I Need' showed the Arcam electronics to have a reasonably warm and inviting nature. True, cymbals were a little splashy and the upper midband sounded just a touch too glassy for my liking, but I was able to relax into the soundstage and enjoy the music. The A75 made a fair stab at driving the Ninkas and filling the room, and the overall impression was that this was a perfectly good hi-fi, if not the best matched. Given a sub-£2000 budget, we'd have spent less on the speakers and more on the front end.

## **LINN CLASSIK £995**



For just £145 more, you can have a Linn Classik complete with built-in tuner (and it's a pretty good one too) and - famously - a power socket round the back for your coffee

maker! From the moment the Classik was powered up, it transformed the sound of the Ninkas. Where the Arcam combo's bass had been loose and woolly, suddenly it was tight and dynamic. The midband became far more accurately defined, with snares on 4Hero's 'Escape That' punching out of the mix with real zeal. Treble cleaned up too - gone was the splash and in its place a spry, crisp hi-hat sound. Best of all were the strings, which both lost some of the Arcam's brightness and edge, and gained an impressively natural timbre. Whatever we played on the Classik, it sounded faster, tighter and far more rhythmically engaging, as well as more detailed and sophisticated too. Soundstaging was also appreciably better. What more can we say? Just like we said in our review it's a cracking product. And listening to more expensive systems only served to confirm this!

## **ARCAM CD92 (£849.90), A85 (£749.90)**

Arcam got a chance to get its own back with these two firmly mid-priced Diva separates. As soon as Nirvana's 'Come As You Are' kicked off, we noticed a difference between this and the first Arcam system. Any giveaway indications of budget hi-fi (treble splash, loose bass) had been banished, and in its place was a pleasantly big hearted, warm, rich and well-rounded sound. Imaging, dynamics and detail were all a big improvement over the CD72/A75 and (to a lesser extent, the Linn Classik). However, I was surprised to find that despite a far more sophisticated listening experience, this combo still failed to match the latter in the enjoyment stakes. In car terms, the Arcam duo would be a big, luxury Peugeot estate to the Classik's zippy Ford Puma. There was obviously more detail than

the two previous systems - for the first time we could hear tom-toms playing along in the background of 'Escape That', and the harp arpeggios at the beginning of the same track were far better defined too. However, the foot-tapping factor of the baby Linn was still missing. Adding an additional P85 power amp (£499.90) improved things, but not as I'd expected. I'd hoped for a tighter bass and faster mid-band - to compete with the Classik - but instead we got yet more detail and a greater sense of ease and fluidity and a tad more bass weight. I'd be happy with this system, but it wouldn't 'light my fire'.

### TAG CD20R (£1249.95), 60I (£499.95)



An extra £150 or so over the Arcam buys you this TAG McLaren combo, and it certainly looks the part with its swish black and silver casework (if Jordan bought Linn, would this mean yellow Classiks?) Unfortunately this pair was very much a retrograde step. Essentially it gave a superficially pleasing 'hi-fi' sound - there was obviously plenty of power and with a big, bold soundstage (albeit rather one-dimensional in terms of depth perspective), but it simply wasn't musically coherent. Despite being richer tonally than the Linn, it was still rather 'wooden'. The TAG's singular lack of musical involvement made for an unengaging whole despite no glaringly obvious weak points. Lou Donaldson's 'Alligator Boogaloo' was a real foot tapper through the Classik - but not with the TAG.

### LINN GENKI (£995), LK140 (£749)

An interesting one this. By far the most detailed, clean and musically engaging system here, the combination of Linn's base model CD player feeding the company's entry level power amp via its variable output phono jacks proved a hoot. Think of it as a Classik on steroids -

everything the former did, this did better. Bass was fabulously taut and supple compared to all the other systems so far, and really pushed Nirvana's 'Come As You Are' along at full tilt - almost as if the track itself was speeded up. Dynamics were excellent - but surprisingly little better than the Classik's already superb standards. Best was the midband. This combo exhibited a vice-like grip on everything that was going on in the background - those tom-toms could now be heard playing away clear as day in 'Escape That'. Although less tonally bright than all systems heard so far, there was far more timbre to strings, giving for the first time a sense of (almost) complete connectedness with the recording. This is a cracking combo alright, but perversely it's actually tonally drier and less inviting than the Classik, let alone the sweet Arcam combo. For me at least, this was the only flaw on an otherwise musically compelling system. For £2739 including Ninkas, you get one helluva system.

### MARANTZ CD17 KIS (£1200), PM17 KIS (£1299.90)

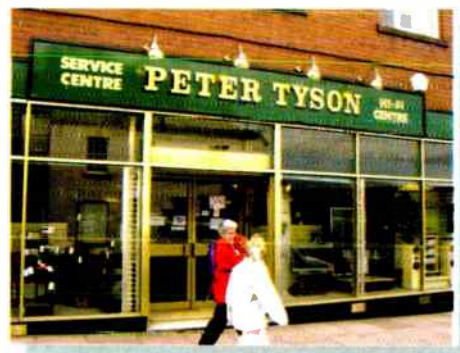


Frankly, I hadn't expected the Marantz combo to be anywhere near as good as it turned out. Call me prejudiced, but it was just too pretty looking and fussily detailed (including that famously useless amplifier temperature gauge) for me to take seriously at first. But then we powered it up and hey presto - it sounded great. Fascinatingly, it wasn't a million miles behind the Linn Genki/LK140 in terms of musicality but offered far more warmth and atmosphere. Air's 'All I Need' showed it wasn't as tight or dynamic as the Linns, but still proved rhythmically compelling thanks to its very fluid and organic demeanour. It was - dare I say it - rather valve-like in some respects.

With looser image definition and less accurate soundstaging, the mid band was less composed than the Linn, but its expansive, big hearted nature made up for it in the long run. The Marantz proved the best with jazz - Lou Donaldson's 'Alligator Boogaloo' flattered its sweet tonality and shimmering harmonics. It also had a sense of air and space that all the others lacked, although this may have been artificially aided by the Marantz's slightly 'brightly lit' upper midband. Although powerful and unconstrained at high levels, the Marantz combo didn't go loud quite as well as the Linn, but it sounded almost as expressive and emotionally engaging. A surprising result - Ken Ishiwata is obviously still on form!

### CONCLUSION

There you have it - the big surprises were the Linn Classik and the Marantz KIS system - I'd expected neither to perform anywhere near as well as they did in the end. Ultimately, for me at least, the Linn Genki/LK140 was the most capable though - it really does bring you a taste of full-on high end esoterica for a sum of money that could quite easily buy you hi-fi's equivalent of a pig in a poke. The Arcams were great, middle of the road performers that do a lot for the money and are easily upgradeable, but just can't touch the less conventionally styled Linn rivals. If I wanted a general purpose, easily expandable audio set-up it would be the Arcams, but the wild card was the Marantz system which had much of their flexibility with extra grip and fluidity to boot. All in all, this was a fascinating dem - and only serves to underline that despite specialist hi-fi dealers' higher ticket prices, you save money in the long run by spending an afternoon in your friendly local dealer's dem room!



### SOUND ADVICE

Carlisle's most long-lived specialist hi-fi shop, Peter Tyson Hi-Fi tel: 01228 546756, www.peter Tyson.co.uk has been trading since 1966. Many thanks to Nigel Moore for a hard day's work on the dem room floor assisting in the preparation of this feature.



**I DPA32R Pre Amplifier £1694.95**

Based on the award-winning AV32R surround processor, the fully remote controlled **DPA32R** has been specially adapted for stereo applications. Combining a first class 24-bit 96kHz Digital-Analog converter and high end pre amplifier, the DPA32R can also have the class-leading Digital Radio module fitted either straight from the factory or as a later upgrade.

The DPA32R handles both analog and digital signals. Analog components, such as a tuner or VCR are processed without ever digitising the signal. Digital sources can be connected directly as it includes a pair of high specification 24-bit 96kHz Digital-Analog converters. A digital recorder can be connected to the DPA32R as it includes a high performance pair of 20-bit 96kHz Analog-Digital converters, allowing conversion at 44.1, 48 or 96kHz for recording to a CD, DAT or DVD recorder. Highest sound quality is achieved using TAG's 'Straight Line' amplifier technology, the TAGtronic Sync Link for jitter reduction and, for future expansions and multi-room capability, the TAGtronic Communication Bus.

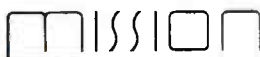


**I CD7 CD Player £799.95**  
**7 Integrated Amplifier £699.95**

The new **CD7** combines the latest transport developments with 24-bit DAC technology. The CD player can be easily upgraded by adding the external PSX-R power supply.

The 60 Watt **Cyrus 7** is a powerful integrated amplifier and system controller that can be upgraded in many directions. This flexible unit will form the cornerstone of your system and provide access into Cyrus' Audio Visual and Multiroom systems.

**Whether you want a high quality music, multiroom or audio visual system, there is a Cyrus system to fulfill your needs.**



**782** bases its performance on a 165mm Nomex bass unit fitted to a reflex enclosure that extends low frequency output to reach the lowest fundamental of bass guitar - an astonishing performance for such a graceful and compact cabinet.

**783** houses a larger 200mm bass unit with massive motor system, capable of floor shaking, yet tightly controlled low frequency extension. Both use Keraform midrange drivers for outstanding clarity and midrange detail coupled to superb dynamic range together with the smooth and finely detailed Mission silk dome tweeter.

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

**Cyrus Selection**

<b>5</b> Integrated Amplifier	<b>£499.95</b>
<b>FM7.5</b> FM Tuner	<b>£399.95</b>
<b>PSX-R</b> Power Supply	<b>£349.95</b>
<b>Smart</b> Power Amplifier	<b>£549.95</b>
<b>APA7</b> Mono Power (ea)	<b>£949.95</b>
<b>AV5</b> AV Processor	<b>£999.95</b>
<b>CLS70</b> Loudspeakers	<b>£799.95</b>

**Mission 780 Series**

<b>783</b>	<b>£999.95</b>
<b>782</b>	<b>£699.95</b>
<b>781</b>	<b>£499.95</b>
<b>780</b>	<b>£299.95</b>

Please Note: Some products may not be available at all outlets. Advertisement valid until at least 4th July 2001, E80E.





# ARCAM

## DiVA Series

<b>CD72</b> CD Player	<b>£399.95</b>
<b>DV88</b> DVD Player	<b>£999.95</b>
<b>A65</b> Integrated Amplifier	<b>£379.95</b>
<b>A75</b> Integrated Amplifier	<b>£449.95</b>
<b>P75</b> Power Amplifier	<b>£299.95</b>
<b>P85</b> Power Amplifier	<b>£499.95</b>
<b>T51</b> Tuner	<b>£279.95</b>
<b>AVR100</b> AV Receiver	<b>£799.95</b>



**I DiVA CD92 CD Player £849.95**  
**DiVA A85 Integrated Amplifier £749.95**

Arcam's quest for higher performance, has led to the development of the new *DiVA* series, the most complete range of high performance home entertainment equipment ever launched by a specialist audio manufacturer. Innovative design and production techniques have enabled Arcam to build on established values of excellent sound quality and value.

The *DiVA* series comprises, two CD Players, three Integrated Amplifiers, two Power Amplifiers, an AM/FM Tuner, a high performance DVD Player and Arcam's first Home Cinema Receiver. All models are available in either silver or black.

**I AE1 Series II £699.95** **((( AE )))**

**ACOUSTIC ENERGY**

In 1988 the original AE1 was launched. Designed to satisfy the needs of the professional audio sector of the market, by offering great accuracy, precise stereo imaging, dynamics, and transparency coupled with high power handling and linearity. The AE1 quickly acquired a global reputation with musicians, recording artists and studio engineers.

Subsequently the AE1 won the British Hi-Fi Award for Best Speaker in 1991 and 1992, and acclaim within the hi-fi press grew world-wide.

Unrivalled in its class the AE1 is renowned for superb bass, speed and dynamics.

The *AE1 Series II* retains these qualities and provides greater clarity, transparency and harmonic timbre, coupled with a larger stereo sound stage and increased sensitivity.

Critical matching of the voice coil and metal-cone have improved the mid-range, allowing for a much simpler, short path crossover network achieving gentle first order acoustic slopes and a seamless blend between the drivers.

The crossover features upgrades to the internal wiring and Industrial grade encapsulation is also applied to the total crossover assembly eliminating resonance, microphony and increasing power handling.



Arcam's approach to hi-fi has always been to provide the best combination of performance and price in the hi-fi separates market. The *FMJ* series not only continues this tradition but also evolves and extends it.

It quickly became apparent to Arcam's design team that the significant performance improvements gained from using more advanced chassis and casing materials and a solid metal front panel, could be taken further by revisiting the mechanical design of the units.

All *FMJ* products have finely textured, 8mm thick, aluminium machined front panels. These panels are then "sealed" by baking them in industrial ovens to ensure the durability of their high quality finish. Even the control knob on the A22 Amplifier is turned from solid aluminium before being given the same finishing treatment.



World Radio History



Please Note: Price Excludes STAE1 Stands.

**I CD23 £1099.95**

The *CD23* benefits from a second power supply transformer. This, like the power supply transformers used in nearly all Arcam amplifiers, is a toroidal transformer. Whilst being expensive compared to the alternatives, toroids are known to dramatically improve the audio performance of many hi-fi products. In this product, both transformers are custom made for Arcam and are used to supply the analogue and digital circuits separately.

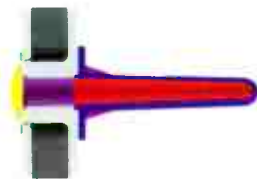


## CDM™NT Series

The CDM™NT series from B&W combines the unbeatable sound purity of their highly acclaimed Nautilus 800 Series and the classic looks of their predecessors, the CDM SE. Complete in both looks and sound quality, this is one of B&W's finest loudspeaker ranges to date. The CDM™NT Series is available in a choice of beautifully finished real wood veneers.

### CDM™NT Selection

CDM™1NT	£749.95
CDM™7NT	£1249.95
CDM™9NT	£1799.95
CDM™CNT Centre	£399.95
CDM™SNT Surround	£749.95



**Nautilus Tapered Tubes**  
The most effective way of absorbing unwanted sound from the back of the drive unit.



**Kevlar™ Cones** The same properties that make Kevlar the right material for bulletproof vests also benefit the design of wide bandwidth drivers.



**Flowport™ Technology**  
Golf ball aerodynamics theory points the way to lower distortion reflex ports.



**LINN**  
the only sound

Founded in 1972, independent precision-engineering company, Linn Products Limited, specialise in top performance sound reproduction.

Linn's first product was the revolutionary Linn Sondek LP12 Turntable. 25 years later it is still, for many, the reference Turntable. Today, Linn's hi-fi range includes over 50 products including CD Players, Tuners, Amplifiers and Loudspeakers.



## Classik CD Receiver £999.95

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

The Classik combines an extensive and flexible control system, high quality CD, Tuner, and powerful Amplifier, capable of driving any Loudspeakers, in a single, compact package and is available in a choice of colours.



## Genki CD Player £994.95

The **Genki** is a versatile, high performance CD Player combining value and multi-zone flexibility. With both fixed and variable outputs, the Genki can be connected to a Pre Amplifier in the conventional way or, using its local volume control, connected directly to a Power Amplifier. **Features include:** HDCD playback capability, Delta-Sigma digital-analogue conversion, carefully implemented low-noise circuitry to deliver pitch accurate sound, surface mount electronics for optimum signal routing and layout and Linn proprietary Brilliant silent power supply technology.

## Pekin AM/FM Tuner £544.95

Integrating the knowledge gained from developing other Linn Tuners such as the Kremlin, the Kudos and most recently the Classik, the **Pekin** AM/FM Tuner takes it one step further, to produce a powerful and truly musical performance to the unique standards that you expect from Linn.

**Features include:** 80 memory pre-sets, upgradeable software, fully screened low-noise circuitry, high overload margin and high sensitivity, low noise switchmode power supply and two audio outputs.



### Linn Selection

Ikemi CD Player	£1949.95
Majik Integrated Amplifier	£694.95
LK85 Power Amplifier	£494.95
LK140 Power Amplifier	£749.95
Katan Speakers	£634.95
Ninka Speakers	£894.95
Kolektor Pre Amplifier	£494.95
Wakonda Pre Amplifier	£794.95



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## MUSICAL FIDELITY

In 1998, Musical Fidelity released the highly acclaimed Nu-Vista pre amplifier. This was the first production high-end amplifier ever to use nuvistor tubes. These amazing micro-tubes offer unprecedented performance. The Nu-Vista pre amplifier was a limited edition of only 500 pieces and within six weeks the entire stock was purchased.

<b>X-Ray</b> CD Player	<b>£799.95</b>
<b>X-A2</b> Integrated Amplifier	<b>£499.95</b>
<b>A3</b> Amplifier	<b>£849.95</b>
<b>A3</b> CD Player	<b>£799.95</b>
<b>A3</b> Pre Amplifier	<b>£999.95</b>
<b>A3</b> Power Amplifier	<b>£999.95</b>
<b>A3</b> Tuner	<b>£599.95</b>
<b>A300</b> Integrated Amplifier	<b>£1399.95</b>



## Nu-Vista M3 Valve Amplifier £2974.95

The **Nu-Vista M3** super integrated amplifier has been designed for the ultimate performance. The circuitry is an improved version of the renowned Nu-Vista pre amplifier and Nu-Vista 300 power amplifier. These changes have resulted in improved resolution of low level detail. The dynamic range seems larger, but what really happens is that the M3 achieves similar sound pressure levels but from a quieter starting point. Delivering in excess of 275W per channel and 40 Amps of peak current, it will drive any load with ease. As a result, it never sounds hard, edgy or bright. The sensation is one of complete relaxation, and since the M3 does not impart any character of its own, it simply does what it is supposed to, superbly.

**Limited Edition**



## MONITOR AUDIO

### Gold Reference Series

Monitor Audio has been designing and manufacturing high quality British Loudspeakers since 1972. In the mid-eighties, the R852MD was launched utilising Monitor Audio's unique C-CAM™ Metal Dome Tweeter. It sounded significantly smoother and more musical than its rivals and formed the basis for a whole new generation of Monitor Audio Loudspeakers. The company has been at the forefront of Loudspeaker technology ever since.

The new **Gold Reference** Series introduces advanced Drive Unit technology and the highest standards of engineering currently available. Each cabinet is hand crafted from 22mm thick MDF, using mirror matched veneers. Multiple internal bracing is positioned at critical resonance nodes to eliminate flexing and audible cabinet artifacts.

Founded in 1985, Roksan's objective has always been to bring high-end specialist hi-fi to every home. Today with the **Caspian** range, that goal has been fully achieved. The sound and build quality of true British engineering has been made available to the most discerning of music listeners.

## ROKSAN

This comprehensive remote controlled separates system is designed and manufactured by Roksan and combines the latest technology and years of experience in design and manufacture of some of the worlds most acclaimed hi-fi. The Caspian range comprises an integrated amplifier, CD player, tuner, five channel AV amplifier and a DVD player.

All Caspian products are housed in 1.6mm solid steel casework behind a 5mm thick solid aluminium alloy front. Their functional simplicity and well engineered, elegant and classic looks ensure durability and longevity.

All Caspian separates are available in matt black or silver finish and carry a two year warranty.

## Caspian Amplifier £794.95

"The **Caspian** has been around for a few years, but Roksan has developed it to a point where it now leads the class in all-round terms. In specific areas other amps equal it, but overall none can beat its combination of clarity, timing and dynamics. The Caspian is a worthy winner" **\*\*\*\*\*** What Hi-Fi? | February 2001



**Please Note:** Some products may not be available at all outlets. Advertisement valid until at least 4th July 2001, E&OE.



## who are **sevenoaks?**

Founded as Sevenoaks Hi-Fi in the summer of 1972, the original shop, in the market town of Sevenoaks, Kent, quickly gained a reputation for offering a wide range of products at competitive prices, and providing excellent service.

Exciting new technologies like compact disc, meant that throughout the 1980's there was considerable interest in hi-fi and Sevenoaks were able to grow. By 1990, the company was established as one of the leading independent hi-fi specialists in the country.

More stores were opened and a number of the original shops were relocated. In 1995 the important decision was made to change the name to Sevenoaks Sound & Vision, reflecting the wide appeal of new audio visual products.

After twenty-nine years of trading, the company has more than forty outlets nationwide, and is for many of the UK's leading manufacturers of electronics and loudspeakers, their largest and most successful retailer.

# solutions

solutions



sevenoaks sound & vision



DVD Video is a great way of enjoying movies at home

The people at Sevenoaks appreciate that customers have a choice. This appreciation has meant that over the years Sevenoaks have had to adapt.

As new products and technologies have arrived, the staff have been trained to ensure that they can explain the issues, simply and informatively.

This orientation to customer service remains, and the implementation of a company charter is one example of this commitment.

By staying true to the original ideals of offering a wide range of the latest products, at competitive prices, and providing superb service in pleasant surroundings, Sevenoaks are able to listen, recommend, demonstrate and supply the products that best suit the needs of their many customers.

**As the world becomes a more complex place and people search for entertainment and relaxation, Sevenoaks Sound & Vision believe that whatever the requirement, they have the solution.**

# brochure

available in all outlets



**more** entertaining

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\*Open Sunday Please call to verify hours of business.

## installation centres

With the pace of life and demands of work increasingly prying into our leisure time, being able to relax while enjoying music at home is a priority for many people.

By using a number of techniques, the hi-fi system, once confined to a single room, can be liberated to give musical pleasure all around the house. Hence the term 'multi room'. The degree of liberation can extend to every room in the house or even outside into the garden, although simple solutions, providing music in two or three of the most frequently inhabited rooms, are readily available.

Areas can be activated or deactivated when required, and the source being replayed can vary, along with the volume, in each of the different rooms. The possibilities with 'multi room' are endless.

The outlets in Bristol, Edinburgh, Manchester and Sevenoaks have been appointed as Installation Centres, because of their level of expertise in multi room solutions, system integration and remote programming.

Each Installation Centre is able to provide a complete service, including the manufacture and supply of 'bespoke' furniture, designed to house all of the components, whilst complementing the decor of the room into which it is placed.



## naim audio

With the introduction of their 'entry-level' *Five Series*, which includes the CD5 CD Player and Nait 5 Integrated Amplifier, Naim Audio have enhanced their long established reputation still further.



All the models are built to the same exacting standards as those in their 'audiophile' range, and feature the hallmark 'idiosyncrasies' that make Naim Audio products so uniquely popular.

The Five Series provides a simple upgrade path, ensuring musical satisfaction for many years.

Naim Audio Products, including the Five Series, are available in *Bedford, Birmingham* and *Exeter*.

## dvd audio

As DVD Audio is expressly intended to offer sound quality significantly superior to standard Compact Disc, whilst retaining compatibility with DVD Video films, conventional CDs and the various recordable CD formats, it has the potential to be the most flexible and comprehensive solution to the future of sound and vision reproduction.

The availability of DVD Audio software has been an issue as numerous delays have resulted from encryption and security watermarking problems.

The first DVD Audio software titles are now available, courtesy of Warner Music. These titles - released in the USA in November of 2000 - can be found on demonstration, along with a selection of the latest DVD Audio players in all Sevenoaks outlets.



# PLANE

The new Cyrus Icons are the long awaited NXT panel loudspeaker from the electronics masters. Noel Keywood and Simon Pope reveal all. . .

What lies behind the smooth, slim grill of the new Cyrus Icon is an NXT flat panel drive unit. It was inevitable that with the huge sums and technical effort being expended on NXT - by hi-fi people, because NXT is really a spin-off from Mission - a hi-fi version would eventually appear.

The Icon uses an NXT flat panel driver to cover the most critical part of the audio band embracing speech, vocals and all instruments, except those with a strong bass content. You can think of this loudspeaker almost as a single-driver design, using a driver that NXT claim gives fundamentally better results than anything we know. Bass is handled by a normal forward-firing cone unit in a chamber at the bottom of the cabinet.

Cyrus have skillfully produced a loudspeaker with clean, modern lines. The Icon is large but not overwhelming, at 1250mm high and 340mm wide. Weighing 24kgs apiece (53lbs) each Icon sits firmly on three large spikes, or four for extra stability if you have children. Although the technology in this 'speaker is new and radical, the Icon is not a wild card. Unlike most other unconventional loudspeakers it is easy for an amplifier to drive and it matches into rooms well. What the Icon offers, quite simply, is a significant step away from the problems of today's loudspeakers, without intrinsic drawbacks.

Marrying a panel to a cone bass unit isn't usually too successful. Panels tend to sound light and open, whilst a cone bass driver in a box is virtually the opposite. Cyrus observe that at the crossover point the panel is radiating from front and rear, whilst the bass unit is radiating front only, producing a subjective mismatch. So the

Icon has a heavily damped chamber behind the NXT panel, to absorb its rear output. There is a vent to avoid rear pressure.

The Icons can be bi-wired. Their bass unit works up to 400Hz and the NXT panel from 400Hz up to 22kHz. By crossing over at 400Hz the Icon avoids the phase and dispersion problems conventional loudspeakers suffer at 3kHz. This happens to be the ear's most critical region; both vocals and string instruments like violin should sound smoother, less phasey and more natural as a result.

The NXT panel uses damped carbon fibre skins on an aluminium honeycomb core to yield what Cyrus describe as a "laminated sandwich". The properties of this panel have to be precisely defined for it to provide the sort of results needed for high fidelity. It is held by an aluminium frame and driven by two moving coil exciters. **NK**

## SOUND QUALITY

I was immediately struck by the Icon's easy going, smooth sound, combined with a sharp sense of detail and intricacy. They are subjectively well matched - surprise, surprise - with Cyrus' similar sounding amplifiers, such as the Cyrus 7 or SmartPower.

A great sense of open space is conveyed. This was best demonstrated by a spacious and airy DG recording of Mahler's Symphony No.5 with Bernstein conducting the Vienna Philharmonic Orchestra. In the middle movement Scherzo the orchestra had breadth and excellent depth, displaying the dispersion characteristics of the NXT panels at their best. Few 'speakers, with the exception of obvious classics, such as the Quad electrostatics and the higher range Tannoy's or large horn



**HOW NXT WORKS**

Each small area of an NXT panel vibrates, in effect, independently of its neighbours. Think of it as an array of very small drive units, each radiating a different, uncorrelated signal summing to produce the desired output. The resulting vibration is so complex that it approximates random motion - it is impossible, for example, to identify the point(s) of excitation on a snapshot of the panel motion, depicted here by a computer model.

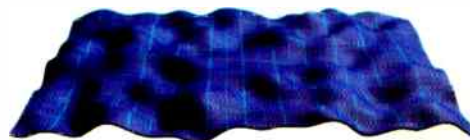
There are numerous benefits. Conventional tweeters must be small. With an NXT panel you can make

the panel large without directivity or treble response suffering. In fact, performance improves as size is increased.

The panel's acoustic output from both sides sums up constructively. There is no need to contain rear radiation through baffling or the use of an enclosure.

The unique ability of NXT panels to fill a room with a sound field which alters very little as the listener changes position is further enhanced by the reduced fall-off in sound pressure level with distance compared with a conventional loudspeaker.

NXT releases us from the compromises loudspeaker designers have faced for more than 70 years. Smooth, dense modal behaviour confers on NXT predictable, deterministic, scaleable behaviour that, until now, has been the loudspeaker designer's unfulfilled dream. **Henry Azima, NXT** ■ ▲



Computer model showing random motion of NXT panel

**MEASURED PERFORMANCE**

Small NXT panels like Mission's early X-Space measured very flat - and they sounded commensurately smooth. The Icon's big NXT panel was a little less flat, looking quite lumpy in the forward direction. It smooths out a few degrees off the forward axis, suggesting the Icon is best pointed straight down a room, not toed in to face listeners directly. The speaker leans back a little, beaming upward. It is smoothest tilted forward so the panel beams directly at listeners. These are minor points.

I could hear an almost silky smoothness in the pink noise test signal. All the same, there are some niggles in the frequency response characteristic (ours is a position averaged forward response). One is a response peak around 2kHz which exists no matter where the mic is placed. This suggests a little mid-band colouration.

There's a treble peak too. The grill made no difference, which is good, showing it is transparent. However, listening slightly off-axis will soften treble.

Worst of all is the bass peak. I was surprised at this since today's design methods make it easy to avoid such a thing. In fact the bass unit output rises smoothly to a +5dB peak at 60Hz before falling off rapidly as the port takes over. Such a peak results in soft, boomy bass. Port output was fairly broad, so it exerts a useful influence, but still not enough to control matters. The port continues down to a very low 20Hz.

The Icon measured out as having a 6ohm overall impedance. The bass unit's DCR was 5ohms and this usually sets the lowest impedance value,

but the NXT panel draws current, sinking to 3ohms at 2kHz. Since this tallies with the panel response peak, the panel is drawing too much current here, a situation that could usefully be remedied. It could be a reflection of acoustic conditions or just a mechanical driver problem. Even a simple notch filter in the crossover would usefully increase Z, reduce V/I phase angle (energy storage) and smooth response. The 2K dip and 1k Z peak tell a story of mechanical/acoustic conditions that could probably be improved. As a load the Icon isn't difficult, but low sensitivity of 85dB means a powerful amplifier is needed - around 100W.

Measured performance reveals some significant blemishes. A little more work on the NXT panel would usefully bring its measured performance into line with the best drive units available. Bass performance needs improving too.

the room has a mode around 60Hz that further raises the Icon's bass peak. Quality was soft and there was a bit of box colouration.

The 2kHz measured peak served to push forward strings, bringing incredible insight, but there was some loss of smoothness and a little coarseness.

Finally, as I eagerly wicked up my Cyrus 7 amplifier whilst listening to Esmerelda's Hollywood there was a sudden silence - the amp cut out! This shows the Icons need real power.

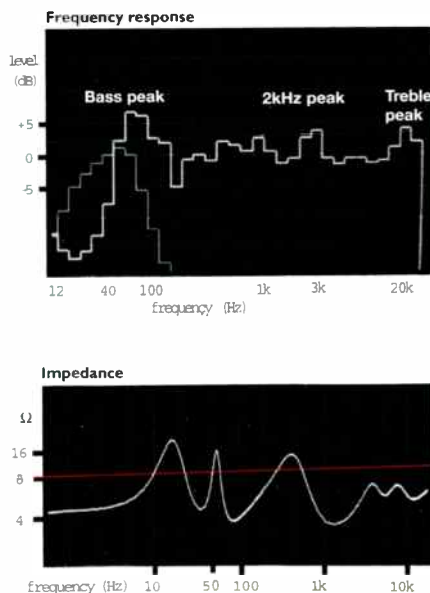
The Icon's were almost frighteningly good with the Philharmonia in the Kingsway Hall (1960 analogue recording). They gave a spectacularly large, smooth and natural picture that was lovely to listen to - and incredibly impressive. Here, I thought, NXT shows what it can do: it leaves conventional drivers for dead. All the same, the Icon could be better. **NK**

**SOUND QUALITY**

The Icon was fascinating to listen to. I tilted them forward heavily, for best clarity.

Firstly, the treble peak adds a spit to strong sibilance and metallic percussion instruments with extended harmonics. The tambourine in Steve Earl's Esmerelda's Hollywood fairly hissed at me and Angelique Kidjo's vocals had a hard edge. You only hear this sort of thing with recordings possessing extended treble though, which I have as reviewing tools.

Then there's the bass, which was just too 'large' in my 16ft long room. The reason was



**World Verdict**



Highly recommended with a detailed, open and smooth sound. These NXT world firsts are an excellent addition to the hi-fi market both sonically and technologically.

# SAILING



designs, can relay the scale of this size of orchestra the way the Icons did, especially from such slim cabinets - this was very, very impressive.

Imaging isn't as pin point precise as the best point source 'speaker but due to the dispersion properties, the same level of imaging can be achieved virtually anywhere in front of the Icons, virtually eliminating the usual 'hot spot'!

Violins had none of the grating or scratchy quality so often found in modern speakers and both cymbals and triangle glimmered with lifelike sparkle.

Across the 'speakers midrange woodwind and brass sounded open and detailed, trombones snapping and cracking away, with oboes and Cor Anglais wonderfully precise and realistic - woody and rich.

With lower strings, the Cyrus' hinted at something that became more obvious with other recordings: their bass goes low. It's not the fastest or most 'tuneful' around but, again it's smooth and full-sounding, if perhaps a little too plummy for my personal taste.

Moving on to jazz in the form of Miles Davis's classic, 'Kind Of Blue' the Icons showed more of the same smoothness and refinement. This kind of fare suited them down to the ground. Here was cool sophistication at its best - Davis's trumpet sounded excellent, with no high-note nasties that the instrument can often deliver through lesser 'speakers. Immaculate detail was found in brushed snare drum of 'flamenco Sketches'; it sounded like a tyre was being slowly deflated somewhere to the right of the room. Overall, apart from the upright bass being a little fruity and the piano sounding a tad too distant (but very natural in tone), everything was beautifully positioned and ethereal - literally music to the ears.

Again, with vocals the Icons came into their own. With Paul Weller's 'Stanley Road' album the Icons imaged

very well and showed good depth of sound staging, drums being placed direct centre, to the rear of the mix, with Weller's voice pin-point in front of them.

The sound stage is lifted up from the usual height to create a lighter and more natural sound, another rarity in hi-fi. Vocals were clean and warm, but bass seemed at little out of balance, which took away some of the openness to the mid and upper frequencies.

Female vocals, an acid test for 'speakers, were deftly handled. In Carly Simon's 'You're So Vain' her voice was sweet and clear with a natural timbre that was immediately striking, consonants free from overt sibilance.

In line with this realism, the acoustic guitars sounded equally natural and detailed, giving a true 'live' feel to the performance.

The Icons are without doubt a special 'speaker. They are the first high-end product to include NXT technology and they show the great advantages that this technology brings to purist audio. Unlike other 'hybrid' designs, however, the Icons blend seamlessly all the way through the audio spectrum, albeit with a touch too much bass bloom with certain recordings.

These 'speakers are easily driven by most amps, although a little oomph is called for to get the best control and response from them.

The Icons will give you hour upon hour of tireless, enjoyable listening, albeit with a slight warm presentation.

**SP**

**CYRUS ICON £2,500**

Cyrus Electronics Ltd.  
Spitfire Close  
Ermine Business Park  
Huntingdon  
PE29 6XY

[www.cyrusaudio.com](http://www.cyrusaudio.com)  
Tel: 01480 435577



# POWER SUPPLIED

Musical Fidelity's new X-A200R is the company's beefiest sounding integrated amplifier to date. David Price has a bite.

With its distinctive cast alloy casework and chunky machined metal front panel, Musical Fidelity's new £699 X-A200R is the natural partner for the famously shaped X-RAY CD player and X-PLORA FM tuner. The package comprises the amp itself, a neat remote control and a hefty separate power supply unit which should be kept as far away as possible from the amplifier. Being a boxy, black plastic cased affair with visible screw heads, it's best consigned to underneath the equipment rack. As MF recommends the amp be left on all the time, it's perfectly okay to hide it away in this way.

With no integral mains transformer, the X-A200R is surprisingly light - you get the feeling that there's a lot of air inside its 230x110x345mm case. Despite sharing the same box, the pre and power amplifier sections are discrete, and there's a useful preamp output around the back. You'll also see seven further pairs of RCA phono sockets on the rear panel (five line ins plus a tape monitor and tape output), as well as the usual pair of loudspeaker binding posts.

For listening tests I hooked up the X-A200R to my unforgiving Yamaha NS-1000M loudspeakers, and ran Linn Sondek CD12 and Rega Planet 2000 CD players, plus my Michell turntable and Delphini phono stage in through the line inputs.

By the standards of any integrated amplifier the X-A200R goes loud, and for yours truly at least, there's a distinct feeling for *deja-vu* about the sound. It's probably because I have a pair of Musical Fidelity X-A200 monoblocks, with which the R shares much sonic ground. Essentially it's an open and crisp performer, with a muscular, barrel-chested approach to making music.

One of the most impressive traits of this amplifier is its command of low frequencies - if there's a bass line

going then the X-A200R will find it and carry it with aplomb.

It isn't as obvious about this as, say, Naim's NAIT 5 integrated. Where the latter is positively showy about the way it 'goes the extra mile' to convey the music's low frequency power, the MF sounds just a touch more organic and a little less forced. Crosby, Stills, Nash and Young's 'Wooden Ships' showed the Musical Fidelity turning out a powerful acoustic, from which a beautifully fat valve bass sound boomed out, in a tremendously powerful but relaxed fashion.

Further up the frequency range, we encounter the next 'X-A' trait - an extremely crisp and light midband, with a brightly lit presence region. But this isn't yer average transistor mush, but (with vinyl especially) it soon becomes obvious that the little MF gets its incisive sound from the wealth of harmonic information it carries. In this respect, it's noticeably better than the fine Cyrus 7, which sounds veiled by comparison. True, those electric guitars did have just a touch of sharpness, but they were also remarkably natural and alive sounding.

No doubt about it - this amp's ability to convey the shimmering timbres of acoustic instruments (best appreciated via vinyl, of course) is superb at the price. Treble isn't quite so distinguished - very clean and tidy and maybe a little forward even, but it doesn't quite have the 'reach out and grab it' realism of the midband. Ride cymbals from an old vinyl pressing of Be Bop Deluxe's 'Modern Music' sounded fine, if a little over dry and lacking in atmosphere.

Dynamically the MF surpasses Cyrus's 7 but trails the NAIT 5. There's plenty of oomph when the occasion demands and a fleet rendition of the leading edges of notes (that incisive midband makes steel string guitars, for example,



sound very sharp and fast), but the X-A200R just doesn't quite have the low down grip to hang on in complex passages. Although the tricky syncopations in REM's 'West of the Fields' hardly tied it up in knots, the MF did begin to sound slightly nervous on the loudest and most complex passage. Try the same with Naim's NAIT 5 and it will sail through and come back for more!

The key to the X-A200R is its great all round ability. Here's an amp that will drive awkward speaker loads to very high levels without a word of complaint. It will dive into difficult music and almost always come out sounding assured. It will saunter along with jazz music, conveying its wealth of harmonic and timbral detail, and provide an almost glass-clear window into classical recordings thanks to that forensic midband. Although not the world's sweetest or punchiest performer, it's still a jack of all trades and master of some. An excellent all rounder then, and superb value at £699. By contrast, its rivals seem overpriced. ■ ▲



Musical Fidelity X-A200R £699

Musical Fidelity Ltd.,  
15-17 Olympic Trading Estate  
Fulton Rd., Wembley  
Middx  
HA9 0TF  
Tel: 020 8900 2866

## World Verdict



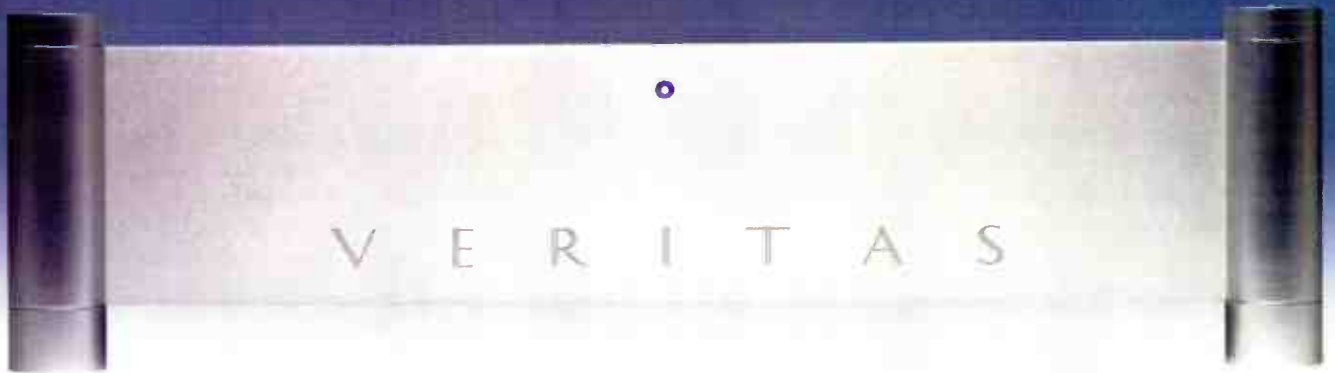
Powerful, musical and incisive, the new MF's formidable blend of strengths makes it a top buy at the price.

Measured Performance  
see page 111

**Question:** Is this the best amplifier ever built?

**Answer:** oui, si, ya, nai,  
ja, igen, yes,  
haan, ken, evet,  
chai khan, ano,  
da, hai, ia.....

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Ivor Humphreys, HiFi News

# Great X-pectations

The DV10X4 Mk II is the latest in a long line of hugely successful budget moving coil cartridges from Dynavector. David Price thinks it's been worth the wait.

Way back in the mists of time when hi-fi was as popular as mobile phones are now, serious audiophiles used turntables as their primary music source. The magazines of the day vociferously recommended that upgraders should buy the best possible design available, which invariably meant a certain single speed Scottish deck. This created a need for good but cheap partnering tonearms and cartridges, for use while bank balances recovered from the shock.

Lest we forget, moving magnet cartridges still ruled the roost back then, but by 1978 audiophiles had an interesting alternative in the Ultimo 10X, the direct descendent of Dynavector's £199 DV10X4 Mk II. Here was a moving coil for the price of a middling moving magnet, featuring high(ish) output for use through a normal moving magnet phono stage. This was possible thanks to its designer, Professor Noburu Tominara, being a leading expert in miniature coil winding technology. His custom-designed winding machine used ultra fine wire, giving class-leading output-to-mass ratios and making the 10X a practical production proposition. It went on to win the Design and Engineering Award at CES Chicago in both 1978 and 1981.

Despite the small company's modest marketing budget, the 10 has garnered a strong following amongst impoverished audiophiles. This latest model uses a smaller, elliptical nude diamond stylus and features a higher output of 2.5mV (at 1kHz, 5cm/sec.). Compliance is quoted at 12x10<sup>-6</sup>cm/dyn and cartridge weight is a lowish 4.6g. All this makes the baby Dynavector a user-friendly proposition which works well with arms like Rega's ubiquitous RB300.

Funnily enough, it sounds surprisingly similar to how I

remember that old Ultimo. Whatever type of music you play, it has tremendous get-up-and-go. Interestingly, the 10X4's power doesn't come from an Audio Technica-style brightness - in fact this device is actually quite rich and fruity sounding. No, it has a tremendous grip on the fundamentals of any recording, meaning you never stop tapping your feet from beginning to end.

Cue up CSN's 'Wooden Ships' and the whole track sounds incredibly engaging. Rather than bothering with the minutiae of production details, it just dives in head-first and has a blast. Cue up Ortofon's very capable, similarly priced MC25E and you'll hear more detail, subtlety and finesse, but won't be tapping your feet half as much. You'll also hear a starker and colder tonality which is possibly more accurate but far less enjoyable.

Spin modern discs like Thomas Dolby/ Ryuichi Sakamoto's 'Fieldwork' and the DV10X4 is even more impressive. There's tremendous power and energy in the midband and bass for a cartridge of this price - you wouldn't think it costs just £80 more than Goldring's fine 1042 moving magnet. The soundstage is wide and all-enveloping, although there's little real detail at the back of the recorded acoustic. Dynamics are great at the price - although ultimately restricted like its Ortofon rival. The only real disappointment is the treble, which is perfectly listenable but rather bland - cymbals sound reasonably sweet and natural but a little too 'generic'.

Try some rock and the Dynavector loves to boogie - it's tremendously unselfconscious and just 'gets down on it' without a moment of self doubt. Feisty,



gregarious and fun, any music that's a slave to the rhythm is where this MC is most at home. Ask it to pick out subtle textural differences between instruments in acoustic recordings of orchestral works though, and it suddenly goes all shy. Basically, the DV10X4 isn't really up to deep, inner groove excavation duties, but then again what cartridge is at this price?

The joy of this little transducer is its big hearted, musical nature which oh-so-adroitly conceals its failings. No, it's not a Linn Archiv, but you wouldn't expect it to be. Rather, it's a hoot to play any music with, meaning you simply don't mourn its lack of low level ambient information, spatial accuracy or textural detail. Anyone upgrading from moving magnets who wants a taste of the high end should try to hear it. ■ ▲

Dynavector DV10X4 Mk II £199

Pear Audio Limited  
7 Prospect Place  
AInmouth  
Northumberland  
NE66 2RL

Tel: 01665 830862  
www.dynavector.co.jp

## World Verdict



The most musical cartridge at or near its price, the baby Dynavector is a classic budget audiophile product.

Measured Performance  
see page 111

## WHERE TO FIND US

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# the pixes

Small mystical creatures that do magic? That's probably how Shahinian would describe its Super Elf loudspeakers. David Price hears for himself.



Well, they didn't exactly put a spell on me. Having spent much time trying to coax magic from these speakers, I'm afraid to report that I ended up a tad disappointed. Having come from the rarefied climes of my reference Yamaha NS1000Ms, complete with their glass-clear sounding drive units and incredibly well damped, sealed enclosures, the Shahinians literally screamed (or squawked) out at me.

Starting from the top, their one inch titanium dome tweeters were a blast from the past - when everyone fitted bright metal domes to their speakers because, well, it was the thing to do. The result was - and still is - a tizzy treble. Hi-hat cymbals, such as those of Lou Donaldson's 'Alligator Boogaloo' sounded metallic alright, but I got the feeling this was coming from the tweeter dome's own thoughts on the subject, rather than any signal fed into it. The upshot is that every cymbal assumes a single generic tone. Whether it's a sweet recording (such as the aforementioned Blue Note cut) or the thrashy, trashy percussive histrionics on Elvis Costello's 'Accidents Can Happen', they all sound the same.

Another side-effect of the Super Elves' heavy metal domes is that you find all that surface noise on your worn-out old punk records suddenly comes back to haunt you. Switch back to the ultra stiff, unresonant, feather-weight Beryllium domes on the Yams and the music shines through again.

Next problem is the midband, which sounds quite clean and punchy but is also tonally homogenous and

'cuppy'. Those brass stabs on Chic's 'My Forbidden Lover' jab out at you as if the cone is introducing some extra resonance of its own.

And what of those delicious female vocals - nature's finest instrument? They sounded veiled as if there was a fine curtain between them and me, yet they veered towards shrillness too.

To best understand these Shahinians' timbral abilities (or lack thereof), think of a slap bass guitar played high up on the fretboard, and hear one sampled through a mid eighties synthesiser (like a Roland D50), as on any Trevor Horn produced pop record of that period. The Super Elves simply remove an instrument's natural lustre, and give you a plastic join-up-the dots version in its place.

In other respects, the Super Elves are better. They're quite zippy, zesty little boxes that boogie along reasonably well. There isn't much bass to speak of, but what little lows there are emanating from the 5 1/2 inch polypropylene woofer are lithe and supple. Indeed they remind me of the old 1970s AR18s - quite listenable despite the tragic transparency.

Unfortunately though, the ARs were budget speakers and the Super Elves are not. Respectable rhythmic

abilities aside, their soundstaging, depth perspective and image projection are all well below par at the price.

So no, I didn't like them, but as loudspeakers are such a personal taste this is not to say that you won't. They're without doubt an extreme loudspeaker. If you're more into the (dare I say it) the Linn/Naim 'follow the tune' school of speakers, you may appreciate them more - but then again, compare them to Linn's own Ninkas and they're found sadly wanting in this respect too.

To my ears at least, even Wharfedale's £130 Diamond 8.1s are more musical - go up to the likes of Musical Technology's metal coned PM 15s (at £500) and the Shahinians are out of their depth. As far as Super Elves go, less isn't more. ■ ▲

Shahinian Super Elf £1,195  
 Pear Audio  
 7 Prospect Place  
 Alnbouth  
 Alnwick  
 Northumberland  
 NE66 2RL  
 tel: 01665 830862

## World Verdict



Tight, punchy sound can't hide the extremely coloured nature of these speakers.

Measured Performance  
 see page 111

# IN GOOD

Norway's high end hi-fi gurus, Electrocompaniet, have launched a new range of products. Simon Pope gets to grips with the EC1-4 integrated amplifier.



Although the name may be new to some readers, the four musician/producer founders of Electrocompaniet (none 'educated' in electronics) produced their first 25W integrated amplifier some twenty five years ago, based upon a new approach to transistor amp design by Dr. Matti Ojala. This is a company that wanted to do things differently. High open loop frequency response, low open loop distortion and low feedback was the guideline, difficult at the time as there were almost apparently no transistors on the market that could handle the demand.

Since these early days limitations have decreased and the company now have a classy looking range of dual mono Class A balanced design amps, consisting of preamps, power amps and monoblocs. These mostly use one input block called a transconductance amplifier and a output block called a transresistance amplifier. The input block, the company say, has no overall feedback, so "leaving the positive and negative inputs of the differential input stage equal for both AC and DC impedance." The output block has parallel feedback making the input resistance low (<1000ohm is

quoted) preventing "kick-back" from the speaker entering the amplifier through the feedback loop.

The new EC1-4 with its dark, marble effect frontage has an air of the high-end about it that convinces you that parting with a fair stack of notes will be worth it. Major use of blue LEDs (the industry's new darling) is found and the look is modern, although the case is very large.

When it comes to sound, Electrocompaniet have always favoured the high end style of solid state, a full and powerful characteristic with headroom and detail. The EC1-4 is a high powered (120W/channel into 8ohms) integrated amplifier which is a DC coupled design with a total of six line inputs, two of which are balanced (in true Scandinavian high-end style) and also has the addition of a balanced output for adding a power amp as an upgrade bi-amping option.

One characteristic which links all Electrocompaniet amplifiers is the use of the company's unique Floating Transformer Technology (FTT). This results in a more linear supply with higher current capability and lower impedance. Capacitors are selected for their impedance behaviour versus

frequency and not just for size. The EC1-4 also has protection circuitry against shorting the output terminals which protects the speaker against DC voltage. There's no rotary volume control on the amplifier; controls are limited to gold push buttons on the fascia and the simple remote control.

## NORWEGIAN BLUES

Using a Meridian 506.24 CD player, plus Quad ESL988s and Mission's 782 'speakers I ran in the EC1-4 for a good few days until the sound mellowed slightly from the initial out of the box sound. Kicking off with John Lee Hooker's guitar driven blues the EC showed the transparent trait of its smaller brother (the £,1000 EC1-3). It gave good insight into the mix, with a detail rendition of the classic number 'Boom Boom'. Vocals were gruff and rough, as intended, with the accompanying groove very tight and focussed. Bass was tight and deep, with the bass drum thumping away for all it was worth. The high frequencies such as cymbals were detailed but a tad bright and hard. Midrange, however was fairly open and spacious.

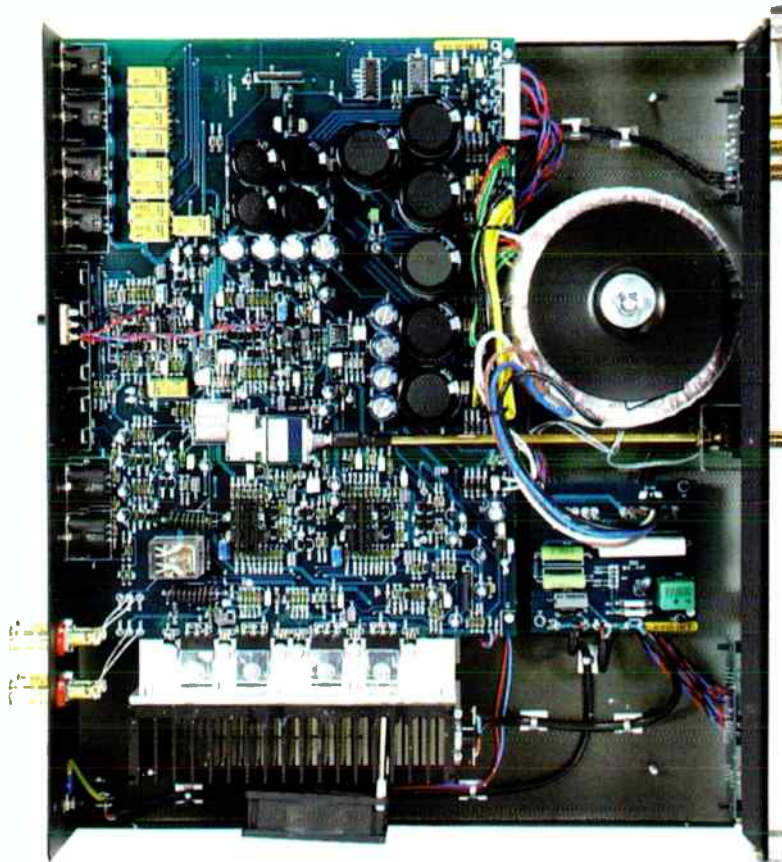
This spaciousness was demonstrated better by a Reference

# COMPANIET

Recordings version of Mahler's Das Lied Von Der Erde played by the Minnesota Orchestra. Michelle de Young's rich contralto voice in the last movement had the right amount of depth to make it a very natural presentation. The same went for the instruments. You'll get far more natural timbre from a similarly priced valve amp but the EC1-4 did a good job of creating a natural space in which the large orchestra could space itself out. Flutes and clarinets sounded realistic and on the few occasions when the orchestra really lets rip, it had all the more effect thanks to the EC's good dynamic range. My only gripe was that an essential element of lyrical smoothness was missing. I was listening to the orchestration as opposed to the piece as a communicative whole, which is essential in this deep, spiritual music.

Changing the mode completely, it was time to find out what the EC could do with electronic dance music in the shape of the stomping track 'Uphold' from Talvin Singh's new album 'Ha'. Not surprisingly, the power of the amp meant it stuck to the beats like a wasp to an iced bun, showing a nimble and powerful bass and a total grip on the pounding breakbeats. This kind of music is well suited to this sort of amp, a powerful yet highly controlled sound that will have fans of this type of music begging for more. Not exactly subtle and sophisticated, though.

This is an amplifier very much in the transparent and detailed mould that can also rock out with the best of them with a big reserve of power. The down side of this is that listening can take on an analytical edge which can ultimately turn out to be hard



work. It also sometimes has quite a bright sound that can be a tad too much with trumpets and violins, for example. On the upside though, it's very revealing and gives great insight into good recordings, especially when matched to a revealing pair of speakers. Classical music sparkles with air and vitality and rock recordings are detailed and exciting, if none to subtle.

There is air and space around instruments and with the healthy power output, a great sense of control and headroom. As far as competition goes, there's unfortunately plenty from the like of Musical Fidelity, who manage to do it at a cheaper price in the form of the A3

integrated which has the same amount of dynamic range and transparency, along with more fluidity and smoothness than the EC1-4.

For those after healthy one-box amplification in the true transparent hi-fi mould, they may well find their grail here, as long as they don't mind paying for it. ■ ▲

Electrocompaniet EC1-4 £1,900

Castle Acoustics Ltd.  
Shortbank Road  
Skipton  
N.Yorks  
BD23 2TT

[www.electrocompaniet.no](http://www.electrocompaniet.no)

## World Verdict



The EC1-4 is natural sounding, powerful and transparent. Could be a tad bright and tiring in some systems and competition is tough.

Measured Performance  
see page 111



# letters & e-mails

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## LETTER OF THE MONTH

### A BIT OF WHAT YOU FANCY

*Having recently purchased Sony's superb SCD555ES player to partner my Musical Fidelity A3 pre power amps and Ruark Crusader speakers I looked forward to reading David Price's review on the above player [May 2000 Hi-fi World]. There are one or two comments I would like to make, if I may.*

*All the good things that are said about this player are the exact reason why I bought it - the full-bodied and rich tone, smoothness, decently extended treble and evenness of tone and textural accuracy. There's also a sheer lack of grain, soundstaging, attack speed and dynamics - all of which David said it didn't have. He also said that he started to dislike the SCD555ES against the sound of an older Sony (CDP-557ES) player, even though the latter sounds slightly more grainy, steelier and timbrally in a league below the 555ES. To question the 555ES as lacking in progress when so many other reviewers have praised it leaves me to doubt the value of your review.*

**J Carter.**

I too am always fascinated to read other reviews of the same stuff I write about in these pages, and I have to say that when opinions diverge, it doesn't make me doubt my ears as much as the efficacy of other reviewers' reference systems.

As my system is the most transparent I've heard (and I've experienced a lot, believe me.) I can only puzzle how these other reviewers reached their respective conclusions. I stand by what I said, in that the SCD-555ES is a fine machine but is rhythmically slower than the vintage multibit Sony machine I had to hand.

I'd also respectfully suggest that this is a known drawback of Bitstream players, and one reason why the redoubtable Mr Ken Ishiwata went back to 16bit, 4 times oversampling when crafting his flagship Marantz CD7 last year. Let's not forget, it was this very same multibit chipset that got Naim into silver disc players some ten years ago with the CDI. To me at least, that counts for something. I predict that the same folk who were busy buying up mouldy old Garrard 301s in the

nineties will soon be running round frantically trying to get their paws on late eighties Philips CD840s!

I'm happy that you like the 555ES but I'm sure that hearing a well designed multibit CD player will see your Sony in the classified ads before the month is out ('one careful owner, little use', etc.) Similarly priced Brit machines like the Meridian 506.24 (also smooth, also Bitstream, but more musical) or Cyrus CD7/PSX-R have its measure. **DP**



**Smoother than Sony? - Meridian's 506.24**

# ARCAM

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► A QUICK TURN

Dear Sirs

I hope this is a quick query. I am looking to buy a replacement turntable as my Czech-built NAD 5120 is starting to go wrong. I have seen in your ads an 'as-new, unused' Systemdek 11920 for £129.95. Is this a good buy and is it a better deck than the Project Debut II?? The turntable will be my main source - I have over 1000 LPs and 7" singles. My system is as follows: Amp - Harman/Kardon HK6150 Speakers - Mission 760i CD - Marantz CD52 Mk II Should I consider either of the above or look for something higher spec. like a Rega 3 or Systemdek IIX/900? In either case, what type of cartridge do you recommend?

Many thanks for your assistance.

Jeff Gambold

Hi Jeff. Whilst the Systemdek is by no means a bad performer, it doesn't quite have the fluid and controlled traits of the IIX/900 at its best and there is strong competition when it comes to choosing a new turntable. A Project Debut II at a mere £110 is an absolute bargain. Complete with a Project arm fitted with an Ortofon OMB5E MM cartridge, it's simply a case of taking it out of the box, plugging it in and ploughing your way through your 1000 or so LPs. It takes absolutely no setting up or fiddling to create a sound that will, in my view, easily match the secondhand Systemdek, which only has a slightly better sense of musical 'inertia' to it (providing it's in good nick, that is).

Alternatively, for a few dollars more the Rega-based NAD 533, complete with RB250 and a Goldring Elektra cartridge for £220 is another exceptional budget bargain and will replace your existing NAD spinner nicely. Or there's always the ubiquitous Rega Planar 3 package for just under £300 if your budget stretches this far. It gives a performance that equals products twice its price, delivering a high end like simplicity of sound for a fraction of the price.

If £300 is a price you can afford, you can always scour the pages at the rear of this magazine to pick up a reference bargain in the shape of a mid-eighties LP12. This will offer virtually limitless upgrading potential, as opposed to the limited potential of the previously mentioned models.

As far as suitable MM cartridges are concerned, you could try Ortofon's 510 or 520P (£38 and £65 respectively) which are both good and lively sounding options, or perhaps the fast but slightly coloured sounding 1012GX at £79. **SP** ■



Project's budget bargain!

► SPLASH THE CASH

I bought Hi-Fi World for the first time and I like it very much. I spent the whole Sunday reading it. To be honest I bought it for a friend because he wants to buy a Linn Ekos for his LP12. The article about the SA-1 intrigued me because you claim that most CD players below £1200 make a mess of Donald Fagen's 'Tomorrow's Girls'. Because I had replaced my Marantz CD 67 (talk about mess) which provided me with uncontrollable low and unwanted vibrations, I got curious what that track would do in my £500 Musical Fidelity E624. As I expected I couldn't establish a 'splashy mess' at all. On the contrary, I think the MF handled the song very well with much detail, cleanness and transparency

My other system components are MF E20/E30 pre/power, MF X10D, Canton Carat CM2 standmount speakers with Plus-C passive sub, Dual CS750-I/1DN750, MF inter-connects, Monitor Silver Line speaker cable. As I haven't upgraded my factory cartridge yet I want know what you would advise me? My dealer recommends a Denon DL103 or DLI10, others say a Grado Prestige should do the trick or upgrade the deck. I can't afford Linn or Michell right now.

Dirk van der Sloot  
Leeuwarden  
The Netherlands

Hi Dirk - well, splashy messes are all relative I suppose - but that track is

certainly a good test of a CD player. With all the attention that Steely Dan and Walter Becker paid to recording quality in the mid-seventies, it always puzzles me how the boys could lose the plot on Kamakyriad. I guess it was all those nasty new-fangled digital

recording technologies, or maybe just a change of 'vibes', if you see what I mean? Anyway, your Dual is ripe for a change of cartridge, and is easily good enough to benefit from a decent one.

I honestly wouldn't recommend the Denons. I once bought a new DL103 in Japan because I loved

the idea of broadcast-standard quality from NHK that hadn't changed since the fifties. But then I heard it playing! In truth, these are lovely old throwbacks which don't hold a candle to either the Goldring G1042 MM (£120) or the Dynavector DV10x4 (£195). I'd go for the latter. Both are rich and fruity but the DV has that beautiful shimmering, 'alive' quality you get from MCs, while retaining the phono-stage friendly high output of an MM. **DP** ■

► ROK ME

I am the proud owner of the best system I have ever had - a Roksan ROK-DPI transport, ROK-DA1 converter with DS4 power supply, Linsley-Hood kit amp and Magneplanar SMGa 'speakers with active subwoofer designed by Shaun Williams (new owner of Hart Electronics and ex-Wilmslow Audio). The query lies with the CD player; it is getting on for nine or ten years old now and while it can still sound sublime in all areas with a good recording, I am curious as to how it would compare with new equipment?

When it was new it cost in the region of £2,000, and because I have not heard many later CD players, I don't know how it would compare to say, the new Caspian (this being just an example). If the performance has dramatically improved over the last few years (although I can't see how it can improve much) then I feel that I have to keep spending large amounts of cash just to keep still, or is this set-up one that can last a lifetime? Your thoughts are eagerly awaited.

Alan Parkinson

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SJS Electroacoustics Model1 pre-amp. Immaculate - rare.	£700	£1000
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Audio Innovations Series 1000 monos. Serviced and re-valved.	£850	--
Art Audio VP-Special pre-amp with phono stage. Full conversion with Hovland film and foil caps and Panasonic potentiometer.	£850	£1450
Art Audio VP-S pre-amp. Standard.	£600	£1150
Art Audio Diavolo. Special chrome finish. Hovland film and foil caps throughout. Border Patrol MB psu (£1000). Great opportunity.	£3500	£5500
Art Audio Quintet monos. Chrome.	£1800	£2400
Living Voice Avatar. Rosewood - refurbished - French polish.	£2100	£2500
Living Voice Auditorium. Walnut - second.	£900	£1500
Helios Model 2 CD player.	£900	£1200
Gloucester Old Spot. 25 head - soiled - virus free.	each - £10	£673
B+W 620i loudspeakers	£200	£400
B+W CDM1 SE loudspeakers	£390	£600
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Funny you should ask this because you join us at a time when I've been reflecting on the lack of progress Sony has made on its latest mid-price ES machine. I'm afraid the brutal truth is that in the past ten years, it's probably turntables and loudspeakers that have progressed the most - both analogue components! Yes, cheap CD players are far better than before, but when you get into the high end it's less a case of 'better' and more of 'different'. Your Roksan is off the pace in terms of low level detail resolution and refinement, but is certainly not worth upgrading unless [a] your ancillaries have changed and it's no longer a sonic match, or [b] you have cash falling out of your pockets. At your stage, I'd recommend a Marantz SA-1 which will really push ahead of the Roksan, but it really isn't worth the £4,000 (including PX) it would cost you to change - especially as you sound so happy with the system as it is. I'd just have a holiday somewhere warm! **DP** ■

► **SPEAK MY LINN, GO**

*I have a system comprising Linn LP1 2/ Ittok/K9, Wakonda, LK280, old Saras (Cannon connectors/ new tweeters). I want to upgrade the speakers first then the cartridge. I have a budget of £1,000 only. I've listened to Nautilus 805s (they had great reviews) but didn't like the sound. I've also tried Kabers but didn't think they offered much more than the Saras. This leads me towards second-hand Isobariks. What do you think in the context of my system and did the sound change much as the specification improved? How do they compare to the Sara sound given they are based on the same bass driver principles?*

*Any thoughts on a cartridge? I'm thinking of Dynavector 20X and would not want to spend any more than this. Would it be much of an improvement - and if so, in what ways?*

*Finally, for the cash-limited like me could you do a review of speakers today vs. speakers of the same price (second-hand) from yesteryear? We readers want the best sound for our money and I'm sure older speakers second-hand could offer a better sound than new for the same outlay. This won't be popular with manufacturers but we want to make a properly informed choice! Do other readers agree? Thanks for a great mag. Like others I'm a recent convert from more expensive rivals.*

**Nick Rogers**  
Edinburgh

With Cannon connectors round the back, those are one geriatric pair of Saras! You're right then to identify them as ready for upgrading, but personally I wouldn't go for 'Bariks. Speakers are an intensely personal choice, but in my humble opinion at least, they weren't the best transducers that ever came out of Glasgow. Linn owning friends tell me how great a well sorted pair can sound, but unfortunately they've never actually been able to demonstrate this 'fact'. When I have actually heard them, they always proved a major let down. The trouble is that Linn speakers are both very much an acquired taste and also very patchy within the breed - for every gem like the Kan I, there was a duffer in the shape of the Nexus.

If you like the sound of the Saras and wish to stay with Linn, I'd actually recommend that you get a newer pair of Sara Nines. These came out in the late eighties and were the Sara's swansong, with better cabinets, drive units and bi-wirable crossovers. They have the same basic footprints of your speakers, but are tighter, cleaner and more detailed with even better dynamics. You can pick up a pair for under £300 now and, together with a new cartridge, they will really lift your system. By contrast, Isobariks of any vintage will sound ponderous and coloured, lacking in phase-coherence and with poor imaging properties.

And now a message to all K9 owners - ditch it! You can no longer buy a stylus (the K5 is the only tip available from Linn as I write) and by modern standards it's poor anyway. Forget what all those mid-eighties reviews told you - it isn't a shortcut to audio nirvana. As you mention, the Dynavector DV20X-H (£299) is the one to have. Richer, smoother and yet more organically musical, it makes K9s and K18s sound like cheap CD players. Of course, it isn't the best in the world - the likes of Lyr's Lydian Beta are far better still at twice the price.

As for the rest of your system, I'd go for a Cirkus turntable mod (£300) as soon as humanly possible and then look to picking up a mint second-hand Lingo power supply. As for classic speaker reviews, keep your

eyes trained on Olde Worlde over the next few months. **DP** ■



**Put this pooch to sleep**

► **APPLE BYTES BACK!**

Dear David,  
The tone of *Computer Audio World* has concerned me for a while, for you review exclusively PC solutions, without necessarily being aware that this is what you're doing. I would like to see you looking more at the Apple alternative.

Consider the following:

- [1] Apple invented Firewire.
- [2] Apple stimulated the introduction of USB peripherals for all computers with the iMac.
- [3] Apple computers have had rather good audio in and out for, oh, at least ten years.
- [4] Recent iMacs and G4 Cubes have both CD-RW drives and NO FAN. A good combination for a hi-fi computer, no?
- [5] Apple computers come with "iTunes", a rather spiffy MP3 program.
- [6] Apple computers look very nice, something you approve of with hi-fi products.
- [7] MacOS is a minority product that is considered by many to be better than the mass market product, Windows... so, nothing at all like LP/CD or valve/transistor then!

I hope the above shows that Apple has considerable market influence and is also rather a good platform for audio, and I hope you will consider reviewing Mac based products with your traditional wit and open mindedness in future.

**Stephen Mackenzie**  
Glasgow

Hi Stephen - point(s) taken. You're quite right in what you say. But please consider these points too:

- [1] Mac users are a tiny fraction of the overall computer using population - whether you like it or not, PCs are ubiquitous...
- [2] Many consumer computer audio products manufacturers don't

support Mac at all - just look at the scant number of MP3 portables with Mac drivers.

[3] Many soundcards are cross platform and therefore the PC version will perform similarly to the Mac version, so the review is applicable to Macs too.

I use both Macs and PCs at work and agree that PCs have been in The Stone Age compared to Macs as far as computer audio (and indeed most things) is/ are concerned, until recently. We will of course endeavour to do more Mac stuff but I don't really want to go into a (tiresome) debate about platform politics. Music is far more interesting than Operating Systems. **DP** ■

*other laid back types. Its when I get to Rock and Indie music that the problems are. I find it quite fatiguing for any great length of time and I feel my amplifier is the source of the problem. Could you suggest a shortlist of amplifiers for me to audition as mine seems to get longer and longer? What I'm looking for is an amp that will offer greater control, taking the edge off the top end and tightening up the bass. Any suggestions will be gratefully accepted and acted upon. My budget is £750 and upwards depending on the improvement in sound, lets say up to £1000.*

**Regards  
Neil.**

Hi Neil. I'm not familiar with the Ion amplifier that you feel is the root of your sonic problems but there are plenty of potential replacements in your price bracket that fit the criteria.

One option is the virtually unbeatable Cyrus 7 integrated at £700. It's actually below your price bracket and will deliver a controlled and smooth, easy sound whilst having grip, power and speed to match. There is no harshness at all to the 7's

sound and it could well take off the treble edge that's making your life difficult at present! It's also great looking and very user friendly.

For an equally smooth but slightly less exciting option you could go for the Audio Analogue Puccini SE Remote at £795. This is an involving listen with lots of little audiophile traits such as a highly detailed midrange and a deep, effective sound stage, and it will suit your 782s as much as the Cyrus 7, creating excellent imaging. It also has a rarity at this price point: an excellent sounding MM/MC switchable phono stage.

Moving up the price ladder brings equally effective results. Musical Fidelity's £850 A3 integrated isn't perhaps as smooth and refined as the Cyrus 7 but it is wonderfully transparent and has oodles of power and control. This is a true high-end product at a sensible price and like the Puccini it also has an MM/MC phono stage.

It's worth auditioning all of these items to see which suits your tastes best and one is bound to come up trumps, hopefully. **SP** ■

**UNNECESSARY ROUGHNESS**

Dear Hi-Fi World,

My current system consists of a Musical Fidelity A3 CD player, an Ion Obelisk 200 amplifier and Mission 782 loudspeakers. The problem is this: most of the music I play is exciting and involving across a great deal of different styles, i.e. funk, jazz, classical, and

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**►► BEGGING TO DIFFER**

Dear Hi-Fi World,  
Regarding your review of the Sony SCD-555ES SACD player (May issue) I was rather surprised to read your backhand swipe at the Sony SCD-XB940 SACD player, which was called "low rent", "middling" and "compromised" by David Price. Yet, in the review of this player in September 2000 by Simon Pope, a rather different picture was painted – it was described in such terms as "plays CD's with refinement and control, and SACD's with a clarity and openness", and it was eventually given a four globe rating, which, if I'm not mistaken is rather positive! Either Mr Price or Mr Pope must be on different wavelengths, or the hi-fi world must be a very different place now from what it was in September 2000.

If the latter is true, I am only too happy to live in the past! It was on the strength of Mr Pope's review of the 940 that I auditioned this player, and I was so impressed with the sound quality on standard CD replay (let alone SACD) that I sold my Meridian 506 (which until then I swore I would never be parted with) and replaced it with a shiny new (well a sort of dark shine, as I chose the black finish) SCD-XB940 for a mere £425 from my local Richer Sounds shop.

The CD reproduction easily betters my 'old' Meridian 506, and in my opinion is a match for the new Meridian 506 or Linn Genki players I compared it with before taking the plunge. After extensive listening for a period of six months now, I would judge the reproduction to be very accurate, and the sound has a wonderful crystalline quality which makes it very easy for one to focus solely on the music, and to forget one is actually listening to a piece of electronic equipment.

As for SACD reproduction, I now have all of six SACD discs; a mixture of

pure DSD recordings (e.g. Dave Brubeck's 40th Anniversary concert on Telarc), and re-masters (e.g. Beethoven's 6th Symphony cond. Bruno Walter on Sony). The difference between CD and SACD is not immediately startling, but on extended listening its qualities become evident, and the extra timbral detail and illusion created of the musicians being in the same room is very addictive – I don't think I could go back to listening to the 'standard' CD versions of these recordings.

Incidentally, the rest of my system consists of an NVA AP70 amplifier connected to Neat Mystiques with Nordost Blue Heaven cables, using Kimber cable mains leads (from Russ Andrews) and I am pretty confident this system is quite discriminating of the CD source quality.

I simply can't relate to the descriptions of the 940 player being 'middling' because my own experience is so very different, and I can't help asking myself whether its the same piece of equipment we are talking about!

If the 940 player is compromised and "low rent", it is with respect to the build quality. The chassis is fairly lightweight and the CD drawer is flimsy. Another reservation I have is that the player gets rather warm in use, and discs come out heated up to more than hand temperature, which may not be the best thing for their longevity (the CDs, not the hands).

All of this gets forgotten (and forgiven) though, as soon as I listen to it. I think Sony have done music lovers an incredible favour by making available such accomplished

sound reproduction and marvellous technology for what is really not a lot of money.

The Sony SCD-XB940 may have fallen out of favour with you guys at Hi Fi World, but I really believe that this is currently one of hi-fi's all time bargains (and possibly also best kept secrets!).

**Yours sincerely  
Paul Stonestreet**

Hi Paul. Let's clear this one up. The comments that DP made about the 940 weren't slugging it off, so much as being brutally observational. He mentioned, as you say, that it is "low rent" and "compromised". It is, of course, both - it's affordable and has some kind of compromise in relation to its far more expensive stable mates. Put simply, if it weren't compromised Sony wouldn't sell any SCD-1, 777 or 555 SACD players!

Both DP and myself are in agreement that the 940 is one of the better hi-fi products on the market at present and it offers excellent value for money. As a pure CD player it can perhaps be bettered by a few at the price.

I perhaps took to the machine a little better than DP did but this is the way that we run the magazine, thank the Lord. Being an informed journal for the enthusiast, rather than merely a consumer guide, it give us scope to air our sometimes differing opinions in a constructive and hopefully enjoyable way to give the reader another expert point of view. This we feel is healthy for both us, the writers, and you, the readers, and frees us up from having a constricting 'house voice'.

Incidentally, DP and myself actually work precisely on the same wavelength (frightening, eh?) but it doesn't mean we can't have the odd occasional difference of opinion (even though mine is always right!). **SP**



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Cyrus DAD3Q-24 CD Player	£499
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Please Note: Please confirm availability before travelling. Advertisement valid until at least 4th July 2001. E80E

# SEVENTH

Cyrus's new CD7/PSX-R is the Huntingdon company's latest reference silver disc spinner. David Price gives the diminutive duo the once over.

Cyrus have released a number of interesting CD players over the years, which have always been - in my opinion - underestimated and overlooked. The reason for this is the company's system-centric philosophy. In some audiophiles' minds at least, there's a sense that these beautiful babes look and feel a little too good to be take-no-prisoners audiophile tackle.

I learnt otherwise five years ago when I bought a DAD3. It was the company's entry-level silver disc spinner and at just under £600 made some nice noises, thank you very much. I watched in puzzlement when other mags showered its ergonomics with praise but gave it 'B+' for sound.

As with all Cyrus products, an optional £350 PSX-R power supply further raises sound quality, making the £1150 CD7/PSX-R combo the Huntingdon company's statement source component right now.

The CD7 shares relatively little with the DAD3 that preceded it, save the famous inverted die-cast aluminium alloy chassis which now comes in 'noughties silver' as well as 'nineties black' (and very nice it looks too in this new hue). You get a new Philips transport capable of reading CD-RW discs (very useful to computer audiophiles like moi) and Cyrus's latest 24bit DAC. With echoes of the Q module, there's a mysterious interface for an as yet unknown decoder to further upgrade the machine as DAC technology progresses.

Vital statistics of the cute casework are 215x75x365mm, and the whole CD player weighs a rather waif-like 3.1kg - no Sony ES machine, this!

Facilities are modest, but by no means minimal. The player itself is reduced to carrying the basic transport controls, leaving all the

goodies for the swanky silver remote control. There's a Display Off button which is well worth using if sound is paramount, plus the usual (for Cyrus) Phase Control, which inverts the absolute phase at the touch of the button. I really can't see the point of this - I never needed it during the entire review period.

Round the back are two sets of fixed, line-level analogue outputs, plus a coaxial digital out. I for one would have liked an optical output as well, being an avid MiniDisc portable fan. As well as the usual IEC mains input, there's a DIN socket for the PSX-R power supply, plus System Bus socketry which of course applies only if you're a Cyrus system owner.

Overall fit and finish is excellent and the green backlit dot-matrix liquid crystal display is a cut above that fitted to the previous DAD3 series.

Coming in the same non-magnetic alloy case as the CD7, the PSX-R 'Intelligent Power Supply' pumps out a clean feed of between 18 and 35.5V DC, depending on which other Cyrus component it's powering (it cleverly senses what's attached and supplies the correct voltage automatically).

Unlike some other manufacturers' outboard power supplies, this one doesn't replace the internal PSU of the CD player it's used with, but complements it. Annoyingly, this results in twice as many mains leads per component. Cyrus recommend the PSX-R is placed beside, rather than underneath (or on top of) its partnering component, but I couldn't discern any audible difference.

At 6kg the PSX-R is twice as



heavy as the CD7, which confirms the presence of its beefy 300VA toroidal transformer. Cyrus also claims the use of rigidly regulated output rails and trick slit-foil capacitors.

## SOUND QUALITY

Back in 'ye olde days of digital audio', the bright players traditionally came from Japan and the smoothies from Blighty. To wit, you'd have the choice of, say, a wallpaper stripping Technics or Sony and a mellow Arcam or Meridian. The Cyrus CD7/PSX-R proves that those days are gone forever - here's a silver disc spinner that's far more in your face than the similarly priced Sony SCD-555ES I reviewed in May. It's also, interestingly enough, quite unlike the company's own old aforementioned DAD3 series designs.

If the Meridian 506.24 is a bespoke pair of brogues, then this new Cyrus combo is a pair of Adidas Kobe trainers. Lightweight, lithe, cheetah-like off the mark, it makes its Meridian, Arcam (FMJ CD23) and Sony rivals look positively lardy. Indeed, I'd even go so far as to call it quite 'Naim-esque', which is frankly not what I'd expected, having lived with one of its predecessors. This

# HEAVEN?

player is more Ali G than Alastair Cooke - if you've any notions of relaxing in front of your new CD7 with your toes toasting inside your slippers as your puff away on your pipe, then forget it.

My first encounter was with Donald Fagen's 'Tomorrow's Girls', the very torture track I tried with the Meridian 506.24 last autumn. Being a British player, I was expecting a beguiling and relaxed rendition of this classic track, but 'twas not to be.

yet it showed great grip and composure. Never once sounding flustered, the Cyrus followed all those complex keyboard runs with zeal, starting and stopping like its life depended on it.

Better still was its 'hear-through' recorded acoustic. Image location was rock solid and soundstaging bold, expressive and out-of-the-speakers, with no sense of the compression I'd heard with the Sony SCD-555ES.

Again, bass was leaner than its

of neutral didn't help either. Cymbals were meticulously well described - warts and all - but lacked the euphonic warmth of the 506.24.

As well as proving a star with the electronics of Scritti Politti, the Cyrus made a big impression with classical music. My home-made CD-R copy of a much played Karajan recording of Beethoven's Pastoral Symphony (DG, 1986) went down a storm, with the CD7 setting up a tremendously deep and expansive soundstage, into which everything slotted with riflebolt precision. Rhythmically engaging, with a real sense of the music going places, the Cyrus combo's firecracker dynamics and tremendous grip were just what the occasion demanded. Interestingly though, as well as its talents with transients, it's great with textures too. Violins had a breathy, shimmering quality that few players achieve at this price - by comparison the Sony, for example, sounds flat and bland. The result is that the instruments feel alive and almost tangible - this is a trick that vinyl's famous for, but with CD you usually have to spend more than the CD7/PSX-R's £1,150 for so much as a taste of it.

With a rhythmic, taut and detailed sound this new Cyrus combo makes almost any disc you feed it come alive. There's real transparency and surprising ability with textures. Being on the tonally lean side of neutral, it's a perfect match for the warm, forgiving Cyrus 7 amplifier, but don't expect it to soften a Naim system. Overall, one of the very best players at its price point, if it's transparency, punch and grip you want. ■ ▲

Cyrus CD7/PSX-R £1150 (£800, £350)

Cyrus Electronics  
Spitfire Close  
Ermine Business Park  
Huntingdon, PE29 6XY  
Tel: 01480 435577



Rather, the Cyrus combo sounded brilliantly focused, with the accent fairly and squarely on rhythms. Highly incisive, it threw out massive amounts of low level detail with forensic zeal, giving the impression of a 'glass-clear' window on the recording. Tonally neutral, the tight but light bass lacked the sumptuous bloom of the Meridian 506-24. Treble wasn't harsh or forward by any means, but certainly 'brightly lit'.

Switching to Scritti Politti's 'Absolute', the CD7 further revealed its hand. The album from which this track comes, the superb 'Cupid & Psyche 85' is hardly a forward affair, but now the spotlight was on the midband. The CD7 made a heroic job of this song. An inordinately complex exercise in synthesiser programming, 'Absolute' is a rhythmic assault course for any front-end source component,

Arcam, Meridian and Sony rivals, but still capable of summoning up ample grunt when called upon - and then some. Indeed, when pressed, the CD7 can belt out lows better than the next man, and is particularly adept at conveying a bass line's 'light and shade' - it doesn't just 'boom' along regardless.

Moving to Miles Davis' epic 'Kind of Blue' (Super Bit Mapped) remaster, the CD7 proved slightly less convincing. Don't get me wrong, it did everything right and imparted the recording's famously open and airy soundstage, but proved just a touch too analytical to let the listener really relax into the music. I found myself listening critically to the foibles and failings of the recording, rather than tapping my feet regardless, as I'd done with the Arcam and Meridian. The fact that it was tonally on the dry side



**World Verdict**

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Measured Performance see page 111

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# computer audio world

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## contents

### BUILD YOUR OWN AUDIO SERVER 56, 57, 59, 60, 61

In the first of an in-depth two-part feature, David Price tells you all you need to know about designing your own purpose-built audio computer.

### GETTING CLEANER

Steinberg's new Clean Plus 2.0 contains all you need to record LPs onto CD-R discs using any PC equipped with a CD writer, including a phono pre-amp which Steinberg claims offers excellent sound quality! The new Clean can digitally remove layers of 'snap, crackle and pop' (and rumble, clicks and hiss, too) before your very ears. It lets you slow down or speed up recordings (which owners of 78s will appreciate) and even offers full MP3 compatibility using the Fraunhofer codec. Just plug your turntable into the supplied preamp, connect this to your PC soundcard and digitally record your vinyl onto your computer using the latest version of the bundled Steinberg WaveLab Lite. You then process it using Clean Plus, and burn it onto computer CD-Rs for playing on any hi-fi, in-car or portable CD player. You choose exactly how much noise reduction you want - too much and you'll remove the sparkle, too little and the scratches will come back. Get it right though and you'll get brilliant sounding CDs that cost pennies. The only downside is the steep £90 retail price and the fact that Clean 2.0 demands serious processing power, so you'll need a fast PC for best results.

[www.steinberg.net](http://www.steinberg.net)

### NEW MICROSOFT MEDIA PLAYER

In a controversial move, Microsoft's new Windows Media Player 8.0 will not be available as a free download (as was WMP7). Rather, it will only come bundled with the forthcoming Windows XP, the upgrade to the Windows 95, 98, ME and 2000 operating systems. The older version of Media Player, version 7.0, will continue to be available as a free, separate download.

Many people have decried the move, saying it is reminiscent of Microsoft's previous attempt to 'tie' Internet Explorer to Windows 95 several years ago. This helped shut rival Netscape out of the browser market. Microsoft is awaiting an Appeals Court ruling on the matter that could result in a break-up of the company. Repeating the company's argument for this, Microsoft argues that Media Player 8 includes new features that require close integration with Windows XP

for optimal performance. The new bundling move could also put further pressure on competitive products, including RealNetworks' RealPlayer 8 and Apple Computer's QuickTime 5.01, analysts said. Other companies that stand to lose from the action are Roxio, maker of Easy CD Creator 5, and InterVideo, with its WinDVD. By integrating Windows Media Player 8 with Windows XP, Microsoft could make it more difficult for competitors to distribute their players. And if fewer people are using competing media players, more Web sites could start offering content only viewable with Microsoft's product. [www.microsoft.com](http://www.microsoft.com)



### YAMAHA BURNS BRIGHTER

Yamaha's new CD-RW21000E-VK PC CD-RW cleverly adjusts the laser system to the type of disc being burned for optimum reliability. The downside is that it doesn't, as yet, feature the all-important BURN-Proof system. At 16x write, 10x re-write and 40x read it's one of the fastest around right now, although you'll have to run it under 12x for good sounding audio discs. Standard E-IDE makes it easy to install on any PC. Good bundled software makes it a fine buy at £165 if speed is at a premium.

[www.yamaha.de](http://www.yamaha.de)

### REAL, REAL, REAL

The digital music format war rages hard, with RealAudio making a strong stand. A study by Nielsen/ NetRatings reveals that home consumption of Internet audio and video content in the Real format reached an all time high in February 2001. With more than 29.6 million home users accessing content in Real formats, it's more than twice as popular as its nearest competitor. A second report containing recently revised data from Jupiter Media Metrix, shows use of RealPlayer far outstripping the usage of all other media players, and accounts for previously unreported RealPlayer usage through AOL. The studies suggest that growth for Windows Media Player and QuickTime is significantly lower.

[www.real.com](http://www.real.com)

### SONY ON THE MOVE

Sony's new Digital Relay series of multimedia peripherals proves that the Japanese giant has well and truly got the computer audio bit between its teeth. The £410 CRX10U looks like a Discman and works like a CD writer, but is in fact both. It hooks up via USB (meaning it works with both Windows and Macs), and lets you do a host of music-related things. It comes with software for editing and recording digital images, copying music CDs and burning your own CD and MP3 CD compilations. There's a wired remote complete with LCD track display, a rechargeable battery giving 2 hours of CD recording, AC adapter, power and USB cables, stereo headphones, blank CD-R, quick start manual and multilingual CD Tools software. For notebook users its portability is priceless. Weighing just 435g (with battery) and measuring a modest 132x 25x 189.5mm it's as handy as a Discman but bags more versatility. Look out for a full review next month.

[www.sony.co.uk](http://www.sony.co.uk)



# AUDIO ALCHEMY

**Fancy building your very own digital audio server? In the first part of a two-part feature, David Price shows exactly what you need to design a bespoke audio PC.**

► **C**omputers and music have been a part of one another for over twenty years now but only recently, in the last few years, have home computers become fast enough to process audio without difficulty. Despite the popularity of DIY audio, few screwdriver wielding audiophiles have ventured into the alien waters of piecing together an audio computer - which is probably a lot easier than you think.

As Linn's new Kivor proves, it's perfectly possible for 'audio servers' to replace conventional front end music sources, although most computer audiophiles use them to complement their existing hi-fis at present.

A modern PC (a few years old) can be kitted out with a few choice peripherals to tune it up for audio, or a new one built from the ground up.

Here's what a modern PC can do:-

1. Transcribe vinyl, tapes or CDs (your own, of course!) onto CD-Rs for playing on any CD player - be it the Linn CD12 in your hi-fi system, the Kenwood in your car or your Sony Discman on the bus. Assuming you've already got a PC, you'll find it cheaper than buying a standalone hi-fi CD recorder, and you can use blank discs costing one quarter of the price, too.
2. Clean up the music from vinyl or tapes using powerful digital signal processing routines built into the latest audio editing programs. You can even recover unplayable audio CDs onto your computer's hard drive, and burn them onto fresh blank CD-Rs that will play on anything.
3. Make elaborate compilation CDs

using audio editing software to clean up the recording, cross fade from track to track or even re-equalise it to restore some of the music's sheen. You can spin any number of copies straight from your hard drive, at up to sixteen times the speed of conventional hi-fi CD recorders.

4. Download virtually any song ever recorded, for free, from the internet and then burn it onto CD to play in any normal CD player. There are literally millions of MP3s around, many with decent sound quality, for the taking. They can be converted to normal audio before going onto CD.

This is a great way of discovering new music, or 'trying before buying'. If you like it enough you can always buy the CD online at a greatly discounted price!

5. Run an mp3 player, downloading music from the internet or converting to mp3 from your music collection.

### So what about the sound quality?

The answer is that it's as good as you want it to be. Even with budget PC audio peripherals and a cooking computer, you can get surprisingly good hi-fi results - spend more and you can approach studio quality.



**Linn's Kivor is a dedicated audio server.**



**A full size tower case gives plenty of working space and will house a variety of audio drives.**

Audio servers are easier than you'd think to build, providing you take care to choose matching components. Motherboards are built to accept specific commercial processor ranges (e.g. Socket A AMD Athlon, Intel Pentium Socket 370).

The big question is whether you need to buy a PC from scratch or adapt your existing computer. If your machine is less than a few years old, then you're more than halfway there already. If not, you'll need to decide what you want your audio server to do and buy the bits accordingly. You can of course, buy a fully assembled computer from your local Dixons, but by putting the bits together yourself you'll get exactly what you want for far less money.



▶▶ **CASE**

These come in various sizes, and complete with power supplies providing the standard voltages required (+/-12, 5V and 3.3V) by the board, fan, leds, etc. It's best to get a full sized ATX, since this is easiest to work on. It will come with drive bays, hard disc bays, an internal loudspeaker, the power supply with flying leads fitted with necessary plugs and a large cut out motherboard support area.



*An AMD Athlon Socket A processor, sitting behind PS/2 and USB ports.*

**CPU**

The heart of your computer is its Central Processing Unit, which sits on the motherboard. Choosing the right processor can be a minefield, with CPUs coming in all shapes and sizes, but for realistic audio work you'll need at least a 400MHz chip. Obviously, the faster the better, but there's no need for overkill here - even a 233MHz will perform hard disk recording at a push.

A good value starter is an AMD Socket A Athlon or Duron, which will do the job without breaking the bank, leaving you more money to spend on your soundcard.

The type of processor you can use depends on the motherboard your PC has. If you have, or buy, a new PC this is likely to be either a Socket A AMD compatible board or a Pentium II or Celeron board in one of its many types.

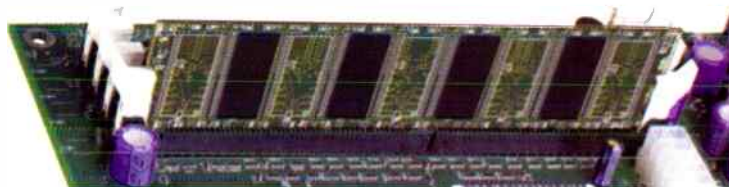
If you're either buying a CPU and/or a motherboard from scratch, or looking to upgrade your existing kit for better performance, it's best to check with your supplier whether your CPU or board will work with each other.

**MOTHERBOARD**

These come in many shapes and sizes; the most common are 'AT', or more recently 'ATX' full size types.

Full size motherboards have a number of slots on them, into which you can plug memory chips and expansion cards (such as soundcards). Older motherboards often have 3 ISA slots and 3 PCI slots, whereas more recent designs have 1 ISA and 5 PCI slots. Generally, the more you want your PC to do, the more PCI slots you need.

Motherboards play an important role in getting data in and out of the computer, possessing a number of 'ports' through which digital audio (or any other type of data) can pass. Always go for motherboards with a USB (Universal Serial Bus) socket (which is a handy way of connecting up external CD writers and MP3 players, among other things). Most motherboards made since 1997 should come with this facility, and all ATX boards have built in serial, parallel and USB sockets as standard.



*New Double Density Memory (DDR) is fast but expensive*

FireWire, which does the same job as USB but much faster, is useful but not essential for domestic PC audio use, and many motherboards still don't offer it. If this is important to you, however, you can always buy a separate FireWire (IEEE 1394) PCI card for about £45.

**MEMORY**

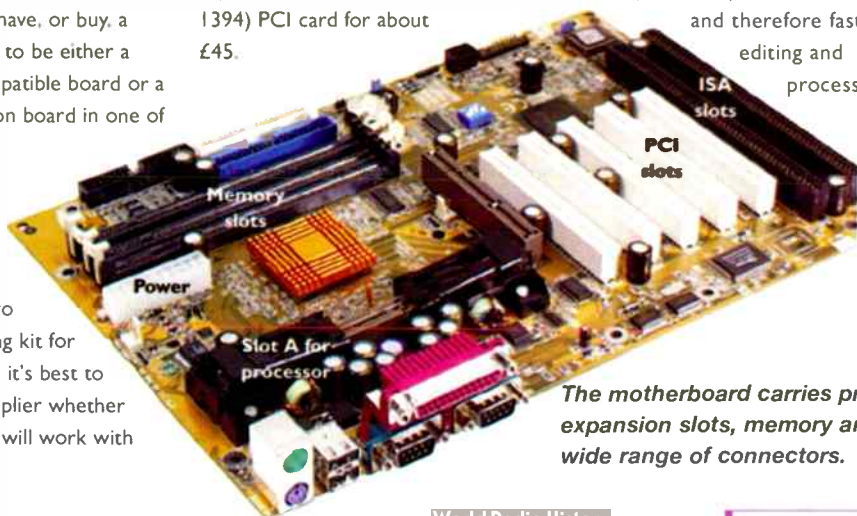
Motherboards also hold your computer's memory chips - make sure the one you buy has DIMM (Dual In-line Memory Module) sockets. This will make it compatible with modern, cheap and easily available SDRAM chips which cost around £25 for 64MB, £45 for 128MB or £75 for 256MB. However, some boards and



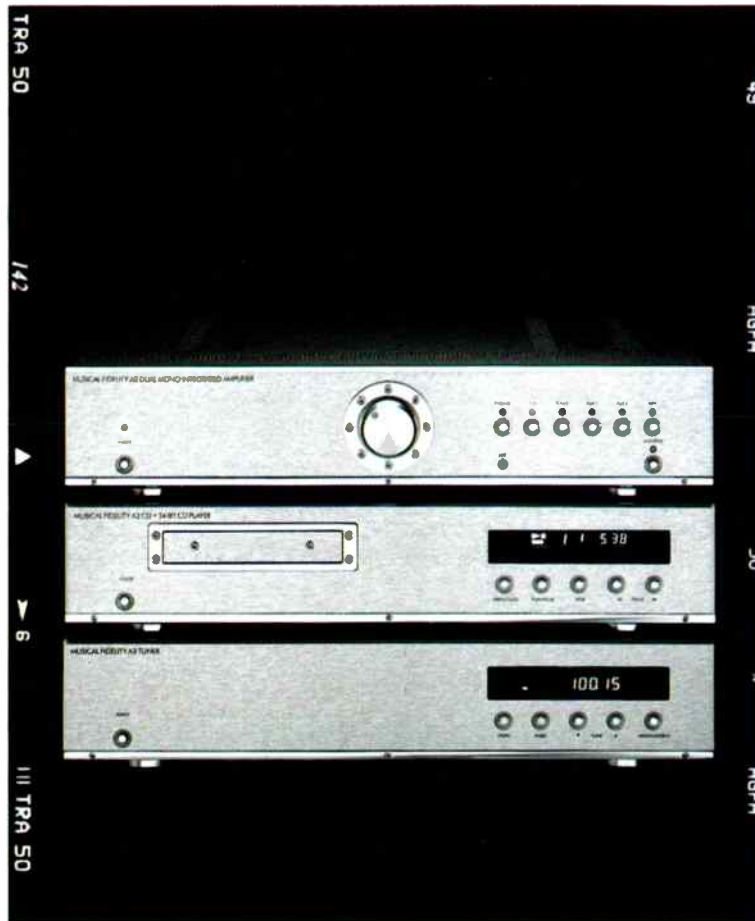
*An Intel Pentium III processor*

processors require newer types of RAM, such as expensive DDR (Double Data Rate) on the latest Socket A Athlon boards, so check

carefully. Basically, the more memory you have, the faster your audio computer will run. Serious audio work needs at least 128MB for reasonably swift operation. More RAM means fewer references to your computer's hard drive and therefore faster editing and processing.



*The motherboard carries processor, expansion slots, memory and a wide range of connectors.*



A3 RANGE.  
MACHINED, MIL-SPEC ALUMINIUM  
FRONT PANEL.

TWENTY-FOUR CARAT GOLD  
PLATED FITTINGS.

REMOTE CONTROLLED.

PHONO STAGE.

POWERFUL, ROBUST, BUILT.

**MUSICAL FIDELITY**

► **HARD DISK DRIVE**

Along with CPU speed and memory size, the hard drive is a key factor in overall computer speed. As is always the case with computers, it's a case of 'the bigger, the better'. Not only will a large hard drive let you store many CD's worth of music, but will make editing and digital signal processing operations faster.

As a guide, a stereo 16bit, 44.1 kHz recording sends data at around 200k a second and an average audio CD has around 650MB of space. This means that any decent audio PC will need a hard drive with a high rotation speed, short average seek time and a high capacity. A good basic minimum capacity is 10GB, which will store around ten CD's worth of digital music and leave some breathing space for audio editing software to do its job. Any serious PC audiophile may soon find this restrictive though, and an ideal would be closer to 30MB.

There are several ways of connecting hard drives to motherboards. Until recently, serious audio computers needed a SCSI card which plugged between the motherboard and a SCSI drive, giving fast data transfer speeds and very reliable operation.

This was because until around 1998, the standard IDE interfaces built into motherboards couldn't handle data quickly enough for audio work. Part of PC history, the system dated back to 1986, offering 4Mbps maximum transfer rate and a capacity of 528MB. When Aha were Number One, this seemed fantastic, but by the mid-nineties it was looking prehistoric.

As a result IDE was 'enhanced' in 1993 (making it E-IDE) with a maximum transfer speed up to 16Mbps and capacity of 8.4GB.

The old IDE drives also carried out 'thermal calibration' (t-cal) to allow for temperature changes within the drive. This meant the data flow

was temporarily interrupted, which caused glitches that played havoc with hard disk recordings and CD burners.

Now, the latest E-IDE motherboards can control drives up to 137GB, making them perfectly suitable for audio without the need for SCSI. They're far faster too - the later UDMA33, UDMA66 and more recently UDMA100 standards offering 33, 66 and 100Mbps burst data transfer rates respectively, which are great for audio work.



*An IBM hard disc drive showing an internal sensor arm and multiple platters.*

As an aside, in the late nineties there were special E-IDE drives free from t-cal available (known as 'A/V' drives) - these are suitable for use with the latest motherboards, but are no longer necessary.

If you possibly can, it's best to fit two hard drives to your audio computer. The smaller one can carry your operating system and all your applications software, including your audio editor and CD authoring program. The larger one can then be kept exclusively for audio storage. If you can't do this, then you should at least partition your hard drive into smaller logical drives of around 6GB each. This will give the best performance and is more convenient for defragmenting the disk, which is an essential regular practice for heavy audio use!

**CD DRIVES**

Although all computers since the mid nineties have had CD-ROM drives as standard, your audio PC needs one capable of Digital Audio Extraction (DAE). Many early (pre-1999) designs don't have this facility, so if you're upgrading your old PC for audio use, you might have to buy a new CD-ROM or DVD-ROM drive (all new DVD-ROMs also perform DAE) for this purpose.

As with hard drives, serious audio computers traditionally came with SCSI CD-ROMs or CD burners for fast, reliable, glitch-free operation. Now though, EIDE is perfectly adequate. If you have a notebook or want an external CD-RW to transport from computer to computer, go for a USB or FireWire drive. The latter is faster still than USB, but is probably overkill for audio use.

As with everything in computer land, speeds increase monthly. Most modern CD-ROMs are now 40x or more, but anything over 12x is perfectly adequate. CD-RWs are also getting faster by the day, but we've found that for superior audio quality, it's best to stick to relatively slow (2x, 4x or 8x) burns. Thanks to Red Book CD's middling error correction specification (which is far less rigorous than the error correction CD burners use when writing data CDs), discs burned at 16x on the latest drives can sound a little 'phasey'. With this in mind, you don't need to buy a CD-RW faster than an 8x for audio use, so save your money for the soundcard!

Most hi-fi CD recorders, car CD tuners and CD portables made over the last couple of years will happily read audio CD-Rs burned on computer CD writers, but some older players can't cope with the lower reflectivity of the CD-R blanks. There's no general rule - it's a case of suck it and see - but whatever you do, make sure you use good quality 650MB (74 minute) CD-R blanks (such as those from Philips, TDK and Sony).

Avoid the newer 700MB (80 minute) blanks at all costs - even the latest CD players can struggle to read them and the sound is often audibly worse.



When connecting the CD-ROM and CD-RW drives, set the jumpers at the back and attach the ribbon cables so that they're connected to the motherboard's 'secondary' IDE interface. Combining hard disks and CD drives tends to slow down the hard disk noticeably.

Also, set the jumpers to make the CD burner the 'master' and the CD-ROM the 'slave'.

Unless having a DVD-ROM is really important to you then stick to the CD variety, because the DVD drive needs another PCI slot on your motherboard, meaning it will use more resources and potentially slow down the audio side of things. Some people also believe that because the lasers on DVD drives are optimised for DVD discs, their CD reading abilities are potentially compromised.

One of the most useful inventions of late has been the 'BURN-PROOF' CD-R drive. Past generations of CD-Rs have had problems with 'buffer underrun', where the computer momentarily pauses to do something else (like start a screensaver) in the middle of recording a CD, causing the burner to run out of data and subsequently 'hang up'.

This means you have to throw away your half-written CD and start again. BURN-PROOF is a system invented by Sanyo that

## **CD writers are an important accessory for an audio computer.**

puts the CD burner on 'pause' if the computer needs to stop for a moment, meaning the recording isn't wrecked.

There are now several rival systems which all work in a similar way, and are all worth having. Make a point of looking for this when buying a new CD-RW.

## **SOUNDCARD**

The soundcard bundled with standard PCs is NOT suitable for hi-fi use. You should either disable your existing one if it is built in to the motherboard, or rip it out and throw it away, and invest in a decent hi-fi quality device.

Soundcards plug directly into a PCI slot on your computer's motherboard. When fitted they must go into a slot that does not share resources - finding one may involve a little experiment. Move the various cards around into

different slots until everything works smoothly and seamlessly.

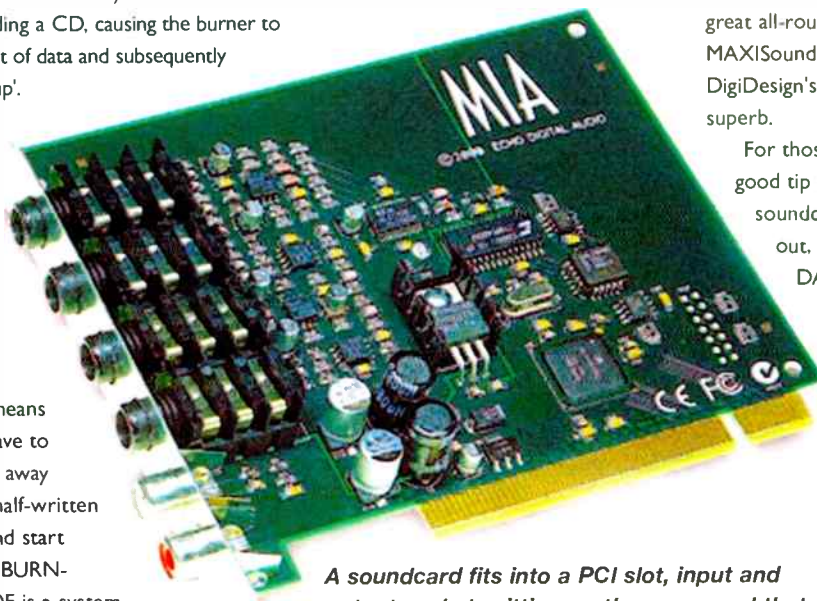
Modern soundcards aren't just about making beeping noises for games sound effects. They contain audio-accelerators designed to handle the number crunching involved when playing digital audio, relieving the CPU of that burden. They all have onboard digital-to-analogue

converters, which determine the quality of the sound your computer gives when playing CDs, hard disk recordings and MP3s. They also have built-in analogue-to digital-converters, which are of key importance when recording music onto your computer's hard drive from external analogue sources like vinyl.

Because the onboard converters on most budget soundcards are of questionable quality, it's a good idea to side-step them by buying one with direct digital inputs and outputs. There are several sub-£100 cards with this facility, such as Guillemot's MAXISound Fortissimo (£95) and VideoLogic's SonicFury (£80). You could then invest in a high quality, dedicated analogue-to-digital (and/or digital-to-analogue) converter for the very best results, such as Midiman's Flying Cow 24 (£150).

Another approach is to buy a soundcard with decent digital converters built in. There are several £200-plus models that let you record directly from your preamp's Line Out to the (analogue) Line In on a soundcard with excellent fidelity. A great all-rounder is Guillemot's MAXISound Isis (£200), whereas DigiDesign's ToolBox PC (£400) is superb.

For those on a tight budget, a good tip is to go for a basic soundcard with digital in and out, and use a MiniDisc or DAT recorder's onboard converters for digital conversion duties. Early Sony MD recorders are dirt cheap second-hand (from around £50), and function perfectly well as analogue-to-digital converters if you select Rec/Pause mode and take the digital output



**A soundcard fits into a PCI slot, input and output sockets sitting on the rear panel that screws to the case.**

▶▶ directly into your soundcard's digital in. Likewise, selecting Rec when there's no disc in with make it work as a DAC, letting you play back your recordings with better sound than the cheaper entry level soundcards.

different room to your main hi-fi, you'll need to get some decent monitors.

The good news is that there are plenty of excellent designs around. Spending just £60 on Creative Labs'

give a remarkably engaging and musical performance. As always, placement is paramount - keep the sub on the floor but slightly forward of the rear wall and Blu-tack the satellites to the desktop either side of your PC.



**Multimedia loudspeakers from TDK that use NXT panels.**

### MULTIMEDIA SPEAKERS

Many people connect their audio servers directly into their main hi-fi systems, either digitally (taking a digital out from their soundcard into their hi-fi DAC, MD or DAT recorder), or by the conventional analogue route (from the soundcard's Line Out to the amplifier's Aux In). For this reason, multimedia speakers aren't an essential purchase. If however, your audio server is a standalone affair, possibly in a

Cambridge SoundWorks Digital will give you a big powerful sound that's no poor relation to a budget hi-fi system. These 'speakers even have a built-in DAC so you can run them directly from your soundcard's digital output.

If space is at a premium, Mission's FS-mm1 give an extremely detailed sound thanks to their NXT panels, and if cost is no object, VideoLogic's Sirocco is still the one to beat for around £200. Its Audax drive units

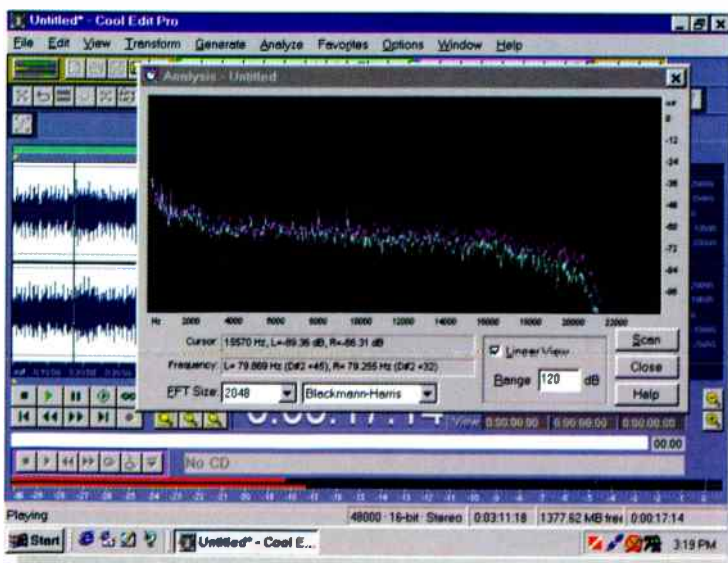
### SOFTWARE

When you've designed and built your audio PC, you'll need some decent software to untap its power. The good news is that there are several sound editing packages around which offer superb value for money.

Sonic Foundry's SoundForge XP (£50) is still the one to beat at the price and comes with a host of powerful DSP routines.

Steinberg's Clean Plus (£60) includes the WaveLab audio editor and is well worth having, especially if you're intending to do a lot of vinyl archiving.

However, quality costs money and Cool Edit Pro (£300) is the ultimate, with the best DSP routines, the most stable operation and widest range of facilities - that's why it's a favourite with recording professionals. ■ ▲



**Steinberg's expensive but impressive Cool Edit Pro gives complete sound analysis.**

**See next month's issue to for a step-by-step guide on how to build your audio server, a comprehensive supplier list and a full review of Linn's very own audio server, the Kivor!**

# PROBABLY THE BEST

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

## Kel84 VALVE INTEGRATED AMPLIFIER KIT

This is our brand new, low cost, beginner level amplifier kit. It features a pair of EL84 valves per channel in push-pull configuration. They give 15 watts into an 8 ohm load - plenty for medium sensitivity loudspeakers. The output transformers are Ultra Linear, keeping distortion down to a minimum. Up front the ECF80 input/phase splitter valve has an extremely smooth sound. The Kel84 has very low hum, to solid-state standards. For simplicity the kit is built on a printed circuit board. A strong steel chassis is fronted by a 3mm anodised front panel and attractive chromed custom made knobs. There are five line level inputs, plus one monitor input, with a tape output included, all controlled from the front panel. The phono input sockets and 4mm banana socket speaker terminals are gold plated.

At rear is a mains switch, an IEC power input and an earth post. This kit is aimed at beginners. The instructions include pictures as well as diagrams, making them very easy to follow. At a UK price of £278.00 all inclusive you cannot ignore Kel84. Simon Pope says, "The quality that can be gleaned from this amp is a fine introduction to the joys of the valve sound. The Kel84 will highlight all the intricacies and



**£278**

depth of detail in your favourite recordings whilst retaining a warmth and fullness that is almost exclusive to pure valve amps and is rare at this price point."

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

## KIT88 VALVE INTEGRATED AMPLIFIER KIT & KAT88 VALVE POWER AMPLIFIER KIT

Here is the amazing KiT88. The circuit is similar to that of our popular KEL34 with a few changes to incorporate the Tesla, JJ branded KT88 power tetrode. This is a pure Class A push-pull design providing 36 watts into an 8ohm load. Andy Grove has come up with a gem of an output transformer (E/I). With the KiT88 it offers a virtually unmatched result for a valve amplifier. Frequency response measures 11Hz to 75kHz, separation 71dB, noise 98dB, sensitivity 400mV and distortion 0.03%. "As valve amplifiers go, the KiT88 is one of the best measured performances I have ever come across", said Noel Keywood. Jon Marks said, "The KiT88 pulled a series of surprisingly fast, meaty basslines out of its trickbag when dealing with Suzanne Vega's Nine Objects Of Desire album. As if this wasn't enough, the mid and treble

were nice too - cymbals had a deliciously natural, golden shimmer without sounding soft, and vocals were extremely transparent and crisply defined. KiT88 didn't hang around when it came to exploiting the virtues of its four output valves on numbers such as 'Leaves' and 'Suspect Sustain' from Cirrus' Land's End Jazz CD. Saxophone had a wonderfully smooth, realistic character, and acoustic guitar mixed speed with harmonic richness to very impressive effect. Asian Dub Foundation and Moloko showed no sign at all of the sluggish, woolly bottom-end and poorly-delineated bass beats that most valve amps are to blame for. Which makes the KiT88 an all-round, high-end bargain." Weight 16kg, external dimensions with valves are 330mm(w) x 300mm(d) x 190mm (h).



**KaT88 upgrade kit now available £140**

**£468**

**KaT88 VALVE POWER AMPLIFIER KIT**



**← KIT88 VALVE INTEGRATED AMPLIFIER KIT**

**£484**

**KIT88 upgrade kit now available £150**

## ALL NEW SERIES II MODULAR PRE-AMP KIT

The PRE-II is a valve pre-amplifier with six inputs, tape monitor and two sets of output sockets. It utilises a high quality line driver transformer and x5 gain. The PHONO-II is a dedicated valve phono stage that incorporates a step-up transformer for MC users. Finally, PSU-II is a power supply unit that feeds both the PRE-II and PHONO-II.

Power Supply Unit (PSU-II)	£195.00
Pre-amplifier (PRE-II)	£195.00
Phono Stage (PHONO-II)	£110.00
Moving coil step-up transformer	£77.00



# DIY KITS IN THE WORLD

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

## KAT34 VALVE POWER AMPLIFIER KIT & KIT34 VALVE INTEGRATED AMPLIFIER KIT

£480

NEW KITS

£495



Ki34 is a 32 watt stereo valve integrated amplifier, featuring a pair of EL34s, in push-pull mode, per channel, plus an ECF80 pentode/triode as input/phase splitter. The power supply is valve rectified (2 x 5U4), using a heavy duty choke to achieve exceptional smoothing. The output transformers are 14% Ultra Linear tapped to keep distortion down to its lowest level and the kit is totally hard wired utilising three tag boards. It has five line level inputs, plus a tape-in and tape out, all controllable from the front.

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

## 300B PSE MONOBLOC KIT

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

For purists, feedback is switchable and the kit is totally hard-wired. For those that require valves we provide the superb Tesla 300Bs, Russian 5U4s and European 6AU6s & ECC82. Simon Pope says, "Not to put too fine a point on it, the sound these monoblocs create is among the finest that

can be encountered in hi-fi." Our 300B PSE kit bears an affordable price of £875.00 (UK price) excluding valves. Each monobloc weighs 23kgs., external dimensions with valves: 25cm(w) x 38cm(h) x 22cm(d) per monobloc.

300B PSU upgrade kit now available £150

£875 A pair



## KEL80 MONOBLOC AMPLIFIER KIT

Following the success of our budget KEL34 40watt kit amplifier, we have come up with a 'big brother' design. The output stage uses two pairs of TESLA EL34 pentodes in parallel-push-pull mode, allowing KEL80 to turn out 80 watts into an 8ohm load. Heading up the input stage we have the wonderfully linear Russian 6AU6 working into an American 5687 phase-splitter. KEL80's output transformers are 4ohm and 8ohm tapped. With an input sensitivity at around 380mV for full output, it will happily partner both passive and active pre-amplifiers. It is easy to assemble. Simon Pope says, "The proof of the pudding is in the eating and the KEL80 is a feast for the ears, with solid bass attack, lightning fast reactions,

that emphasises musicality as well as power. At £649.00 a pair, a definite valve winner. Each monobloc weighs 12kgs., external dimensions with valves: 14cm(w) x 8cm(h) x 43.5cm(d).

£649 A pair



## HD83 VALVE HEADPHONE AMPLIFIER KIT

The HD83 headphone amplifier is a beautifully simple design using Mullard ECL83 valves, a triode and power pentode housed in the same envelope. It works directly from any source, be it CD, tape, tuner etc., or from an amplifier's tape out or pre-amp out sockets. The circuit uses high specification E/I output transformers that will drive any headphone load from 16 ohms to over 300 ohms depending on how the secondaries are wired up. The HD83 is a single-ended design with the power pentode wired up in triode configuration for added sonic purity, and it is as quiet as a mouse. For sound quality Jon Marks says, "The bass is punchy and controlled

without becoming artificial, while treble has the crispness of the best solid-state, with the tonal purity, delicacy and speed associated with valves." External dimensions 18cm(w) x 30cm(l) x 8cm(h) weight 4kg.

£195



World Audio design

# PROBABLY THE BEST

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

## KLS10

### HIGH TECHNOLOGY COMPACT MONITOR

Our mini-marvel uses an Audax carbon fibre bass/midrange unit, married to the world's most advanced tweeter, the piezo-electric gold dome HD3P from Audax. KLS10 offers high performance from a small package. The main 'speakers are designed to work alone, or with a dedicated subwoofer to extend their bass. Alone, they are suited to near-wall mounting and can be tuned by port adjustment to suit personal taste and location. They are easy to drive and need just 30-60watts. KLS10 is

unique. Technically advanced, yet compact and relatively inexpensive, there is little to match it. Sensitivity 89dB 1W/1m, 15mm MDF, internal volume 9Ltrs, external dimensions 19cm(w) x 31cm(h) x 23cm(d).

Drive Unit & Crossover kit **£433.00**

Drive Unit only **£394.00**



**£433**

## KLS10

### GOLD SUBWOOFER

Designed to complement KLS10 Gold stand mounters by providing deep and open bass. The subwoofer is inexpensive, easy to build, comprising a simple crossover network with a high quality 8 inch Aerogel dual voice coil unit. A must for all KLS10 Gold customers. Sens. 89dB, volume 25 litres, external dimensions 28cm(w) x 43cm(h) x 34cm(d).

Drive Unit & Crossover kit **£164.00**

Drive Unit only **£78.00**



**£164**

## KLS3 GOLD MK II

### ADVANCED TECHNOLOGY THREE WAY LOUDSPEAKER

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

Drive Unit & Crossover kit **£633.00**

Drive Unit Pack **£495.00**



**£633**

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

for

**£363**

## KLS8

### TWO WAY HIGH SENSITIVITY

With a sensitivity of 94dB, KLS8 needs very little power. It's 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 **£264.00**

Drive Unit pack **£175.00**



**£264**



# DIY KITS IN THE WORLD

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

## capacitors, potentiometers & upgrade kits



- A. BLACK GATE 220 $\mu$ F, 50V electrolytic
- B. BLACK GATE 4700 $\mu$ F, 16V electrolytic
- C. JENSEN 0.47 $\mu$ F, 630V paper in oil capacitor
- D. LCR 22.5 $\mu$ F 440Vdc polypropylene capacitors (wire leadouts radial) 100mm(h) x 45mm diameter
- E. ANSAR 22.5 $\mu$ F 630Vdc polypropylene capacitors (wire leadouts radial) 85mm(h) x 45mm diameter
- F. ALPS blue audio grade 50k or 100k dual log potentiometer 8.5mm diameter fitting hole

### Kit88 upgrade kit

- 4 x Jensen 0.47 $\mu$ F, 630V
- 4 x Black Gate 220 $\mu$ F, 50V
- 2 x Black Gate 4700 $\mu$ F, 16V
- 1 x 100k Alps pot



### KaT88 upgrade kit

- 4 x Jensen 0.47 $\mu$ F, 630V
- 4 x Black Gate 220 $\mu$ F, 50V
- 2 x Black Gate 4700 $\mu$ F, 16V



### 300B PSE upgrade kit

- 300B PSE upgrade kit (for a pair of monoblocs)
- 2 x Jensen 0.22 $\mu$ F, 630V
- 2 x Jensen 0.47 $\mu$ F, 630V
- 2 x Black Gate 470 $\mu$ F, 16V
- 4 x Black Gate 100 $\mu$ F, 100V
- 4 x 35A 200V bridge rectifier
- 4 x 4700 $\mu$ F 16V capacitor



World Audio Design

# PARTS DIRECTORY

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

## Mains transformers & Chokes

### KEL84 mains transformer

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

### KIT88/KAT88 mains toroidal transformer

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

### 300B PSE mains E/I transformer

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

### KEL80 mains toroidal transformer (encapsulated)

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

### HD83 mains toroidal transformer

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

### PSU-II mains toroidal transformer

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

### TRANSI mains toroidal transformer

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

### KEL84 E/I choke

0.5 inch stack, 40mm(h)x 35mm(d)x 70mm(w) clamp fitting, 1H, 250mA

### PSU-II E/I

40mm(h) x 35mm(d) x 70mm (w) clamp fitting, 15H, 20mA

### KIT34/KAT34 mains transformer

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

### KIT34/KAT34 choke

1.25 inch stack, 65mm(h)x105mm(w) with fitting holes x 60mm(d), clamp fitting, 2.5 H, 350mA

## Output transformers

### KEL84 E/I Ultra Linear push-pull output transformer

1.25 inch stack, 76mm(h)x 65mm(w)x 76mm(d) Primary - secondary, 8K with 12.5% UL tap - 8ohms, max o/p-15watts, max current 150mA valves EL84 etc

### KIT88/KAT88 E/I push-pull output transformer

80mm(w)x95mm(l)x100mm(h). Primary-secondary 10K - 8ohms, max o/p-40watts, max current-160mA valves-KT88, 6550, EL34

### KIT34/KAT34 E/I 14% tapped Ultra Linear push-pull output transformer

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

### KEL80 E/I parallel-push-pull output transformer

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

### HD83 E/I single ended output transformer

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

### Pre-II E/I driver transformer

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

### 300B PSE E/I parallel single ended output transformer

130mm(h) x 95mm(w) x 115mm(d). drop through fitting with zinc cap. Primary 1K5 Secondary 8R, output .

## Printed circuit boards

### Kel84 Printed Circuit Board

280mm(w) x 135mm(l)x 1.6mm(d)

### KIT88/KAT88 Printed Circuit Board

140mm(w) x 310mm(l) x 2.4mm(d)

### Kel34 Printed Circuit Board

140mm(w) x 310mm(l) x 2.4mm(d)

### Kel80 Printed Circuit Board (a pair)

120mm(w) x 215mm(l) x 2.4mm(d)

### HD83 Printed Circuit Board

140mm(w) x 160mm(l) x 1.6mm(d)

### PSU-II Printed Circuit Board

105mm(w) x 130mm(l) x 1.6mm(d)

### PRE-II Printed Circuit Board

105mm(w) x 130mm(l) x 1.6mm(d)

### PHONO-II Printed Circuit Board

105mm(w) x 130mm(l) x 1.6mm(d)

### TAG board

2 x 16 connections (hard wiring)40mm(w) x 140mm(l) x 3mm(d)

## special offers

### Kel34 chassis

330mm(d)x 190mm (h). ideal for the constructor who requires a compact chasis to incorporate 4 octals, 2 B9A & B7G bases mounted on kel35 PCB - £12.00 2x 78 lam holes, and fixing for a 115mm dia toroidal mains. rear has 5 phoho pair holes & 2 XLR holes.

### KIT88/KAT88 chassis

330mm(w)x 300mm (d)x 78mm(h). ideal for the constructor who requires a compact chasis to incorporate 4 octals, 2 B9A & B7G bases mounted on kel35 PCB - £12.00 2x 78 lam holes, and fixing for a 115mm dia toroidal mains. rear has 5 phoho pair holes & 2 pairs of 4mm socket. Includes 6mm front plate plus chrome knobs - £100.00 (uk prices)



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# MICHELL GYRODEC SE

## A SYMBOL OF PRECISION



**WHAT HI-FI?**  
June 1999

Michell Engineering Ltd, 2 Theobald St, Borehamwood, Herts, WD6 4SE  
Tel: 0208 953 0771 Web: [www.michell-engineering](http://www.michell-engineering)

**F**or today's living, the 8in CD is just too large. Yes, the 12cm (5in) CD is a relic. Talking of which, I was there when they introduced it, back in 1983. I remember well that it specifically was not designed for certain roles, simply because in those days the CD was as good as technology got, and it was pretty damn good, in retrospect. Back then I was using 5in computer 'floppies' that held 0.72MB, against which the CD offered a massive 650MB. It seemed like a miracle at the time.

The CD needed this much capacity to accommodate 74 minutes of 16bit/44.1 digitally coded music, said to have been set by Akio Morita of Sony who wanted to listen to Beethoven's Ninth uninterrupted. It was perhaps a little much. The LP ran for just 20 minutes per side and no one complained about this at the time. Had Mr Morita been into The Sex Pistols we probably would have had a crucially smaller CD that could fit better into cars and portables. As it was we got a sort of rotating tablet of stone that could store a mountain of music or the history of the world, but it was not portable.

Having convinced Philips that the CD needed to be so large it couldn't easily be moved, Sony sneaked away and furtively invented a portable version - the MiniDisc. People do not have the sort of cash needed for MiniDisc. I believe it is the 'entry price' of the format that is the main problem. Discs and players are competitively priced, but you have to replace every CD player in your life with an MD player - and this is where the roadblock lies.

We still need a durable, portable medium, which can be used for recording to replace the cassette. The mini-CD could easily replace the full sized CD as a music carrier if all CD players could handle mp3 like Expanium. Mp3 at full data rate of 320kbps gives fine sound quality. I wouldn't like to predict whether this could ever come about.

I can't help but feel all this will affect most music listeners rather more

than DVD-A and SACD, for reasons of cost and accessibility. Bands and the music business want exposure and sales. They're best served by a small, portable and recordable medium that will interface with computers and the Internet. The new media we look at on p26 offer some fascinating possibilities. I suspect, though, from trawling around U.S. sites that the world's greatest music market has already decided this for us. It seems to have unilaterally declared mini-CD the place to be, leaving both Philips and Sony in the dust.



**All this will affect our lives rather more than the argument between DVD-A and SACD**

I only note wryly that if dual-sided mini-CD-Rs became available we could go back to 20 minutes of (uncompressed) music a side on CD, just like LP. Which is how it would have been if Akio Morita was a punk rocker.

I could have taken them apart on the spot! The Cyrus Icon's are wonderful in many ways but improvements can be made, I feel. Classical music can stress loudspeakers in ways Rock does not, and vice versa. It was with strings the Icons showed what they could do, yet at the same time I could hear the problems. They have two high frequency peaks, both of which could be tamed quite easily. They add a little brightness - and some hardness - to the sound at times. It is not major, but nor is it necessary.

Having wrestled with ESL63s and subwoofers in the past I well know that it isn't wise to compromise a panel to match a box (monopole). The NXT panel needs to be 'flattened' in its response then mounted in the open, possibly with light rear damping. The bass system should then be configured to match the panel, not the other way around. This is the engineering challenge.

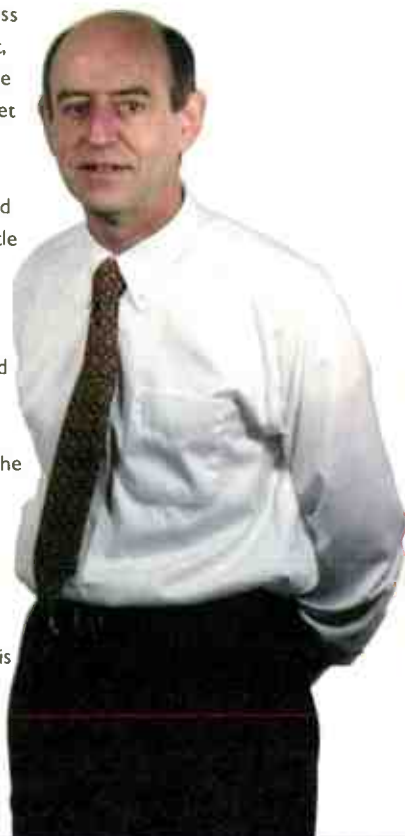
Peter Walker could have put a box behind the original Quad Electrostatic but he wisely

understood this would have compromised the electrostatic's strongest properties. I could hear the NXT panel in the Icons trying to get out! It's fine, but the Icon limits what these panels can do, rather than exploiting it.

Driver integration could possibly be better tackled by making the bass unit a dipole by having an additional rear firing bass unit. A small 6in unit might do the job. Or the NXT panel should be made longer to go lower, to a point where directionality ceases to be an issue.

Whatever, the Icons issue a warning that NXT panels can and likely will take over from pistons. They possess all the strengths NXT claim, which is hardly surprising because NXT comes from a true hi-fi background. In spite of the little blemishes and my urge to spanner them, the Icons are still a great listening experience at times and very different to the norm.

I was microseconds into ownership before I started ripping my Quad ESL63s apart. With them it was also obvious there was a great piece of clingfilm trying to get out. So wanting to dismantle the Icons on the spot is a compliment. There's nothing like a good panel loudspeaker. ●



**Noel Keywood**

# HI-FI WORLD

would like to invite it's readers to a  
fascinating demonstration of  
LP versus CD

Hosted by **Linn Products**

**Featuring the Linn Sondek LP12  
and the Linn Sondek CD12**

Which do you prefer?  
Come and let us know!

## **The Venue:**

**The Grosvenor House Hotel,  
The Burlington Suite,  
First Floor, Park Lane, London.**

## **The Date:**

**Saturday 9th June 2001  
The Time: 10.00am - 4.00pm**

**Entrance: \*Free\***

**D**oing the listening for this issue's system buying feature proved absolutely fascinating for me. You'd think that auditioning same-make CD player/ amplifier combos from just a handful of manufacturers would hardly constitute a gripping way to pass the day, but from the moment the listening started, I was enthralled.

There were several real ear-openers. Hi-fi rookies would have been blown away by the basic Arcam CD72/A75 combination. Compared to the wretched mini systems you see in certain electrical chain stores (names withheld to protect the guilty), it was like opening the window and letting the daylight shine in. Here was 'real hi-fi' with more than a passing connection to the music itself.

These days I'm used to more esoteric stuff, but my hi-fi experience started far more humbly than this - a hand-me-down BSR BDS80 turntable, Shure M75/6S cartridge and a £12 kit amplifier bought in Edgware Road, to be precise. By comparison, these entry level Arcams sounded like a CD12 feeding an Ongaku. I'd be extremely happy with this as a starter system, especially considering how close it costs to some very mediocre kit indeed.

Although we kept with the same loudspeakers (for the purposes of consistency), it was fairly obvious to me that the baby Arcam amp was swimming a little out of its depth with the Linn Ninka loudspeakers. Using boxes costing twice the price of the amp is fine for the purposes of critical enquiry, but shouldn't be seriously considered as an ongoing listening proposition. All the more surprising then that Linn's Classik drove them so confidently! This baby is rapidly becoming my favourite Linn product. When I reviewed it last summer, it was at least partly in the context of an 'integrated audio system'. This time though, any thoughts of size and convenience went out of the door in the pursuit of the best sound at the lowest price. Switching to the Classik

was a revelation - the sound firmed up tremendously and it all seemed so much more fun.

In this product we have a latter-day Nytech receiver (hopefully this statement will mean something to someone!) and I for one shall not stop raving about it. Even more surprising was that as the reviewing continued, we always came back to the baby Linn as the most fun. In one way it was almost a better listen than the Genki/ LK140 - the pricier separates were far more accomplished all rounders, but just

”

**Although it didn't really 'light my fire' like the Classik, I've got to hand it to Arcam for doing an amazingly thorough job, so consistently, for so many years.**

didn't have the fizzy, bubbly, zestful character of the one-boxer.

The pricier Arcam CD92/ A85 combo is another beautifully judged piece of hi-fi design from the Cambridge company. Although it didn't really 'light my fire' like the Classik, I've got to hand it to Arcam for doing an amazingly thorough job, so consistently, for so many years. If the Classik is a latter day Nytech, this Arcam combo reminds me very much of the brand values of the original A&R Cambridge A60. It does everything as well as many people will ever need, and then just a little bit more. Equivalently priced mass-market separates from Sony, Technics et al just don't get a look in - what's the point?

Two big surprises for me were the TAG McLaren CD20R/ 60i and the Marantz CD17 KIS/ PM17 KIS combos - for very different reasons. In Britain at least, TAG has an image of upmarket, bespoke British hi-fi (the sort of thing David Coulthard would have in his swanky Monaco bachelor pad?) and Marantz is seen as an all conquering mass market budget

brand (CD63SE, anyone?). In this instance at least, DC should jump into his A Class and hot foot it down to his local Marantz retailer, for Ken Ishiwata's golden boxes are amazingly good at the price. Big hearted, sweet, smooth and beguilingly musical, they're an essential audition if you don't like the tonally dry 'Linn sound'.

Overall though, Linn's Genki/ LK140 CD player/power amp combo won the day for me. If it was my money, this is the system I'd most like at home for the serious business of listening to music. Although the perceived build quality isn't as 'impressive' as the others here and the feature count far less high, you get a lot of electronics for your £1740. To my ears at least, the sound outclassed the others by a country mile. Together with the Ninkas, this sub-£3000 system just worked out of the box and played music, brushing aside all considerations of hi-fi completely. For me at least, that's what a decent system should do. ●



**David Price**



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I still remember the day clearly. I was only eight, and walked excitedly into Laskys' in York. The apple of my eye was a Toshiba turntable that had been reduced to £20. Twenty quid was a lot of money for me then, and had taken about six months worth of paper rounds to save up for (cue the Hovis ad music). Imagine how my heart sank when I asked what 'speakers the Tosh' came with only to be told it didn't come with any.

The lecturing tone of the salesman indicated that the turntable was a hi-fi separate and that I'd need a separate amp and 'speakers to make it work.

It was an experience that almost put me off hi-fi separates for life.

The revelation itself wasn't such a big deal. After all, it's the life's work of an eight-year-old to constantly discover and often be thwarted. What made my blood boil, even to this day, was the patronising, snooty attitude taken by the salesman.

Eight or nine year's later things had changed, or so I thought. I now really knew my stuff - after all I'd been reading *What Hi-Fi* for at least a year or two! At this stage I already had an Arcam Alpha 2 amp and some cracking Sony AMS-10ES (at least I think that's what they were called!) 'speakers. This time I was seeking a decent budget tuner. Something from NAD, Rotel or Denon would have done nicely. The service from a Harrogate store, that appropriately had the name "elite" somewhere in its title, couldn't have proved more disappointing. I watched the salesman's face visibly wince as I told him of my £150 budget. He pointed me to their cheapest Rotel 850 tuner, then immediately sauntered off to rejoin his colleagues. Needless to say, I left and bought a Denon TU-550 from a mail order company the next day.

Neither of the two stores is around these days. No doubt Laskys struggled with high rents and a diminishing separates market, yet the other place probably ran out of potential customers that hadn't been intimidated.

Of course, not all hi-fi stores are like this. I have much to thank The Sound Organisation of York, and others, for rekindling my interest in hi-fi. The shocking aspect of this is that no matter how excellent the product engineering of a particular separate or how fine the subsequent review, the whole process was going pear shaped at the front line. If my experiences taught me one thing then it was I never wanted to become a hi-fi snob. After ten years of being involved with both hi-fi retailing and journalism I'm pleased to be able to say that hi-fi

”

**Not only can they be selling one of the fastest growing new formats around, they can also unlock a market share that was previously inaccessible.**

snobbery isn't rife within the industry. It's a pleasure to see someone involved in manufacturing, selling or reviewing equipment worth thousands of pounds, become animated when describing a budget wonder. Many will admit to real affection towards products such as the NAD 3020, Pioneer A400 or original Wharfedale Diamonds.

Not all are so enlightened, however, and there are still those who are quick to mock anything with a deflated price, the wrong badge or even an entire format. Not surprisingly it's these stick-in-the-muds that often become unstuck soonest. Whether we like it or not, technology moves on and it's down to the individual involved in the manufacture, review or retail of the product as to whether or not they move with the times. If survival and success are on the cards, then move on they must. Hence most companies that only produced analogue sources have either gone under or moved on to digital ones as well, including DVD.

Digital Versatile Disc is a perfect example. The format was derided by some. It was yet another audio visual crossover product with limited appeal as it didn't even record. Fate would see it wither and die like DCC or

become a niche product such as Laser Disc.

Now it's those who saw the potential that are reaping the rewards. Take a look at the format from a retailer's point of view. Not only can they be selling one of the fastest growing new formats around, they can also unlock a market share that was previously inaccessible. I know that from working within hi-fi retail that the stores 'footfall' includes customers that would never have stepped within a separate hi-fi retailer before. This also opens the door for goggle-eyed couch potatoes to appreciate high quality audio, with high resolution audio discs.

Those promoting DVD-A are targeting existing owners of DVD-V players, the discs being playable on such machines, albeit at a lower bit rate. All of a sudden hi-fi stores can draw from a vast customer base that would once have gone no further than the nearest Currys or Dixons. It need hardly be said that the increased visibility this has for other hi-fi separates, and in particular 'speakers, is immense. 'Speakers did you say? Now exactly which ones come with that Toshiba DVD player over there? ●



**Dominic Todd**

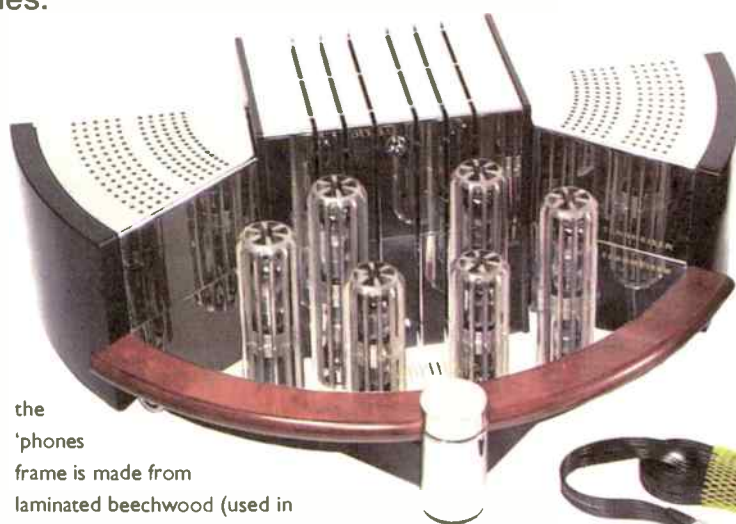
# CANNED HEAT

From the sublime to the ridiculously sublime, Simon Pope guides you through some of the finest earwarmers money can buy, including the McLaren F1 of headphones.

## SENNHEISER ORPHEUS £10,000

I wouldn't imagine that these are for the person who has problems with neighbours, as anyone who can afford them probably owns his/her own small island in the Caribbean. Needless to say the Orpheus is one very, very desirable bit of kit. Not only do you get the finest sounding earphones you're likely to encounter, they also throw in a 13kg valve headphone amplifier complete with ignition key, and a very flash flight case of ridiculously heavy proportions to protect your investment. Needless to say these are for the serious (..ly rich) audiophile, as opposed to budding bedroom DJs. Limited to just 300 production pairs (and before you ask, yes, they actually have sold some!) the Orpheus package has firmly established itself in the audio hall of fame. Needless to say, wearing them is like sitting in the seat of a Rolls, the word comfort doesn't even enter the picture.

The HE 90 headphones themselves are an electrostatic design, i.e. the transducer isn't driven by a wire coil at the edge (like traditional designs) but is sandwiched between two driving electrodes that drives the diaphragm equally over the surface area. The elliptical diaphragm is made of a 1micrometre gold-coated polymer foil and the electrodes are made from special high strength glass and have honeycomb gold-plated perforations. Quoted frequency response comes in at a startling 7Hz-100,000Hz at -10dB. The structure of



the 'phones frame is made from laminated beechwood (used in airplane propellers) which is particularly resistant to torsion and is acoustically neutral. They come resplendently placed in a real wood box, that is recommended for permanent storage.

The gorgeous HEV 90 Art Deco style matching valve amp is constructed of solid aluminium and stainless steel. The valves are located in the "arena" flanked by two striking wings, and the ventilated middle area has two digital inputs (one optical and one coaxial) as well as stereo analogue coaxial inputs. Connection from earphones to amp is via a five pin socket with locking ability, of which there are two, should your partner wish to share your musical experience with another pair of HE 90s.

You won't be surprised to learn that the sound that this hand-built combination emits is one of the best sonic experiences around - "and so it damn well should be" I hear you cry! The level of transparency and detail is exceptional and the valve amp adds a touch of depth and smoothness to

the sound which makes for a unique listening experience. The effect is like strapping a pair of Quads to your head, complete with the matching £4,000 valve amps - except more revealing! Rock and pop recordings are pin-point precise, with a warm and deep bass that's also frighteningly fast and accurate. The treble is sweetness personified and the midrange remarkable in its airy spaciousness.

For those who've never experienced hi-fi like imaging from earphones, the Orpheus's has a depth to the sound that stretches back into the head, with the kick drum somewhere to the rear of the skull. If this sounds weird or uncomfortable - believe me, it isn't.

Classical music has wonderful transparency; rarely has Yo-Yo Ma's cello sounded so realistic in the Bach Suites and they even manage to pull off the large orchestral experience, as a Bruckner symphony demonstrated.

How does one conclude about this most extreme of hi-fi products?



Sennheiser Orpheus



**Sennheiser HD600  
Avantgarde**

Well, they create a sound that's quite unique in neutrality, transparency and detail; there's nothing that can touch them in this respect. These headphones take you closer to the recording than anything I've heard. So, it's up to you; a new VW Polo or a pair of headphones with complimentary valve amp? Remember you can't do the school run or put your shopping in earphones, though!

**SENNHEISER HD600  
AVANTGARDE £250**

**A**part from the outlandishly expensive example featured above, the HD600s are the German headphone giant's top of the range cans. Described as "intended for high-end hi-fi use" the 600s aim for neutrality and clarity as well as long term listening comfort. An 'open back' design to create a more 'out of the head' experience the 600 uses Duofoil transducers and two Mylar films to make one rigid diaphragm. A high comfort factor is ensured by replaceable velvet earpads and a good sized oval enclosure. The look is modern and classic with a marble-look solid frame that fits well over the head. Quoted response is 6Hz-30kHz at -1dB.

The 600s are certainly a very smooth customer indeed, very different from the immediate sounding Beyers. With Miles Davis, their sound was silky smooth and very easy to listen to. Although seeming a little 'rolled off' at first, the ear soon gets used to the sound. This is a sound for those who listen through earphones a lot. Along with smoothness there is a good sense of



**Beyerdynamic  
DT931**

detail and healthy bass extension. Davis' trumpet failed to 'shriek' as much as it did with the Beyers at the very top register and Bill Evans' piano had more body to it. This is what the extra hundred quid buys you.

With rock music such as Paul Weller the 600s didn't display as much intricate pin-point detail as their more expensive stablemate, or the cheaper Beyers, but this meant the listening was far easier on the ear. I also found this trait with classical music, which was more lyrical than you often experience through headphones, but also extended and airy. It's like the difference between solid-state and valves - the 600s are without doubt a valve-like headphone and all the better for it; they're sophisticated, making many others sound brittle. Definitely not for hard house DJs but more for the marathon session audiophile.

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**BEYERDYNAMIC DT931  
£150**

**O**f all the nations, perhaps the Germans are the kings of the headphone and along with the ubiquitous Sennheiser brand, Beyer have helped them gain this crown. The DT931s are the top model in the UK and have a fairly chunky yet comfortable feel to them.

The ear cups have been developed through computer aided design for the best possible frequency response and the 'breathable' ear pads are very comfortable, with a soft velvety viscose surround - ideal for long listening periods. The cable is a coiled type, with a long extension, stereo mini-jack and quarter-inch adaptor.

The sound of the 931s is immediate and exciting. There is good bass extension and general balance of frequencies. Above the £100 mark there's generally more detail from headphones and the Beyers have more than their fair share. With Paul Weller's Stanley Road album the sound was full and fast, if a tad treble heavy, and very detailed. The breathy voice and guitar lines (fingers on fret boards) showed that the Beyer's had an open midrange; panned tom toms of the intricate drumming zipped to and for with control and power.

Classical music in the shape of Bach's Cello Suites and Bruckner's 9th symphony had presence. There was plenty of recording detail such as breath and finger movement in a CD of Miles Davis's 'Kind Of Blue'.

The DT931s deliver a detailed and clean sound for the money. They sometimes suffer from a treble that can be a tad harsh, but this apart they're fine - and comfortable to boot. ■ ▲

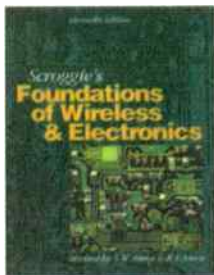
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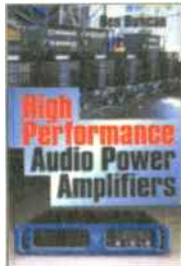
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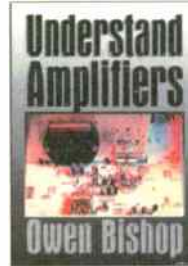
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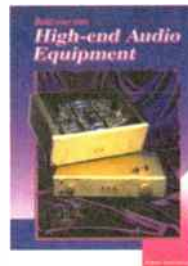
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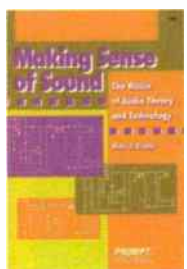
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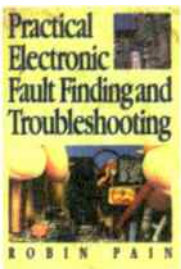
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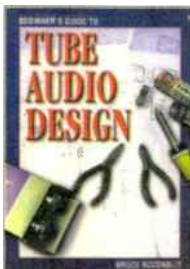
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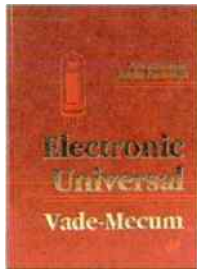
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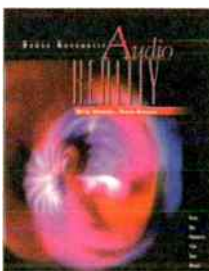
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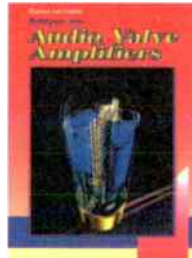
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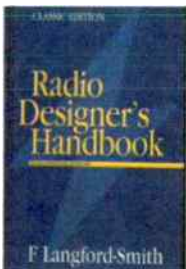
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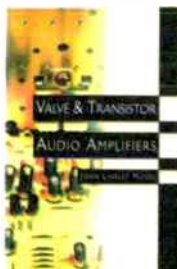
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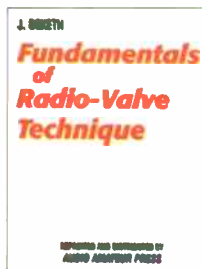
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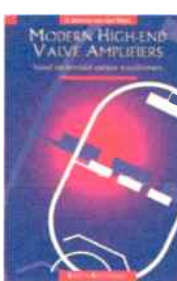
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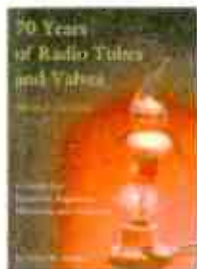
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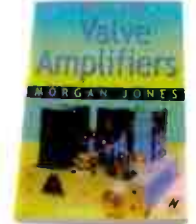
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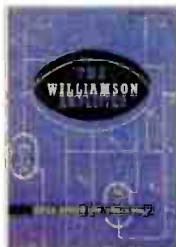
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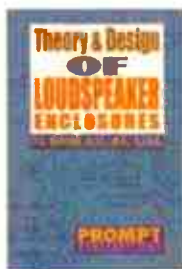


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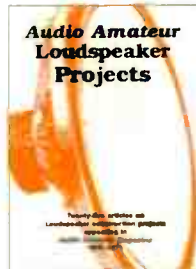
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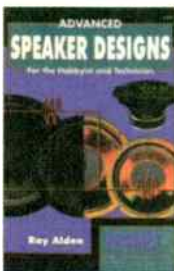


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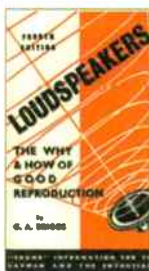
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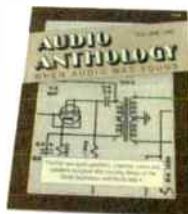


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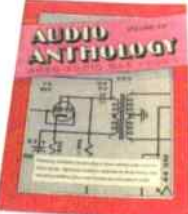
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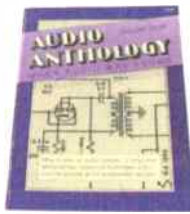
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The very first REL product was the Stygian, which like every other REL product since included the secret of their success, the use of high grade audiophile components and exemplary build quality. Also present in this first product was the founder's own Active Bass Control circuit which is found in all of today's REL products. It provides fine adjustment of crossover frequency to blend with the lower response of the main 'speaker system'. The sub. then runs at 'speaker level' from the full range system control.

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Each new model is tried out by staff, including Richard himself, at home, an essential process often resulting in last minute changes, he says. And the proof of the pudding is in the eating: REL are universally recognised as one the leading manufacturers of subwoofers.

With the development of AV and surround-sound toward the end of the nineties came the launch of the Q series of products in 1996, intended primarily for home entertainment use.

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The Stadium III has all the traits of a classic REL product such as an ability to plump bass depths like no other, with a bone shaking response that's also taut and tuneful.

It's not only the bass that benefits either, as the sound stage improves and the midrange extends to really open up a performance, especially with large scale classical pieces. The Stadium III is a must-have for both dance music bass heads and attuned classical listeners alike.

Getting your mits on a Stadium III couldn't be simpler. Answer the following questions on a postcard and send it to the address below by June 30th. The first correct answer picked out of our hat will be the lucky winner and have bass galore for the rest of their listening life. . . Good luck! ■ ▲

## Competition Questions

[1] Who founded REL Acoustics in 1991?

- [a] Graham Lord
- [b] Richard Lord
- [c] Robert Lord
- [d] Screaming Lord Sutch

[2] When REL was started where was the founder also employed?

- [a] Merchant Navy
- [b] Merchant Bank
- [c] Chartered Accountants
- [d] Butcher's shop

[3] What REL technology do the letters ABC stand for?

- [a] Articulate Bass Control
- [b] Advanced Bass Circuitry
- [c] Active Bass Control
- [d] All Beautifully Crafted

[4] In which Welsh location are REL based?

- [a] Wrexham
- [b] St. Davids
- [c] Bangor
- [d] Bridgend

Please send all entries to:

July Competition  
Hi-Fi World  
Freepost LON3478  
LONDON  
NW6 6YR

## CONGRATULATIONS!

...To Stuart Dunlop of Raleigh, the winner of our May competition. A pair of Castle Howards are on the way. Response to our competition is excellent, keep the entries coming!

# GET CONNECTED

Simon Pope listens to three interconnects useful as a painless and affordable upgrade.



**SonicLink First Base**  
£25/metre

Quite a witty name, as its the entry level interconnect from the cable specialists from Derby. When you consider that £25 is just slightly more expensive than the sluggish examples of the cheapest interconnect on the market then the First Base represents excellent value for money. This is the latest model in the company's new range. It is finished in a tasteful darkish blue PVC outer cover and is terminated with SonicLink's new ergonomically shaped chunky plugs.

This is a very fast and open sound for the money, with none of the sluggishness that's often found in similar priced cable. With Skunk Anansie's 'Stoosh' album, the bass was firm and full and vocals clean and well defined, if a tiny bit sibilant, but this is maybe a quibble too much at the price. With classical music in the form of Bach's Cello Suites played by Yo-Yo Ma there was a good feel for detail as the bow dug into the strings, with a full and rich sound. For such a modest price the First Base offers a great little upgrade for the 'first time' cable buyer or second system upgrade. It's miles ahead of any standard supplied bootlace interconnect and most of the competition at the price.

SonicLink  
32 Derwent Business Centre  
Derby DE1 2BU  
Tel: 01332 361390  
[www.audiocables.co.uk](http://www.audiocables.co.uk)



**Ixos Gamma Encore**  
£70/metre

The Encore is part of the mid price Silver series from Ixos and features their new Gamma geometry. This consists of three cores which are woven, rather than the more common twisted positive and negative conductor configuration. This weaving process places the positive conductor beside the negative conductor in a differential wave so that they cross without twisting- Ixos believe that twisting results in noise cancelling. The negative and positive conductors are held together by the central non-conductive Inductance Controlled Core which uses a lower inductance than a comparative twisted pair using the same materials.

The sound is very good, with a nice fat bass response that's also fast and tuneful as demonstrated in the Skunk Anansie album. The Encore brought a lot of presence to the sound with a full, if not exactly neutral sound but one that I liked. With Yo-Yo Ma's cello the fullness took away from the natural woodiness of the instrument but still resulted in a musically involving sound that brought me into the music. There was no harshness in the sound of the Encore, it's full and forward but with a sweet treble and very good, deep bass.

Path Group  
Thame Industrial Estate  
Thame OX9 3UD  
Tel: 01844 219000  
[www.path.co.uk](http://www.path.co.uk)



**Origin Live Laminar Flow**  
Ultra £85/metre

This is the middle version of the company's three interconnects building on the traits of the entry level Advanced model. The Ultra is a two core cable which uses an advanced design using stranded conductors. The plugs are very high quality, which OG claim have twice the conductivity of gold plated brass. The first thing that strikes you about these cables is the transparency with which they convey music. The Skunk Anansie album scored high in the detail stakes with complex guitar tracks clean and drums tight and powerful. There was good separation between the instruments and the sound never became muddled or fizzy in complex mix sections.

An advanced level of detail came with the Bach Suites played by Yo-Yo Ma. The 'cello sounded rich and woody, with finger and bow work easily discernable adding a live dimension and frisson to the sound. Also, the Ultra has a fine lyrical quality, so sounds fluid and musical as well as analytical. For the money this is a very good buy for those who wish to glean a tad more detail and finery from their music collection. A high end sound with a sensible look and price tag.

Origin Live  
87 Chessel Crescent  
Bitterne  
Southampton SO19 4BTT  
Tel: 02380 442183  
[www.originlive.com](http://www.originlive.com)

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# mission spinner

David Price looks at one of the Huntingdon brand's more obscure products, the 775 turntable.

Everyone knows about Mission loudspeakers. It's quite surprising therefore, that Mission turntables have practically vanished off the map. From the late seventies until the mid-eighties, the company made a range of 775 decks designed and crafted by Mission's talented Henry Azima (the man, lest we forget, who did all of the company's classic loudspeakers and the Cyrus amps). They featured a range of arms, including the 774 which was itself something of a design classic and often found on Linn Sondeks as a budget Ittok alternative in those empty days before the Rega RB300.

The 775S, which is the variant we're looking at here, was the company's 'budget' integrated deck costing a trifling £300 back in 1981. Considering that Linn Sondeks of the day - admittedly minus a tonearm - cost little more than this, the entry-level Mission vinyl spinner was hardly from the same origins as your average Japanese semi-automatic direct drive!

Its main distinguishing feature from its Thorens and Ariston rivals was the fact that it did not use a suspended subchassis - for a high quality late seventies belt drive, this was almost akin to marketing a car without wheels! Of course, Rega had been cleaning up with the Planar 3, but it was still regarded as more of a budget design 'on steroids', rather than a proper high end product in its own right. Rather, the 'direct coupled' 775 was said to provide a 'totally

rigid' link between stylus and record via the arm/plinth/platter loop.



Without a conventional suspension system, the only way it was able to escape the pitfalls of room-borne vibration and resonance (which cloud and colour the sound) was by a combination of mass, and isolation feet made from Sorbothane, that lossy rubber compound so beloved by turntable tweekers. To wit, the 775S sported a small

was an unusual looking device, complete with vestigial 'carrier' and simple (but less resonance prone) thread and lever bias compensator. Without any tracking weight calibration, set-up required a decent stylus pressure gauge. At least there was a trough for silicone damping fluid to play with! Effective mass was on the lowish side at 5.5g.

Even today, a well fettled Mission

775 is an impressive sounding device. Always take time to set the arm up properly, clean out and refill the bearing housing with fresh oil (I use Mobil One fully synthetic, as seen in all the latest Michell decks) and clean the belt and all its contact points with isopropyl alcohol. This done, you'll get a very smooth, full-bodied sound with solid bottom end (thanks no doubt to that massive platter) and sweet, mellifluous highs. Soundstaging is wide and bold and there's a

goodly amount of detail. In absolute terms, this deck is a little too euphonic and laid back sounding, but in a digital world this may come as a welcome relief to many.

Prices are wildly variable - the 'distressed' example you see here cost £30 but needs a good service and clean. Elsewhere, the more upmarket 775SM goes for upwards of £250 in mint condition, assuming it's complete with box and accessories. Whether you're after a quick bargain or an audiophile rarity, these mostly forgotten, out-of-vogue vinyl spinners are well worth a look and listen...  



(430x390x150mm) but dense MDF plinth together with its crowning glory, a 6kg aluminium platter with a degree concavity machined into it. In conjunction with the supplied Michell record clamp and a thin Mission felt mat it made a valiant stab at supporting the record.

Any bearing asked to support a 6kg platter has to be a sturdy affair, so Henry Azima opted for a 70mm steel shaft running in a PTFE sleeve, tipped by a tungsten carbide ball running against a similarly finished thrust plate. The supplied 774LC arm

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**PRACTICAL HI-FI** 33/35 Knowsley Street, Bolton, Lancs Tel: 01204 395789 - See our main entry under LANCASHIRE

**PRACTICAL HI-FI** 81 Whitegate Drive, Blackpool, FY3 9DA Tel: 01253 300599. See our main entry under LANCASHIRE

**ROMERS HI-FI**, 94-96 High Street, Rishton, BB1 4LQ. Suppliers of quality hi-fi equipment including: Linn, Arcam, Cyrus, Quad, Yamaha, Mission, Ruark, Sony, Monitor Audio, NAD, Onky, Bose, Castle, Nordost, Straightwire, Panasonic, Pioneer, Loewe, TDL, JVC, Target, Stands Unique. Specialists in multiroom installations. Access/Visa/Switch. Credit facilities. Open 9.00 - 5.30 Mon-Sat (5.00pm Wed & Sat). Tel: 01254 887799 Fax: 01254 876866

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**CYMBIOSIS** 6 Hotel Street, Leicester, LE1 5AW. Tel: (0116) 2623754. Email: shop@cymbiosis.com. Arcam, Acoustic Energy, Cable Talk, Castle, Chario, Chord Company, Cura, Denon, Linn Hi-Fi, Linn Knekt, Loewe Televisions, Lutron Lighting, Musical Technology, Naim, Nordost, Projekt Furniture, Rega, Revox, Rotel, System Audio, Tag McLaren, and Wadia. Multi room design & Installation Service. 4 listening lounges, Installation Service, Finance Available. Open 10-5.30 Monday to Saturday.

**LEICESTER HI-FI** 6 Silver Walk, St Martins Square, Leicester LE1 5EW. Tel: (0116) 2539753. info@leicesterhifi.co.uk www.leicesterhifi.co.uk Arcam, B&W, Chord Electronics, Copland, Cyrus, Denon, Greig Loudspeakers, KEF, Marantz, Michell, Miller & Kreisel, Musical Fidelity, NAD, Nakamichi, Nautilus, Mission, Project, Rotel, Sanyo Projection, Talk Electronics, Teac, Technics, Yamaha, and many more. 4 Listening areas over 3 floors. We can demonstrate, deliver and install. Including A.V. and Multiroom. Credit Facilities. All cards taken. open 6 days 9.30-5.30.

**STEREO SHACK** 1-3 Guildhall Lane, Leicester. Tel: (0116) 2530330. Fax: (0116) 2626097. Yamaha, Kenwood, NAD, Mission, Teac, Aiwa, Cerwin Vega, Pioneer, TDL, Thorens, JBL, Rotel, Celestion, Jamo & many more. We are A.V. specialists, 2 dem rooms. We can demonstrate, deliver and install. Credit facilities and all cards taken. Open 6 days 9.30-5.30

#### LONDON

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**BILLY VEE SOUND SYSTEM** 248 Lee High Road, Lewisham, London SE13 5PL Tel: 020 8318 5755/020 8852 1321. Arcam, Denon, Marantz, Linn, Mission, Naim, Tag McLaren, Pioneer-DVD, Rega, etc. 2 domestic style listening lounges. Apts required, service dept. home trial facilities. Interest free credit. Access, Visa. Amex cards accepted. Opened Mon-Sat 10-6.30, Closed Thursdays.

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**INFIDELITY** 9 High Street, Hampton Wick, Kingston-upon-Thames. Tel: (020) 8943 3530. for full details see entry under SURREY

**HIFI EXPERIENCE** 227 Tottenham Court Road, London W1. 020 7580 3535. Arcam, Cyrus, Denon Gold, Quad, Kef, Meridian, Yamaha, Marantz, McCormack, Mirage, Nakamichi, Musical Fidelity, PAFF and many more. Open 10.00-7.00 Mon-Fri, 9-6 on Sat Service dept. Credit facilities. delivery and free installation.

**K J WEST ONE** 26 New Cavendish St, London W1M 7LH. 020 7486 8262/63. Fax 020 7487 3452. Two hi-fi & two home cinema dem studios. Apts pref. Home trial. Installation by arrangement. Service dept. Major credit

cards. Interest free credit on selected items. Major brands stocked: Arcam, Audio Alchemy, Audion, Audiolab, Audio Research, B&W Castle, Chord, Copeland, DPA, Epos, Graaf, Harbeth, KEF, Klipsch, Krell, Lexicon, Marantz, Martin Logan, Meridian, Michell, Micromega, Mission, Musical Fidelity, Nitty Gritty, Pink, ProAc, Quad, Rel, Rotel, Orelle, Sonus Faber, Stax, Tannoy, Theta, Unison Research, Wilson Benesch. Open 6 days.

**THE LISTENING ROOMS** 161 Old Brompton Road, London SW5 0LJ. (020) 7244 7750/59. Fax (020) 7370 0192. Linn, Quad, Meridian, Nakamichi, Arcam, Audiolab, Acoustic Energy, SME, Audio Research, Krell, Wadia, Theta, Apogee, Martin Logan, Pioneer, Tannoy, Systemdek, Stax, Pink Triangle, Michell, Monitor Audio, Yamaha, Marantz, KEF, Bose, Celestion, Epos, Mission, Denon, Neat Petite. Mon-Sat 10-6pm.

**ORANGES AND LEMONS** 61-63 Webbs Road, Battersea, SW11. Tel: 020 7924 2040. Visit www.orangesandlemons.com juicy fruit from London's freshest Hi-Fi / Home Cinema retailer, our sixth succulent year. Telephone demonstrations, or just pop in. All the usual, i.e. friendly and efficient service, free home installation, credit cards, 0% credit finance available (subject to status), plus... all the very best from Arcam, Cable Talk, Castle Acoustics, The Chord Co., Denon, Epos, Kef, Linn, Marantz, NAD, Naim Audio, Neat, Quad, Rega, Roksan, Rotel, Royd, Ruark, Soundstyle, Stands Unique, Yamaha and more.

**THOMAS HEINITZ LTD** 35 Moscow Road, Bayswater, London, W2 4AH. Tel: 020 7229 2077. Fax: 020 7272 9348. Email: info@thomasheinitz.com. Web site: www.thomasheinitz.com. Established in 1952. Thomas Heinitz has a long history of providing the best music and AV systems available. We continue to offer the highest standard of service in the most relaxed atmosphere. Whatever your needs, from multiroom and home cinema to a high quality stereo system, we offer consultation, design specification, architect liaison and installation in order to ensure your system is tailored to your exact requirements. For quotes contact our manager Johnny Drum.

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**ADVENTURES IN HI-FI** 5, Bishopgate, off Hallgate, Wigan, WN1 1NL. Tel 01942 234202. See our main entry under LANCASHIRE

**PRACTICAL HI-FI** 65 Bridge Street, Manchester M3 3BQ Tel: 0161 839 8869 See our main entry under LANCASHIRE

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

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**MUSICAL IMAGES** 173 Station Road, Edgware, Middlesex. Tel (020) 8952 5535. Fax: (020) 8952 5535. Most brands available - see full page advert. Interest free credit, ask for details. Demo rooms. Repairs & Service. Sunday opening - Open all week. A Home Cinema Specialist. Mail order. Part exchange.

**OPAL DESIGNS LTD** Rockware Business Centre, 5 Rockware Avenue, Greenford, Middlesex, UB6 0AA. Tel: (020) 8930 7972. Fax: (020) 8930 7976. Email: jas@opal.co.uk Home Page: www.opal.co.uk. High-end Audio & Home Theatre Consultants. Authorised dealers: Mark Levinson, Proceed, Linn Hi-Fi, Linn Knekt, Runco Projectors, Faroudja, Stewart Film Screen, Revel Loudspeakers, Stax, Wilson Audio, Martin Logan, Sonus Faber, MIT, Transparent, B & W. Mail order welcome. Credit cards accepted. Phone for latest brochure

**RIVERSIDE HI-FI** 422 Richmond Road, East Twickenham, Middlesex, TW1 2EB. Tel: 020 8892 7613 Fax: 020 8892 7749. www.riversidehifi.co.uk Arcam, Bose, B&O, Castle, Copland, Denon, Krell, Marantz, Martin Logan, Michell, Monitor Audio, Musical Fidelity, NAD, Pioneer, Project, Rel, Sonus Faber, Sony, Tag McLaren Audio, Tannoy, Teac, Theta, Wilson. Finance

# DIAL-A-DEALER

available. Subject to status. Written details available on request. Export orders welcome. UK mail order available. 3 demonstration rooms. All major credit cards. Open 10am-5.30pm Mon-Sat.

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**LISTEN INN** 32 Gold Street, Northampton, NN1 1RS Tel: 01604 637 871. The World's Finest Hi-Fi from Arcam, Audio Analogue, Chord Company, Copland, Denon, FMJ, Fujitsu, KEF, Krell, Linn, Loewe, Martin Logan, Meridian, Miller & Kresel, Mission, NAD, Naim, Proac, Rega, Rotel, Sennheiser, Sonus Faber, Wilson Benesch, Yamaha. Dedicated Viewing & Listening Rooms, Friendly Staff, Fresh Coffee, 2 Full Years Warranty, Part Exchange Welcome, Free Car Parking, Interest Free Credit, Members of BADA. Open 10am-5.30pm (Closed Thursday).

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## STAFFORDSHIRE

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ers including Naim, B&W, Musical Fidelity, Rotel, Seleco Projectors, Kef, Ruark, Teac, JM Lab, Rega, NAD, Yamaha, REL, Sanyo projectors, Fujitsu. We offer friendly, helpful advice, interest free credit & trade-in facilities, and deliver & install systems throughout Staffordshire & the Midlands. Opening hours are Tuesday to Friday 10.30 until 6.00, Saturday 10.30 until 5.00.

**SOUND OF MUSIC** The alternative Hi-Fi shop. 01270 214143. A.K.G., A.V.I., Alchemist, B.C.D., Blueprint, Castle, Chord Co., Deva, Dynaudio, Dynavector, Electrocompaniet, John Shearn, Kef, Lexicon, Linn, Loewe, Michell, Myrrad, Nordost, Ortofon, Project, Projekt Stands, Q.L.N., Restek, Roksan, Stands Unique, Teac.

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**AUDIO IMAGES** 128 London Road North, Lowestoft, Suffolk, NR32 1HB Tel: 01502 582853. Arcam, Accurus, Castle, Rotel, Moth, Triangle, QTA, Sugden, Denon, Yamaha, Mirage, M & K, Definitive, Musical Fidelity, plus the incredible Rothwell range. Refreshingly different selection. Dem Room, Professional AV installer's from budget to high end. Full credit facilities. 9.30 to 5.30 Mon & Sat ~ 9.30 to 6.00 Tues to Fri.

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## SURREY

**INFIDELITY** 9 High Street, Hampton Wick, Kingston upon Thames, Surrey, KT1 4DA. Tel. 020 943 3530. Email: infidelity@compuserve.com - Web Address: infidelity.co.uk Stockists of: Linn, Naim, Arcam, Meridian, Rega, B&W Nautilus, Neat, Proceed, Royd, M&K, Rotel, Stax, Shahinian, Dynavector. Open 10.30 - 7.00 Tues - Fri, 10.00 - 6 Sat.

**SPALDINGS HI-FI** 352-4 Lower Addiscombe Rd., Croydon, Surrey, CR0 7AT. 0181 654 1231/2040. 3 dem rooms and home dem. Free installation/credit. Meridian, Linn, Naim, Quad, Arcam, Audiolab, Mission, Denon, Tannoy, Marantz, Ruark. Mon-Sat 9-6, Tues 9-8, . Service dept. (3 Dem rooms incl. A.V. 0% credit).

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## WARWICKSHIRE

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**Solihull** - 93-95, Hobs Moat Road, B92 8JL. Tel. 0121 342 0254.

**Stourbridge** - 9, Market Street D48 1AB. Tel. 01384 44184.

**Sutton Coldfield** - 10, Boldmere Road, B73 5TD. Tel. 0121 354 2311.

Arcam, Alchemist, Apollo, Audioquest, Audio Research, B&W, Cable Talk, Castle, Celestion, Chord, Copland, Cyrus, Denon, DPA, JBL, Kef, Krell, Marantz, Martin Logan, Meridian, Musical Fidelity, Panasonic, Pioneer, REL, Rotel, Ruark, SME, Sennheiser, Sonus Faber, Tag McLaren, Teac, Theta, Yamaha etc. Classical CD's available at Birmingham only. Demonstration rooms, service and installation. BADA member. VISA / MASTERCARD / AMEX / SWITCH. Open-10-5.30 Tuesday to Saturday. Late night Thursday till 7.00 (not Stourbridge).

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**THE RIGHT NOTE** - See under BATH & BRISTOL heading.

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## YORKSHIRE (SOUTH)

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**MOORGATE ACOUSTICS** 8 Westgate Chambers, Rotherham Tel: 01709 370666. 184 Fitzwilliam Street, Sheffield Tel: 01142 756048 - Audio Alchemy, Atacama, Arcam, Audio Lab, Audio Quest, Beyer, Bose, Canon, Castle, Cyrus, Celestion, Denon, Jamo, John Shearn (Amplifiers), Linn, Marantz, Mission, KEF (Sub Woofers), Rogers (Speakers & Amplifiers), Royd, Sennheiser, Spondon, Tannoy "D", T.D.L., Technics, Yamaha. Demo rooms (6). Home Cinema. Access, Visa, Switch, Interest free credit (details available upon request), up to 5 years guarantee.

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**HUDDERSFIELD HI-FI CENTRE HALIFAX** 3-5 King Cross St, Halifax. 01422 366832. Audio Analogue, Arcam, B+W, Castle, Cyrus, KEF, MF, Mission, NAD, PRO-AC, Sugden, Quad, 2 Dem rooms Mon - Sat 9-5.30 closed Thursday. Credit facilities.

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## SCOTLAND

### CENTRAL

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### GRAMPIAN

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welcome to

# world favourites

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

Prices shown are those at the time of the review



Roksan Caspian CD player  
Solid as a ROK

## COMPACT DISC

**ARCAM FMJ CD23** £1100  
This British-built player is extremely versatile. Controlled and detailed with a musical insight that few match. (Jul 2000)

**CAMBRIDGE CD4SE\*** £200  
A touch soft in the treble but outstanding in every other respect. (Feb 98)

**KENWOOD DP-3080/II\*** £180  
Has great clarity and presence for the price. Not as naturally expressive as the CD4SE though. (Feb 98)

**LINN KARIK III\*** £1775  
Under rated and overlooked, the final Karik was a gem. Superb transport gives a brilliantly tight, grippy dynamic sound, albeit tonally rather dry.

**MARANTZ CD-17 KI-S** £1100  
The Marantz excels in all areas. Without doubt this is one of the most involving CD players on the planet. Build quality is also exemplary. (Sep 97)

**MARANTZ CD-63 MKII KI-S\*** £400  
Similar to the CD-63SE but more powerful bass and an all-round smoother sound. The famous KI tweaks pay off again. Whether or not it is still pre-eminent against the vastly improved competition is a matter of opinion.

**MERIDIAN 506 20-BIT\*** £1100  
Very detailed and revealing player. More cerebral than visceral sounding, however. (May 95)

**MUSICAL FIDELITY X-RAY** £800  
Commonsense sturdy CD player of exceptional ability. Clear and detailed with high quality internal processing system. The X-Ray is inclined to show up poor recordings, but it's only doing its job! (Feb 99)

**NAD S500** £1000  
This dynamic top of the range Silverline spinner delights with any type of music. Exciting, sophisticated sounding and highly recommended. (Jun 2000)

**ROKSAN CASPIAN** £895  
The Caspian has a smooth, slightly bright sound with some of the clearest treble in the business. Very engaging, dynamic character. (Aug 97)

**ROTEL RCD 951** £300  
HDCD capability at a midrange price. Plain Jane looks but solid construction. There is some higher than average measured distortion which may take the edge off this otherwise tempting product. (Aug 99)

## COMPACT DISC TRANSPORTS

**SONIC FRONTIERS TRANSPORT** £6999  
Cutting-edge design and technology combine to make this one very desirable product. The only problem is the fantasy hi-fi price. (Sep 98)

**TEAC P-30** £2500  
Cheap it isn't, but then it sounds like a million digital dollars. Nothing short of superb. (Jun 97)

**TEAC VRDS-TI** £600  
Excellent mid-price silver disc spinner with a powerful, expansive and warm sound. Easily beats most sub-£1000 designs. A good choice for the budget conscious who want the best. (Feb 95)

## DACs

**CAMBRIDGE AUDIO DACMAGIC 3\*** £99  
Superb value for money with extensive facilities and solid, detailed sonics. Upgrades any sub-£300 player.

**DCS ELGAR** £8500  
Future-proof convertor which will handle 24/96 and 24/192. Extremely open and natural performer. (Nov 97)

**DPA LITTLE BIT 3\*** £299  
A taste of the high end on a budget. Rich, clean, punchy sound transforms budget CD players.

**MIDIMAN FLYING COW** £299  
Excellent as a DAC and doubles as an ADC for archiving to CDR. (Jun 98) Great value, as is junior version Flying Calf at £109. (Feb 99)

**MUSICAL FIDELITY X-DAC\*** £300  
A bargain for normal CDs and even better with HDCDs. (Nov 97)

**SONIC FRONTIERS PROCESSOR 3** £6999  
Quality never comes cheap! This DAC oozes class and when matched with the Transport 3 is certainly up with the best. (Sep 98)

## TURNTABLES

**LINN SONDEK LP12 BASIK** £1100  
Off the pace these days in many respects but still an extremely sweet and engaging listen with a quintessentially analogue sound.

**MICHELL GYRODEC SE** £775  
Exquisitely built, infinitely upgradeable deck that gives true high end sound at mid-fi prices.

**MICHELL ORBE** £2000  
Fantastically capable all rounder with commanding, powerful, detailed sound that gets the best from almost any arm and cartridge. Supreme build, brilliant value. (Apr 95)

**ORIGIN LIVE STANDARD (KIT)** £145  
Good in standard form with AC motor; frighteningly good with a DC motor and battery PSU.

**PINK TRIANGLE TARANTELLA** £680  
Not only does the Tarantella have more style than a catwalk full of models, it also combines PT's usual clarity with real authority. (Oct 97)

**PRO-JECT DEBUT** £110  
Straight out of the box and onto the shelf! Nothing short of a bargain. Vinyl's never had it so good, so cheaply!

**REGA PLANAR 2** £214  
Brilliant starter deck with extremely polished manner. Better built £274 Planar 3 is a great all-in-one package that eats mid-price CD players for breakfast.

**ROKSAN XERXES X** £1295  
DSU or XPS 3.5 power supply £150/170 extra. Excellent pitch stability from a new Swiss motor and outboard power supply. Very tight bass, fine dynamics and revealing clarity. (Jan 97)

**SYSTEMDEK IIX900\*/RB250** £330  
A fine all-rounder and easy to upgrade too. More depth and breadth than Rega Planar 3. (Sep 94)

**VESTAX BDT-2000** £225  
A stylish looking deck with infinitely variable speed 16-90 rpm, DC belt drive and built-in MM phono stage. Good value, with plenty of chassis room for alternative arms, if required. (Sep 99)

## TONEARMS

**HADCOCK 242 SE** £649  
Latest of a long line of unipivot arms. Added mass makes the 242 suitable for both low compliance MCs and straw-in-the-wind high compliance types. Revised geometry and chromium plating completes a first-class job. (Jun 2000)

**NAIM ARO\*** £975  
Truly endearing and charismatic performer - wonderfully engaging mid-band makes up for softened frequency extremes

**REGA RB300** £180  
Some may prefer the simpler RB250 at £130. Detailed, tight, rhythmic sound but tonally rather grey and cold-sounding. Still excellent value, though.

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1042	£130	£93 EX	DN 145 E, DN 165 E	£19.00
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Elite	£232	£163 EX	JVC DT 55, DT 60	£11.00
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			N 95 ED, N 95 EJ, N 75 3 (78)	£15.00
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Jamo Concert 8 spks	£999	Marantz Ki Sig 6010 Amp Gold	£350!
Jamo Concert centre	£399	Marantz Ki Sig 6000 CD Gold	£450!
Linn Karik CD	£799	Marantz DR4050 CD recorder	£299!
Linn Kairn Phono Pre-amp	£999!	Music Technology Harrier walnut	£299
Linn Mimik CD	£599	Naim NAC-72	£600
Linn Majik amp	£450!	Naim Hi Cap	£550
Linn Kolektor Pre-amp	£399!	Naim CD-3	£650
Linn Axis turntable	£250	Rega Planar 25 Turntable & cart	£550!
Linn Keilidh Speakers	£500	Rotel RCD-971 CD Player	£299
Linn Itok LVII tonearm	£299	Rotel RC-970BX/RSP960-AX	£299
Mission Cyrus Two amp & PSX	£349	Spendor SP1 spks walnut	£399

Our exciting range includes: Arcam, DiVA & FMJ, Chord Electronics, Linn (CD12), Naim (NAP 500 & NBL), Rega, Musical Fidelity, Denon, Yamaha, Rotel, B&W Nautilus, PMC, Ruark, Castle, Kef, Loewe TV, Pioneer Plasma!  
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H/K AVR-45 Receiver	£399!	Yamaha A5 AV Amp	£299
Naim AV-1 Processor	£799	Yamaha RXV-795 receiver	£499!
Marantz DV-4100 zone free	£299!	Yamaha RXV-395 receiver	£199!
Pioneer DV-626 DVD zone free	£299!	Yamaha DSP-492 processor	£149!
Pioneer DV-535 DVD zone free	£199!	Yamaha RXV 496 receiver	£249

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Prices shown are those at the time of the review



Musical Fidelity X-Cans2  
Warm, sumptuous, sweet sound

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

**SME 309** £689  
A down-market version of the IV and V with aluminium armtube and detachable headshell. Tight, neutral sound with good tonality, but lacks the IV's pace and precision. Like the older SME 3009 series, this arm is also available in 10" and 12" versions. (Jan 93)

### CARTRIDGES

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

**GOLDRING 1012GX** £74  
An accomplished MM with a solid bass, slightly forward midband and clean transients. Very reasonable price for such an able performer. (Jul 93)

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

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

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

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

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

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

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

### INTEGRATED AMPLIFIERS

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

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

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

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

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

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

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

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

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

### PHONO STAGES

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

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

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

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

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

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

**Billy Vee**  
SOUND SYSTEMS

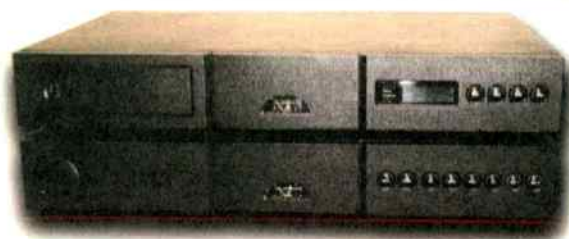
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# world favourites |

## SONNETEER SEDLEY £399

Combines transparency and fine dynamics with excellent rhythmic ability. (May 98)

## PRE-AMPLIFIERS

### AMC 1100 £150

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

### AUDIO ANALOGUE BELLINI £475

Showcases AA's characteristic mix of clarity and musicality and blasts the competition. (Apr 98)

### CHORD CPA1800 £1800

Clarity, insight and control are second to none - an addictive mixture. (Mar 98)

### CROFT VITALE £350

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

### XTC PRE-1 \* £1000

Almost valve-like in its smoothness, the line-level Pre-1 is warm and seductively clear. (Nov 96)

## POWER AMPLIFIERS

### ARCAM 9 \* £400

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

### CHORD SPM400 £1400

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

### MARANTZ MODEL 9 \* £8000

Authentic reproduction monoblocs still more than cut the sonic mustard. Highly expensive and highly sought after. (Mar 97)

### MICHELL ALECTO £1989

Crisp, clean and beautifully controlled with gorgeous styling. Partnered with the £1650 Orca this is a superb winning combo. (Oct 98)

## MUSICAL FIDELITY X-A200 £1000/pair

200W of high-end monobloc power in a grooved tube. (Aug 98)

### NAIM NAPI80 £1060

Partnered with a NAC82, this has classic Naim control, and a superbly rhythmic presentation.

## TUNERS

### CAMBRIDGE T500 £180

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

### CREEK T43 £399

Excellent detail, separation and dynamics. A great little tuner and unbeatable at this price. (May 98)

### MARANTZ ST17 £600

A positive dreadnought of a tuner. Sweet and refined but with a heavy punch when needed. A tuner of this quality demands a decent aerial. (Jul 99)

### MISSION CYRUS FM7\* £300

Clear and lucid sound puts it up with the best. Superb build too. (Apr 94)

### NAIM NAT03 £595

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

### SONY ST-SA3ES\* £250

Beguiling RDS tuner for the sonically discerning. Good ergonomics and sensitive too. (Apr 97)

## CASSETTE DECKS

### AIWA AD-S750\* £200

Sonically a very decent machine at the price. Comes fitted with Dolby B, C and the dead handy Dolby S. (Apr 96)

### AIWA AD-S950\* £300

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

### KENWOOD KX-3080\* £160

A simple deck, but excellent-quality head and transport give top quality sound. (Oct 96)

## PIONEER CT-S740S £430

A great piece of engineering from Pioneer, with first-rate sound. (Jun 96)

## YAMAHA KX-580SE\* £250

The 'SE' tag is more than a marketing gimmick. Sound is solid and clear with Dolby S. (Sep 97)

## LOUDSPEAKERS

### CASTLE EDEN £469

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

### EPOS ES12 \* £495

Strong, punchy bass is allied to finely detailed, articulate midrange and sparkling treble. (Oct 96)



Kef Cresta I loudspeakers  
A very musical sound

### KEF CRESTA I £100

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

### KLIPSCH HERESY II £1100

An outstanding high sensitivity loudspeaker with midrange and treble horns coupled with infinite baffle 12" bass driver. Effortless, fast and accurate. (May 99)

### MISSION 752 \* £495

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

### MISSION 77 I £170

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

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Linn CD12 CD Player £7995

Linn CD12 CD Player normal price £12000  
Linn AV 5103 Preamp normal price £5100



Linn AV 5103 DTS Preamp (RF Demod) £3395

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

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

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

## MINIDISC PLAYERS

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

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

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

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



Alesis Masterdisk  
A glimpse of the future

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

## DIGITAL RECORDERS

**ALESIS MASTERDISK** £1400  
A groundbreaking hard disc recorder with a built-in CD drive. An amazing bit of kit, and a glimpse of the future. (July 2000)

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

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

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

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

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

## DVD PLAYERS

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

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

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

## HEADPHONES

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

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



Nordost Blue Heaven  
A simple and effective upgrade

## INTERCONNECTS

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

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

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

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

## LOUDSPEAKER CABLE

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Linn Kremlin Tuner (2Yr G/tee) . . . . .	(2600.00)	£1295.00	Naim Credo Speakers (2Yr G/tee) . . . . .	(1285.00) £895.00
Linn AV5103 RF Demod DTS Preamp(2Yr) .	(5100.00)	£3395.00	Naim 52 Preamp Head Unit S/H (1Yr G/te)	(3685.00) £2095.00
Linn CD12 CD Player E/D (2Yr G/tee) . . . .	(12000.00)	£7995.00	Naim Supercap Power Supply (2Yr G/tee) .	(2250.00) £1695.00
Linn Keilidh Spkrs Black inc Stands . . . . .	(885.00)	£695.00	Naim NAP 250 Power Amp (2Yr G/tee) . . .	(1855.00) £1390.00
Linn Kaber Passive S/H(1Yr G/te) . . . . .	(2000.00)	£769.00	ProAc Response 2 Spkrs S/H (1Yr G/tee) .	(1995.00) £1190.00
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Marantz PM 6010 Ki Amplifier (2Yr G/tee) .	(499.00)	£329.00	Yamaha DSP A5 AV Amplifier . . . . .	(349.00) £269.00

# World classics

## CASSETTE

### NAKAMICHI DR-2

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

### NAKAMICHI CR-7

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

### YAMAHA TC-800G

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

## CD PLAYERS

### MERIDIAN 207

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

### PIONEER PD-91

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

### CAMBRIDGE CDI

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

## AMPLIFIERS

### LEAK POINT ONE, TL12 & TL10

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

### LEAK PRE-AMPS

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



Garrard 401  
A legendary turntable.

### LEAK STEREO 20

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

### LEAK TL12+

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

### NAD 3020

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

### QUAD 33/303 PRE/POWER

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

### QUAD 22/II PRE/POWER

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

### SUGDEN A21

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

### TECHNICS SE-A5 Mk2

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

## LOUDSPEAKERS

### KLIPSCHORN

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

### LEAK SANDWICH

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

### LOWTHER PM6A

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

### MAGNEPLANAR SMGa

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

### MISSION 770

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

### QUAD ESL57

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

### YAMAHA NS1000M

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



**TANNOY GRF & AUTOGRAPH**

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

**WHARFEDALE SUPER 8 RS DD**

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

**TANNOY YORK, LANCASTER**

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

**VINYL**

**ACOS LUSTRE**

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

**ALPHASON HRI00S**

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

**ARISTON RD11**

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

**LINN AXIS**

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

**GARRARD 301 & 401**

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

**GOLDRING LENCO 88 & 99**

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

**HADCOCK 228**

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

**MICHELL FOCUS ONE**

20 years and still going strong. Early runner in the 'modern' turntable cycle with a first class arm. Factory servicing available.

**SHURE M75**

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

**SME 3009 IIS**

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

**THORENS TD124**

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

**THORENS TD150**

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

**TRIO L-07D**

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

**TUNERS**

**LEAK TROUGHLINE (ORIGINAL)**

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

**LEAK TROUGHLINE II & III MONO**

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

**LEAK TROUGHLINE III STEREO**

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

**MARANTZ ST-8**

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



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  - Naim NAC 42.5 Pre-Amp £150
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  - Musical Fidelity "The Pre-amp" £175
  - Michell Argo line level pre-amp £450
  - Lumley passive pre amp £175
  - Burmester 785 with phono-stage £895
  - Audio Research phono 1 phono stage MM & MC £795
  - Exposure 21 Pre-amp NEW with remote £890
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- Mark Levinson ML23 Power Amplifier £2495
  - Perreux SM6P Pre-Amp 350P Power Amplifier £3695
  - Naim 120 Power Amplifier £175
  - Meridian 605 Mono-Block £895
  - Sudgen AU51p amplifier £375

- Pioneer PD-S505 Precision CD Player £195
  - Rogers E40a Integrated Amplifier with phono-stage (NEW) £995
  - Exposure 11/12/Super 8 £995
  - Cello Performance 11 Mono amplifiers £3395
  - Audionote P4 Monoblocks
- CD PLAYERS & TRATRANSPORT**
- Micromega Leader CD Player £150
  - Teac X1 Balanced CD Player £1095
  - Classe CDP-5 HDCD Balanced CD Player £995
  - Mark Levinson ML39 CD Player (ex demo) full guarantee £4250
  - Pioneer PD-S505 Precision CD Player £195
  - Cec TL Zero Mk2 CD Transport £5500
  - (cost new £12,300) 2 months old (Stereophile Class A1 recommended)
  - Denon DCD960 CD Player £95
  - Mark Levinson ML37 CD Transport £2695
- DAC'S**
- Mark Levinson ML390S DAC £4995
  - PS Audio Ultralink Digital Processor £395
  - Cello Reference DAC £2995
  - LFD DAC 3 £1695

- MISCELLANEOUS**
- Revolver turntable with Linn Bask arm £195
  - Quad FM4 Tuner £249
  - Teac A-33405 Tape recorder £595
- Selections of MIT cables available at discounted prices

- TURNABLES, CARTRIDGES & TONEARMS**
- Koetsu Urishi Cartridge (unused) £4495
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- Acoustic Energy
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- Audio Physics
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- Boulder
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- Cary
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- Chord
- Clear Audio
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- DNМ
- Dynavector
- Egglaston Works
- Electrograph Delphi
- Genelec
- Gryphon
- Graham
- Helios
- J M Lab
- John Shearn
- Krell
- Lexicon
- Loewe
- Mark Levinson
- Michell Eng.
- Musical Fidelity
- NEC
- Nordost
- Oracle
- Plinius
- P.M.C.
- Primare
- Quadraspire
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- REL
- Rockport
- Roksan
- Ruark
- Shahinian
- SME
- Straight Wire
- Sugden
- Tara Labs
- Teac
- Thule
- Totem
- Transfiguration
- Trichord
- Trilogy
- Van den Hul
- VPI
- Wilson Audio
- Wilson Research
- YBA

## HI-FI

### New this month

#### POWER AMPLIFIER

Lavardin IT Integrated	£2,495.00	£3,200.00
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#### PRE AMPLIFIER

Meridian 502 pre	£695.00	£1,295.00
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#### SPEAKERS

Audio Physics Avanti	£On Dem	£7,500.00
Sonus Faber Concerto + Iron Wood Stands	£895.00	£1,400.00
Rogers ABI Sub	£450.00	£550.00
Quad ESL57 Black Mint	£450.00	£ -
Kef 104.2	£695.00	£1,200.00

#### CD PLAYERS & DACS

Theta Jade	£1,795.00	£2,650.00
Teac P30 transport	£1,895.00	£2,500.00

#### TURNTABLES, ANALOGUE, VARIOUS

Pink Triangle PT Too/ RB300 Silver Wired	£495.00	£ -
Tandberg 3001 Tuner	£795.00	£ -
Meridian 504 Tuner	£395.00	£695.00

### Pre amplifiers

Trilogy 901 Pre	£549.00	£995.00
Krell KSL + Phono	£1,295.00	£ -
Mark Levinson 3805	£3,995.00	£6,495.00
Naim Hi Cap	£350.00	£ -
Cary 5LP 50	£795.00	£1,195.00
YBA Pre I Alpha & psu mm/mc	£ On Dem	£4,900.00
YBA Passion Pre + mc	£On Dem	£5,595.00
Boulder 2010 Pre	£p.o.a.	£25,000.00
Plinius 16L	£On Dem	£3,200.00
Audible Illusions LI	£1,595.00	£2,000.00
C.A.T. ultimate reference Pre Amp Inc/ Phono Stage X-Demo	£4,895.00	£5,750.00
Tube Tech Seer Pre Amp	£595.00	£935.00
Audible Illusions P3A Pre MM/MC	On demo	£3,140.00
Audio Research L59	£1,995.00	£2,500.00
Electrocompaniet EC 4.5 (new)	£895.00	£1,195.00
Exposure VII	£295.00	£600.00
Exposure XI pre XII psu	£795.00	£1,500.00
Jeff Rowland Consumate + phono (3box)	£3,750.00	£8,000.00
Mark Levinson No 28	£1,750.00	£4,000.00
Naim 42.5	£195.00	£450.00

### Quality speakers

Audio Physics Steps and Stands	£899.00	£1,300.00
Audio Plan Contrast 3	£1,795.00	£3,200.00
Proac Response 3.5 Cherry	£2,250.00	£4,250.00
Proac Studio 3 Rosewood	£995.00	£ -
Sonus Faber Guarneri + Stds	£3,995.00	£6,000.00
Avalon Ascents	£6,995.00	£12,000.00
JM Lab Micro Utopia	£On dem	£3,899.00
JM Lab Mini Utopia	£On dem	£4,500.00
JM Lab Mezzo Utopia	£On dem	£7,300.00
JM Lab Electra 915.1	Ex Dem	£1,895.00
Audio Physics Tempo III	£On Dem	£2,000.00
Naim SBL's	£1,695.00	£2,225.00
BC Acoustics Tibre	£795.00	£1,100.00
ClaraVox Magnifica	£9,500.00	£14,500.00
BC Acoustics Araxe	£895.00	£1,195.00
Ensemble Speakers PAI	£995.00	£2,000.00
Acoustic Energy AE120	£350.00	£500.00
Alon Adriana (new)	Special	£10,000.00
Alon V MK III	Special	£5,500.00
Audio Physics Caldera	On demo	£10,000.00
Audio Physics Libra	X-demo	£4,799.00
Audio Physics Rhea Sub	£2,350.00	£3,099.00
Audio Physics Spark	On demo	£1,749.00
Audio Physics Steps	On demo	£999.00
Audio Physics Virgo	£2,395.00	£3,295.00
Orelle Swings	£695.00	£1,200.00
Rogers LS55 (new)	£330.00	£430.00
Wilson System 5.1	£8,500.00	£18,000.00

### Power amplifiers

Krell FPB 350 Mc Monoblocks	£12,500.00	£18,900.00
Krell 250 A/3 3 Chanel amp	£2,995.00	£4,698.00
Jadis JA30 Monoblocks	£2,495.00	£6,000.00
Trilogy 948 Stereo	£1,295.00	£2,000.00
Audio Note P2 SE	£850.00	£1,500.00
Graff GM200	£4,750.00	£8,000.00
ML 436 Mono Power Amps	£10,500.00	£12,000.00
Advantage M300 Monoblocks	£2,750.00	£4,000.00
Cello Duette 350	£4,995.00	£10,000.00
Cary SLA 70 mk II/70	£1,450.00	£2,250.00
YBA 2 Alpha amp (DT, HC)	£2,295.00	£3,050.00
Audio Refinement Complete Amp	£695.00	£895.00
Audio Research VT200 mk II	£7,795.00	£9,998.00
Audio Research Ref 600 mk II	£29,995.00	£ -
YBA Passion Monoblocks	£On Dem	£8,995.00
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Krell FPB 300c	£8,500.00	£9,998.00
Krell FPB 200c	£7,500.00	£8,450.00
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## HOME CINEMA

## MULTIROOM INSTALL

## RESELL

Krell FPB 250M Monoblocks	£7,990.00	£10,796.00
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Plinius 250 mk IV	£Dem	£6,000.00
Audio Note Kasi	£14,950.00	£30,000.00
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Boulder 500 AE	£3,495.00	£5,500.00
Audio Note Neiro (as new)	£7,995.00	£16,500.00
Audio Note Ongaku (new)	p.o.a.	£45,000.00
Cary 300 se LX20 Monoblocks	£3,750.00	£5,250.00
Cary 572 se Monoblocks	£1,750.00	£2,350.00
Counterpoint 5A12	£795.00	£1,400.00
Exposure IX Power supply	£795.00	£1,500.00
Exposure VIII	£450.00	£700.00
Jadis Defy 7 MK III	£2,000.00	£4,790.00
John Shearn Reference Phase 3 Power Amp	£550.00	£749.00
Kenwood L1000C pre/ L1000M Power Amp	£1,195.00	£2,500.00
Krell FPB 300	£6,500.00	£9,990.00
Krell FPB 600 c	£9,995.00	£14,994.00
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Sugden AUS1	£995.00	£1,500.00
Pioneer A300 Int	£90.00	£180.00
YBA 3x Pre/PWR	£1,295.00	£2,400.00

### CD players DACS

YBA CD1 Alpha	£3,495.00	£5,000.00
YBA CD Speciale	£495.00	£675.00
Theta Data II/ Progen III Bal	£2,750.00	£8,500.00
Advantage CD 51	£2,750.00	£4,000.00
Thule Spirit CD 150B	£ On Dem	£899.95
Audio Refinement CD Complete	£650.00	£875.00
Boulder 2020 dac	£p.o.a.	£24,000.00
California Audio Lab Sigma II dac	£1,495.00	£2,400.00
/California Audio Lab Delta Trans		
Cyrus Dac Master &	£450.00	£899.00
Cyrus Disc Master	£495.00	£899.00
Forsell Air Ref Transport MK II	£4,995.00	£8,000.00
Helios Model 3	£450.00	£700.00
Krell KP5 25c	£18,995.00	£23,498.00
Marantz CD14	£1,295.00	£1,600.00
Mark Levinson 30.5/31	£11,500.00	£24,000.00
Mark Levinson No.39	£4,250.00	£5,000.00
Micromega CD 3.1	£1,095.00	£1,995.00
Oracle CD 2000 Transport	P.O.A.	£7,299.00
Pink Triangle Da Capo	£795.00	£1,595.00
Teac P500	£395.00	£600.00
Theta Data II Transport AT + link	£1,995.00	£4,000.00
YBA CD Integre	On Demo	£1,195.00

### AV components

Krell HTS (AV Processor)	£4,495.00	£6,498.00
Harmon Kardon AVPI	£250.00	£ -
Pioneer CLD 2850 Laserdisc	£250.00	£ -
Thule PR250B DTS/ Dolby	£On Dem	£1,549.95
Thule PA250B 5 Channel Amp	£On Dem	£1,549.95

#### TELEVISIONS & DVD PLAYERS BY LOEWE

Loewe DVD	On Demo	£495.00
Loewe Aconda	-	POA
Loewe Planus + Std	-	POA
Loewe Xelos + Std	-	POA
Loewe L2A Active Speakers	-	POA

#### PLASMAS

From NEC	-	POA
From Electrograph Delphi	-	POA

### Turtables & analogue

#### TURNTABLES/ ANALOGUE/ VARIOUS

Naim Nat 02 Tuner	£695.00	£1,100.00
Linn LP12/ Cirkus/ Ittok LVII	£695.00	£ -
Rockport Capella/ Air Tangent 2B/ Clear Audio Insider	£11,995.00	£17,000.00
Roksan Shiraz (New)	£550.00	£1,000.00
Transparent Music Wave Ultra 8ft Pair	£1,495.00	£2,100.00
Ortofon MC 3000 mk II	£695.00	£1,000.00
Voyd Reference/ IO Limited/psu/ reference psu/ step up	£12,999.00	£25,000.00
Plinius 14 Phono	£1,995.00	£2,750.00
Transparent Audio Music Wave Ultra XL Bi-Wire	£2,100.00	£3,200.00
Cary PH301 MM/MC	£995.00	£1,695.00
Koetsu Red K Sig.	£1,295.00	£2,000.00
Michell Orbe	£1,395.00	£2,000.00
SME V Gold (Silver Wired)	£1,595.00	£2,500.00
Nackamichi DR 3	£225.00	£400.00
Ortofon MC7500 Cart. (NEW)	£1,295.00	£2,000.00
Nakamichi 202E	£295.00	£600.00
Tom Evans - The Groove	£On Dem	£1,500.00
Clear Audio Reference Mc phono stage X-demo	£1,695.00	£2,065.00
Rega Planer 3 + Hi Fi News Out Board Power Supply	£320.00	£423.00
Clear Audio Symphono phono stage X-demo MM/MC	£640.00	£740.00
Lavardin Reference Phono	£ -	£2,500.00
Musical Fidelity XLP2	£395.00	£495.00
Oracle MK V Turntable	P.O.A.	£4,199.00

### Clearance items

Burmester 850 Monoblocks	£1,295.00	£3,000.00
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	COST	PRICE				
<b>VALVE AMPS</b>						
ART AUDIO QUINTET stereo power amp	1500	700	MUSICAL FIDELITY A100 as above but with more power	300	McIntosh MR71 valve tuner	
AUDIO INNOVATIONS FIRST AUDIO MONOBLOCKS	400	200	MUSICAL FIDELITY A1000 class A integrated	1500	MUSICAL FIDELITY E50 tuner	
AUDIO INNOVATIONS L1 line preamp	200	100	NAD 114 pre	125	NAKAMICHI BX cassette deck	
AUDIO INNOVATIONS P1 phono stage	275	150	NAIM 140 new style	450	QUAD FM2/FM3 tuner	
AUDIO INNOVATIONS 300 integrated	200	100	NAIM NAC 32	150	QUAD FM4 250	
AUDIO NOTE P4 monoblocks 18 watts	4200	2100	NAIM 5NAPS	150	QUAD 77 TUNER	
AUDIO NOTE P-ZERO phono stage in stock	430	200	NAIM NAP 90 / NAP 90 each	250	REVOX A76 a bit shabby	
AUDIONOTE M2 phono preamp	1700	800	NAIM NAC 125	75	REVOX A77 mk2 2 track with Dolby nice two track	
AUDIO NOTE ZERO pre/monoblocks silver finish ex dem with full warranty		700	NAIM mc phono boards 40 pounds/pair suit 32, 42, 62, etc		REVOX G36 2 TRACK	
AUDION SILVER NIGHTS	2250	1200	NAIM NAIT ONE integrated	150	REVOX G36 2 track high speed . rebuilt byval systems in perspex case	
AUDION PREMIER line preamp	900	450	NAIM NAP 160 power amp very old style	400	MEGA	
AUDION REFERENCE preamp with phono	1300	400	NAKAMICHI IAJ integrated amp	3500	ARCAM 5 cd player	
AUDIO RESEARCH LS15 mint and boxed with remote	2250	1200	PASS LABS ALEPH P amazing line pre	1600	AUDIO NOTE CDZT-ZERO transport	
CONRAD JOHNSON PV10A pre with phono, boxed	2000	800	PINK TRIANGLE PIP-TWO PREAMP two box with dry cell pu serviced last year	2800	AUDIO NOTE DAC 4.1x latest spec	
CONRAD JOHNSON PVS PREAMP with phono	2000	800	PRIME DESIGN A100 100 watt amp meaty sound	700	TANDBERG TCD 300 cassette deck	
COUNTERPOINT SA100 100 watt valve/mosfet hybrid excellent sound 2000		800	QUAD 34/306 pre/power amp grey	350	TEAC 5000 cassette deck	
CROFT SUPER MICRO pre-amp		300	QUAD 405 MK1	400	YAMAHA CR 600 silver with wooden case	
EDISON pre/power		300	QUAD 522 power amp	1000	<b>CD &amp; DACS</b>	
GAMMA ERA REFERENCE preamp with phono	3500	1750	QUAD 606 power amp	200	ARCAM 5 cd player	400
GOLDEN TUBE AUDIO SE 40	1100	550	QUAD 77 CD/PRE/707 POWER	150	AUDIO NOTE CDZT-ZERO transport	400
HBC "BEASTIE" 211 single ended amp		1500	ROWLAND CONCENTRA 3 months old	5750	AUDIO NOTE DAC 4.1x latest spec	5500
HBC "black beastie" NOW AVAILABLE		1650	SONY TAE 968 esprit preamp boxed	3750	COUNTERPOINT CD 10/11e transport and dac last version with relock	2800
LUMLEY M120 monoblocks later version with exposed valves	3500	1600	SONUS FABER musica	1000	COPLAND 266 cd player	750
LUMLEY LV1 valve pre with exposed valves	2000	1000	SUGDEN PS1 power amp	350	DPA BIGGER BIT 650	200
LUXMAN CL 32/MQ 3600 valve pre/power	3000	1500	SUGDEN P28 Power 100 WATTS	150	KRELL CD-DSP top loading cd player	5000
MELOS 222 two box pre with phono	3000	1500	SUGDEN A48 mk2 and matching tuner	120	LUXMAN VALLEY CD PLAYER	1750
ORANGE PREAMP		275	SUGDEN A48 MK1 in wooden sleeve	130	MERIDIAN 206 DAC/CD PLAYER	375
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recently rebuilt black and gold finish		850	TECHNICS SL-C2000SE-A2000 PRE POWER, 200 watts	1800	MERIDIAN 200/203 transport/dac	550
SONIC FRONTIERS SF5 40 POWER AMP	2000	1000	THRESHOLD SL10 and CAS 2 pre/power	1200	MONARCHY DELUXE 188 dac with vol control NICE	900
SOUND DESIGN LINE LEVEL valve pre		200	<b>LOUDSPEAKERS</b>			450
VTL MONOBLOCKS 50 watts	1500	600	ALLIANTE LINEA great sonus faber besters, grab them quick	2500	MUSICAL FIDELITY TUBALOC DAC	3500
<b>TRANSISTOR AMPS</b>						
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ARCAM 290F power amp	400	220	APOGEE MONITORS hybrid standmounts with state audio stands	3500	PINK TRIANGLE CARDINAL CD TRANSPORT boxed	1000
ARCAM ALPHA 10P 3 channel power amp	450	250	AUDIOGRAMME ELLE ONE electrostatics 1 year old	1250	QED DIGIT dac	500
AVI 5200RPS/2000M4 pre & monoblocks 150 watts	2350	1150	AUDIONOTE ANZ1 on demo	2500	REGA Jupiterio CD TRANSPORT/DAC	1050
AVI INTEGRATED	1000	500	B&W 530 SILVER SIGNATURE FLOORSTANDERS boxed	450	REGA PLANET cd player	800
AUDIOLAB 8000b		250	CELESTION SL6	4500	<b>TURNABLES, ARMS &amp; CARTRIDGES</b>	
AUDIO SYNTHESIS DESIRE power amp	2000	1200	CELESTION SL6	150	ALPHASON SOLO → BASIK arm	450
Bose 1801 250W		600	CELLO SERAPHIM active speakers with stands	15000	ARISTON RD11 ELECTRONIC with arm	150
GELLO PALETTE MIV multi input version with Master psu	25000	10000	EPOS 95.4 hiwatt with stands	800	ERA turntable	100
CRIMSON 610C/630C pre and monoblocks	1100	600	GALE 401 chrome	375	INN AXIS NO ARM	200
CYRUS 3		250	HALES TRANSCENDANCE 5 boxed, cherry 3 way sealed box resonant at 29Hz these	300	INN LP12/GRACE arm	400
DNM1 2 pre with 3 boards and upgraded by audiocom with oscons etc		450	have serious bass and are not a difficult load	5750	INN TROIKA boxed needs rebuild	150
DPA DSP2005 pre amp		300	JAMO CONCERT II	6000	INN ARKIV rebuilt by cartridge man	450
EC AUDIO FRINTRA pre with psu and mains filter nice Tom Evans	1300	600	HBC "EMPORIUM" ROYMOND Cooke Ltd Edition piano black	800	NAIM prefix mc phono stage	150
Electrocompaniet power original 25W class A	500	250	HBYROOK QUARTETS with matching stands	550	NOTTINGHAM ANALOGUE INTERSPACE with SPACE ARM boxed	1000
EXPOSURE XX super integrated		450	INFINITY MODULUS piano black with stands	450	SYSTEMDECK early pagoda style with rb	600
HEYBROOK C3/P3 Pre/Power with Teak cases	1400	575	JAMO CONCERT II	1250	SYSTEMDECK 11X 300 black with adc arm	300
KELVIN LABS ABSOLUTE ZERO 2 box preamp	450	250	KEF LS3/5A Raymond Cooke Ltd Edition piano black	2500	TECHNICS SL1200 mk2 boxed	250
KRELL KSL line pre	3000	1000	KEF REF 105.3 black ash	1200	TECHNICS SL1210 no lids pr	400
LAVARDIN IS integrated		1000	KEF 104.2 walnut average cosmetic condition	5000	TECHNICS SL1210 no lids pr	150
LFD LS1/PA1 some upgrades done	2000	1000	KLIIPSCH BELLES same drivers as the Klipschorn	2000	THORENS TD 126/SME 3009 IMPROVED in thorens plinth	150
LINN WAKONDA pre amp	750	350	LINN Kabers BLACK	500	VPI TINT 3 with mk6 Airpod feet, flywheel and heavy platter with Rodport 6000 air bearing arm	12000
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LINN UK1LK180	800	400	MONITOR AUDIO 700 gold nice small speakers	700	CARDAS 4/56 MK2 interconnect	400
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MARK LEVINSON ML12 pre mc and line		200	RUARK SABRE MKII	400	SILTECH BLUE interconnect	400
MERIDIAN 101/103 pre/power		200	SONUS FABER CONCERTO GRAN PIANO SPENDOR BC1	1000	TARA LABS RSC MASTER GEN 2 8FT MINT BOXED	1600
MERIDIAN 541 PROCESSOR/PRE	1100	450	TANNOPY ARDENS with serviced hpd385	150	<b>VINTAGE</b>	
MICHEL ARGO HR line level pre	1350	675	WILSON CROSS 9	900	<b>SEE WEB SITE FOR FULL LIST</b>	
MOTH 60 WATT power amp wood mint boxed	650	275	<b>TUNERS, CASSETTE DECKS &amp; REEL TO REEL</b>			
MUSICAL FIDELITY DR THOMAS		250	AKAI 4000DB ,mint boxed with dolby	100		
MUSICAL FIDELITY MYT 2 box pre with mm/mc inputs		350	LEAK TROUGHLINE III STEREO	200		
			LINX THETA FH tuner	200		
			LUXMAN STS10 lab reference series tuner	200		
			LUXMAN ST88 tuner with wooden sleeve	150		

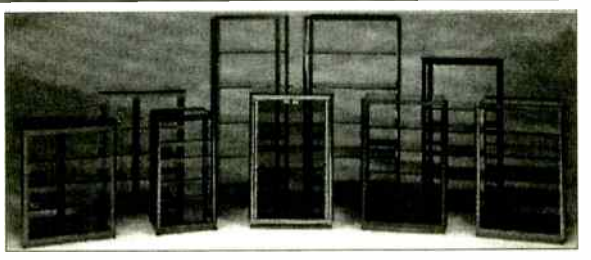
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MICHELL ALECTO MONOBLOCKS	1989	POA
MICHELL GYRO SE/RB300 ARM	975	POA
MICHELL ORBE SEALED BOX	1995	POA
MICHELL ORCA PRE AMP	1251	POA
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NAIM 72 PRE		375
NAIM HICAP NEW STYLE		450
PRECIOUS METALS GAMMA 1 METRE INTERCONNECT NEW	60	50
PRECIOUS METALS SILVER SIGNAL 202B BALANCED NEW	500	425
PRECIOUS METALS SILVER SIGNAL 204 INTERCONNECT 1 METRE	490	425
PROAC RESPONSE 1S BOXED INC STANDS	1650	795
PROJECT CLASSIC/PROJECT9/510 CHERRY MINT	450	375
PROJECT PERSPECTIVE/PROJECT 9 ARM BOXED MINT	750	475
PSB ALPHA 6 ACTIVE SUBWOOFER NEW	500	425
QED QUINNEX SILVER SPIRAL 1 METRE INTERCONNECT	90	50
RUARK CL10 CHERRY FINISH (NEW) SLIGHT MARK	900	720
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Audio Analogue Paganini CD Player S/H	750	549
Einstein Valve CD Player Ex-demo	2999	1799
Mark Levinson 31.5 Transport S/H	9500	5999
Mark Levinson 380S DAC 96 Khz S/H	6475	3999
Monrio CD player 24/96 Ex-demo	695	549
Resolution Audio CD50 HDCD Ex-demo	2999	1899
Roksan DA2 DAC S/H	599	299
Roksan DP2T Transport S/H	1295	599
Theta Carmen CD/DVD Transport S/H	3800	2999

#### Turntables Tonearms & Cartridges

Basis 1400/RB250 (New & Boxed)	1200	899
Basis 2000/RB300 (New & Boxed)	2000	1599
Benz Micro Silver MC High Output Ex-Demo	169	99
Garrard 401/Aphelion/RB300 Ex-Demo	N/A	599
Lyra Clavis VDH Re-built 300Hrs S/H	995	399
Rega Eos Phono Stage MM/MC S/H	398	269
Rega Planar 3 Green Turntable S/H	298	175
Roksan Corus Black MM S/H	170	69
Roksan Radius 3 Turntable (98) Ex-Demo	470	250
Roksan Xerxes Piano Lacquer XPS 1 (SME Cut) S/H	1295	399
Sumiko Blue Point MC S/H	99	49
Supex SM100E MM cartridge S/H	57	25

#### Preamplifiers

Alchemist Forsetti Signature Preamplifier S/H	1500	749
Conrad Johnson PV 10 A Ex-demo	1399	899
Conrad Johnson PV 12 A Ex-demo	2300	1799
Densen DM20 Preamplifier Ex-Demo	1380	899
Graaf WFB 2 Hybrid Preamplifier Ex-demo	1395	950
Meridian 501.2 Remote Preamplifier S/H	750	495
Orange Audio MKII Valve Preamplifier S/H	1695	695

#### Amplifiers

Bow Technologies Wazoo XL Integrated S/H	2499	1895
Conrad Johnson MV55 Power Amplifier Ex-demo	1999	1399
Conrad Johnson Premier 11 Power Amplifier (New&Boxed)	3695	2799
DNM PA3S Stereo Power Amplifier 6 months old S/H	2999	2495
Electrocompaniet ECI-1 Integrated 80 Amps S/H	3295	1599
Graaf GM100 Power Amplifier (New&Boxed)	4450	3299
Graaf GM20 OTL Power Amplifier Ex-Demo	2995	2195
Graaf 5050 Power Amplifier (New& Boxed)	2195	1695
Graaf Venticinque 25 Watt Integrated S/H	1795	995
Jadis Defy 7 100W Stereo Power Amplifier (Re-Valved) S/H	4790	2499
Jadis JA80 Monoblocks S/H	9999	3750
Meridian 557 Power Amplifier S/H	1525	995
Michell Engineering Alecto Stereo Ex-Demo	1295	899
Pass Labs Aleph 4 100W Class A Stereo S/H	5100	2499
Sugden SP30 Class A Stereo Power Amplifier S/H	950	599
TAG 60i Integrated S/H	749	449

#### Loudspeakers

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Martin Logan SL3 Hybrid Electrostatics S/H	3400	2299
Opera Callas Gold Mahogany Speakers Ex Demo	1095	699

Opera Duetto Mahogany Speakers Ex-Demo	395	289
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Velodyne TX810MK2 Subwoofer S/H	695	379
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Bow Technologies Wand Remote S/H	349	199
Deskadel 1M Interconnects WBT/RCA S/H	300	150
Einstein Octopus 8 Way Mains Block (Ex-Demo)	199	149
G- Flex isolators (New & Boxed)	199	75
Kimber 8TC 0.75 Mains cable S/H	85	45
Madrigal HPC 2m Balanced Interconnect Ex-Demo	310	149
MIT MH 770 MkII Bi-Wire 10 Ft Pair S/H	3750	1499
MIT MH330 MkII RCA-RCA 1M interconnects S/H	300	150
Naim Audio NAC A5 2X6m S/H	N/A	50
Rega 6 Tier Modular Stand Ex Demo	375	175
Roksan HA01 1M Interconnect S/H	99	49
Shakti On Lines (New&Boxed)	85	45
Shakti Stones (New&Boxed)	195	120
Sound Org Record Racks Double with CD Inserts S/H	199	75
Stax Lambda Nova Basic System S/H	499	299
Tara Labs 2x2m Bi-Wired Nexa Terminated S/H	150	75
Target HM 50 Stands (New&Boxed)	99	69
Tripod 4 Tier Table S/H	N/A	59

#### Tuners & Tape Decks

Nakamichi DR8 2 Head Cassette Deck (New& Boxed)	599	449
Naim 101/Snaps Analogue Tuner S/H	N/A	499
Roksan Caspian Tuner AM/FM (Ex-Demo)	699	359
Studer A807 2 Track _ Reel to Reel S/H	6298	1499

#### Clearance Items Under £100

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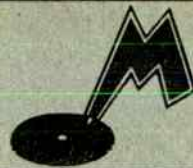
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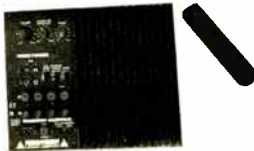
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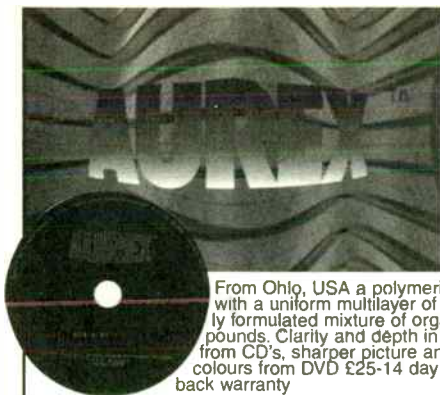
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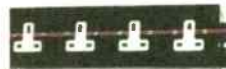
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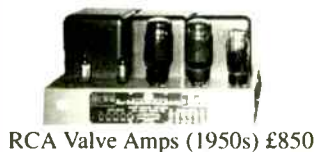
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## V'AUDIO

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### Speaker's Corner!

While the various CD formats battle away and we wait for things electronic to settle down, speakers still remain one of the more fascinating aspects of hi-fi and that final vital link. Not much new at the recent Bristol Show, and not frankly many rooms producing fantastic sounds, whether hi-fi or home cinema, but conditions, lets face it are not ideal!

Not at the show however, were three manufacturers I deal with, namely AVI, ATC and Alon. All three have new speakers out, AVI with the Pro-Nines at £700 a pair (but can be bought in fives for A/V), ATC with "THE NEW ACTIVE 10" at £999, and Alon with quite a collection of A/V speakers, subwoofer and hi-fi units.

Most interesting in the Alon range are the Exotica at around £10k, using a ribbon tweeter, plus the Capri at about £2k with 2 x 6" bass/midrange and 1" silk soft dome tweeter. These are all a departure for Alon, from their previous, but still available open baffle mid/tweeter speakers such as the Alon I to V.

The only one from the above that I have actually heard is the AVI Pro-Nine, which offers an excellent mixture of bookshelf size, detailed open character and clean bass for it's size. Very good on voice and ideal for those in flats who can't play music too loud but want detail and depth. Great on opera as a result. Please call for a demo.

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  - NAD Turntable (XD) - £150

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WHAT HI-FI: Verdict \*\*\*\*\*

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Croft's new Vitali Valve Pre with Phono Stage an ideal partner for Vintage Amps or a upgrade from solid state £350.00

MC3  
Producing the very best from vinyl has long been a black art and it's no wonder with so many permutations involved. Most people agree that Moving Coil cartridge design is technically superior than the Moving magnet but demands much more from it's ancillaries, especially the phono stage.

E.A.R./Yoshino have just launched the MC3 Cartridge Transformer with a band width of 3Hz-100kHz, facilities for a wide range of quality cartridge outputs and twin isolated earth terminals for maximum noise reduction.

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ART DUDLEY: Leading American hi-fidelity critic.  
'I'm impressed with the MC3, and from a musical point of view, I think it's worth every penny of the price. Those of you who have tube-based systems & can afford it should pester your local dealer until he lets you take one home and try out Value/Quality \*\*\*\*\*

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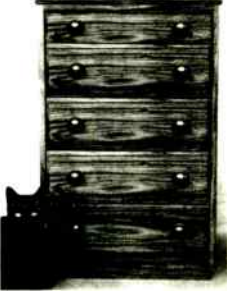
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# MEASURED PERFORMANCE

## LOUDSPEAKERS

### EPOS M12

One Epos M12 of our review pair had a respectably flat response but the other was poorly matched, with a dip between bass/mid-range and the treble unit.

Working properly the loudspeaker has an even frequency response characterised by a small treble roll down - just sufficient to give the loudspeaker a reasonably smooth and warm presentation.

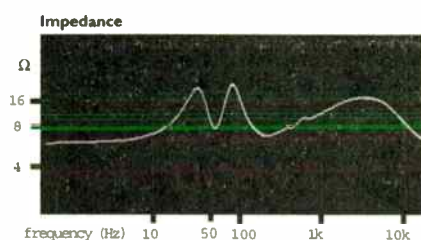
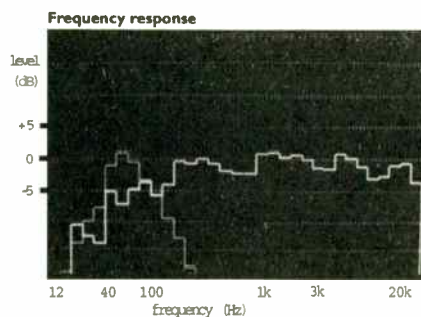
Also obvious is a bass roll down, suggesting the loudspeaker uses a highly damped alignment for a tight sound that sounds best when the loudspeaker is used close to a rear wall.

There's a rear port, so some space needs to be left behind; this is not a bookshelf design, so much as a standmounter. The port covers a fairly narrow band centred at 50Hz. Unusually, the port overlaps

forward output, suggesting its output is quite low in amplitude.

The M12 has a high overall impedance, our analysis shows, although the bass unit drops to a DCR of 6.4ohms. However, overall impedance measured a high 10ohms, which partly explains the unusually low sensitivity of 81dB from one watt of input. To go loud the M12 will need a lot of power, around 100W. Otherwise the impedance curve is fairly smooth and non-reactive.

This Epos is a bit dated. Speakers of this size manage 86dB or so from one watt these days, and metal domes are becoming increasingly rare, because they are always audible. The M12 is a neat design, but of course pair matching needs to be better. **NK**



### SHAHINIAN ELF

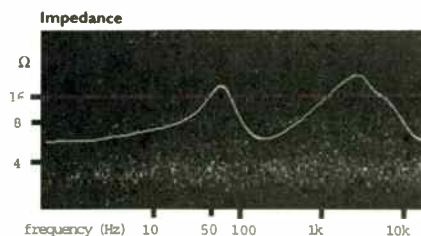
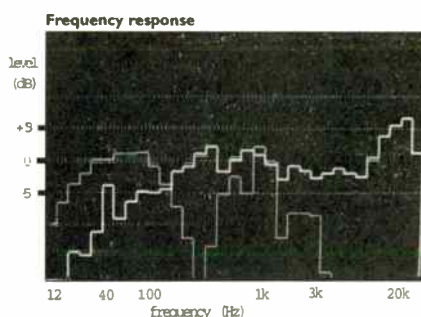
There were some surprises here, unfortunately not good ones. The Elf's tweeter is far, far from the woofer, contrary to usual practice, where the tweeter is placed as close as possible to approximate a 'point source' and minimise inter-driver phase changes. Not surprisingly there were large phase changes as the measuring microphone was moved to various positions in front of the speaker (this effect is plainly audible when listening too; the speaker changes its sound as the head is moved).

At its best, on the woofer axis, there's least treble lift (+3dB or so) but the Elfs would have to be placed high up to be heard like this. On the usual measuring axis (equidistant between drivers) around +7dB lift existed. Our averaged forward response gives about the best realistic picture obtainable, where no less than +6dB treble lift is provided by the metal dome tweeter. Both speakers were identical.

This amount of lift will be overwhelmingly audible. I'd expect more than mere brightness; the sound is likely to be piercing on most music. Since the lift starts at 8kHz - quite high - there will be material where such a lift is not obvious. Some classical has little or no energy above 8kHz. Modern wideband Rock will suffer though (and some older analogue recordings strong in treble, like Cat Stevens). I mention this because what you hear does depend upon the material used.

Low frequency output starts to roll off below 160Hz - very high for the box volume. This suggests an overdamped acoustic alignment intended for near-to-wall use. There's a rear port, so it is not a bookshelf design. The port appears to have internal damping to increase acoustic resistance. Even the light foam offered as an alternative acoustic plug by many UK manufacturers turns a reflex effectively into an infinite baffle, measurement shows, and so it is with the Elf. The impedance curve shows the port has little effect, having the single peak characteristic of an infinite baffle. However, there is a small amount of port output and its broad tuning suggests the damping works in extending response downward, albeit at a low and likely not very significant acoustic level. There is also a lot of midband information from the port, but this should be largely lost rearward.

A reasonably smooth impedance curve free from sudden changes indicates the Elf is less reactive than most loudspeakers, potentially making it an easy load. However, the speaker is insensitive, providing just 83dB SPL for one nominal watt of input. A high overall impedance of 9.5ohms is the main reason for this. The Elf will need a powerful amplifier to go loud, but its small woofer will likely not take too much power, so high acoustic levels are not going to be a good idea. This is a loudspeaker for smaller rooms.



The sturdy plywood cabinet was crudely finished, the top ply layer chipped around holes, the front panel surface finish rough. This was one of the worst finished commercial products I have ever seen.

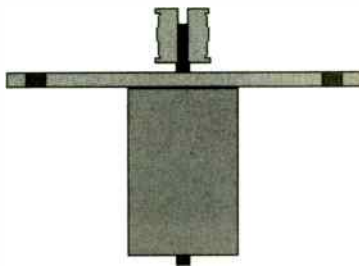
The Elf is likely someone's personal vision of how a loudspeaker should be. It isn't a vision I share, nor many designers who value basic accuracy. Expect well damped "fast" bass when driven from a powerful amplifier, but appreciating it, and the midband, will be difficult because of prominent output from the tweeter. **NK**

## UPGRADE YOUR TURNTABLE

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

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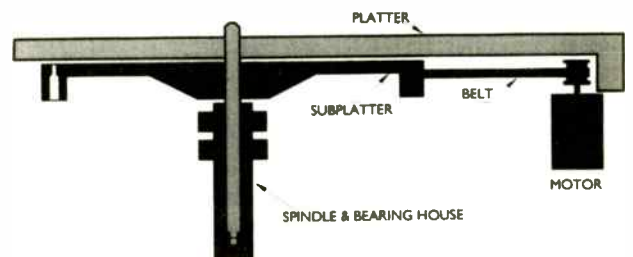
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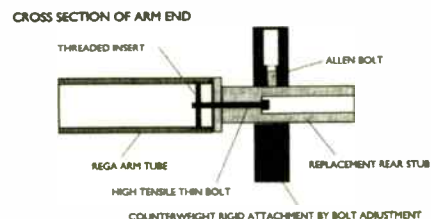
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## BOSTON VR-M50

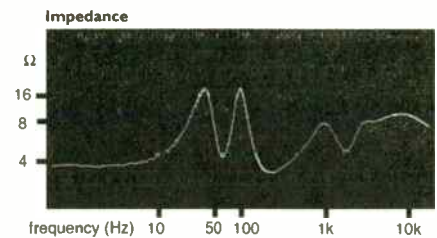
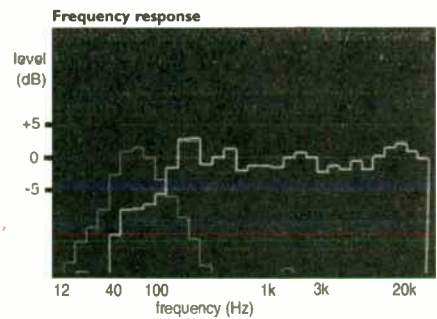
Small loudspeakers like this are commonly arranged to work close to, or against a wall. The usual design approach for this situation is to over-damp their bass, which rolls down lower bass and provides compensation for the bass boost a rear wall provides. It's not a perfect compromise since a rear wall actually gives peaky bass, making for a lumpy sound, and this cannot be perfectly cancelled. All the same, the small Boston VR-M50 rolls off below 100Hz to suit wall placement, its port providing some output in this region to help ensure there's some output left to work with. A peak at around 100Hz should give the 'speaker a little bass speed and some feeling of suppleness, but equally if taken too far this sort of thing can add some boominess - it's all a matter of degree.

Further up the frequency range the

Boston looks smooth enough for a small budget design. There is, however, a pronounced rise in output from the tweeter, which will inject some brightness into the sound. This feature, along with the lack of a crossover suckout will ensure there's plenty of detail in the Boston's sound. It won't sound dull by any means.

The impedance characteristic is quite well controlled, being flat and largely resistive across most of the audio band. This is essentially a 4ohm loudspeaker, like most nowadays, in that it uses a 4ohm bass unit for best voltage sensitivity (i.e. maximum loudness at any volume control setting), matched to an 8ohm tweeter. This invariably gives a 6ohm nominal impedance, the VR-M50 measuring out at 5.5ohms.

Boston's VR-M50 is a tidy enough package, one where the tweeter needs to be good since it is prominent. **NK**



## AMPLIFIERS

### MUSICAL FIDELITY X-A200R

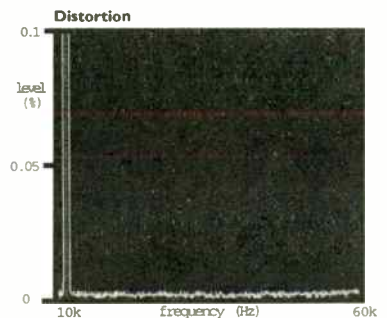
The X-A200R is compact, ignoring the separate power supply, yet it produces no less than 90W into 8ohms, so there's plenty enough volume for most domestic situations. A lot of modern loudspeakers are more 4ohm than 8ohm however, using 4ohm bass drivers to get high voltage sensitivity. Into loudspeakers like this the Musical Fidelity will deliver 150W, so it has some grunt, even though it doesn't weigh too much.

Frequency response measured a wide-ish 6Hz-50kHz, output being -4dB down at 100kHz, the upper limit of SACD and DVD-A. This is a new consideration for amplifiers, and the X-A200R is good enough in this respect I believe.

Distortion in Musical Fidelity amplifiers is always well suppressed, especially at high frequencies, which is quite important. This unit was no different from its peers, producing around 0.008% in the mid-band and at high frequencies, the worst case being 0.01% of innocuous second harmonic distortion at full output, 10kHz.

Noise was low at -100dB, considering the amount of gain available, input sensitivity measuring a useful 270mV.

The X-A200R offers a lot in a small package - and by the way it has an alloy case, which helps sound quality. It measured very well in all respects and will likely be a tidy performer. **NK**



Power	90watts
CD/tuner/aux.	
Frequency response	6Hz-50kHz
Separation	91dB
Noise (IEC A)	-100dB
Distortion	0.007%
Sensitivity	270mV
dc offset	21/25mV

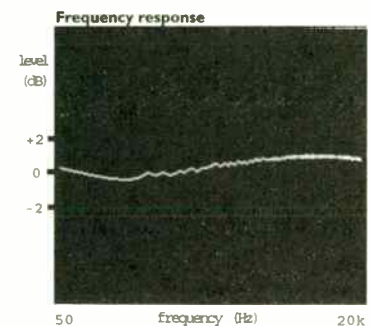
### TRICHORD MICHELL DINO PHONO STAGE

The Dino is very flexible in that it caters for all cartridge types, from very low output Moving Coils (top-end MCs) to very high output moving magnets (budget MMs). The underside has switchable gains that range from x150 for budget MMs up to a massive x3500 for lowest output MCs, but the latter figure is right for the task, if rarely available even in MC phono stages. So the Dino will handle absolutely every cartridge available, past and present - not so common an ability.

The only confusion is the DIP switches are labelled 'Gain' but the legends (e.g. MM Low) refer to cartridge output, rather than gain (i.e. MM Low output, rather than

MM Low gain). They should stick to one parameter, preferably that of the preamp, which is gain. If cartridge output is to be referred to it needs to be clearly identified as such. The DIP switch labelling isn't a model of clarity, but most users will have enough knowledge to navigate through all this I suspect. At least these switches are available externally, which is a great convenience, especially for those who are not sure of their cartridge spec.

Our response analysis shows the Dino has a small amount of high frequency lift (0.5dB) which will enhance detailing and clarity. Gain falls off below 23Hz (-1dB point) to provide some attenuation of



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warps, so a balance has been struck between deep bass and warp suppression, no bad thing. Keeping gain at full level below 20Hz, as the Japanese and Americans prefer to do, does cause a lot of cone flap with reflex loudspeakers when a disc is warped or rippled. But the IEC specified gain roll off to prevent this is too drastic, audibly lightening bass. The Dino compromise is a good one.

Like most external phono stages based on op. amps running from standard supply lines, the Dino will swing 11V output. With the lowest gain available of x150, input overload should therefore be 73mV, which it was under measurement. It

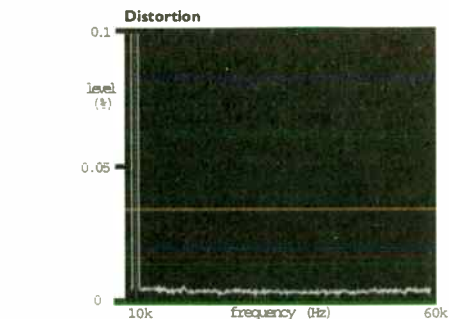
will be 3mV at highest gain for the lowest output MCs. Both these values are normal enough and satisfactory.

Channel separation measured 68dB, more than enough for the medium, where 30dB or so at most is available.

Noise (equivalent input noise) figures were reasonably low, if not exceptional.

The Dino measured well in all respects. It is well thought out and can cope with anything thrown at it. **NK**

Frequency response	23Hz-40kHz
Separation	68dB
Noise (x150, MM)	0.8µV



Distortion	0.005%
Gain (1kHz)	x150 - x3500
Overload	11V out

## ELECTROCOMPANIET ECI-4

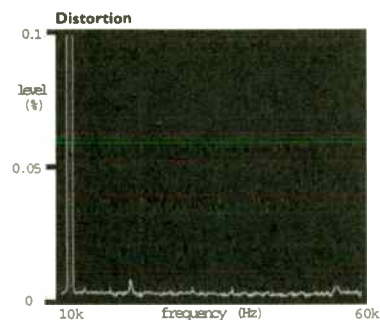
This is a massive amplifier, with remote control of volume and input selection. It turns out a lot of power, in line with its size. I measured 120W into 8ohms and no less than 180W into 4ohms, plenty enough to drive even the most unco-operative loudspeakers. The output stage goes into asymmetric clip, which isn't too nice, but it should rarely be pushed to this state in practice, because of the amount of power available.

Distortion levels were low in the mid-band at all output powers, just a trace of second and third harmonic showing in the spectrum analysis. At 10kHz and one watt output distortion residuals were again low, a trace of second harmonic measuring just 0.01%. At higher power levels the amplifier started to produce higher order harmon-

ics though, total harmonic level measuring a reasonable if not impressive 0.1% at full power output into 8ohms. There may be just a little coarseness or greyness in the treble of this amplifier.

Input sensitivities were surprisingly low. Using the +6dB rear panel switch set for maximum gain and the most sensitive Tap (tape) input sensitivity was just 1.1V - peculiarly low. A figure of around 200-300mV is common and most appropriate to cope with 'legacy' tuners and cassette decks in a system. Such items will not drive the Electrocompaniet fully and are not suitable for it.

This is a powerful amplifier, but with some top end distortion and a not-too-impressive clip state. It is also peculiarly insensitive. **NK**



Power	120watts
CD/tuner/aux.	
Frequency response	3Hz-48kHz
Separation	88dB
Noise	-118dB
Distortion	0.008%
Sensitivity	1.1V
dc offset	3/4mV

## CD PLAYERS

### ARCAM DV88

Arcam have kept to their preferred frequency response characteristic, our analysis shows. From the beginning Arcam CD players have had, to a greater or lesser degree, a slowly falling high frequency response. The DV88 comes into the "less-er degree" category. All the same, the DV88's basic presentation will be strongly influenced by this characteristic and such a top-end roll-off helps ensure not only smoothness but also cohesiveness, where treble seemingly integrates with all else, instead of sounding divorced - as can happen with over-bright sounding digital.

The distortion analysis at -30dB shows a clean enough noise floor, free from distortion harmonics and quantisation noise, except for the mildest of disturbances. Distortion levels (16bit) were relatively low from 0dB right down to -90dB, showing that the Arcam uses good quality DACs. There should be little of the harshness that once characterised CD.

Channel separation was wide and noise very low at -110dB (IEC A weighted), with emphasis on or off. Output from the audio sockets was 2.2V at 0dB, close to standard.

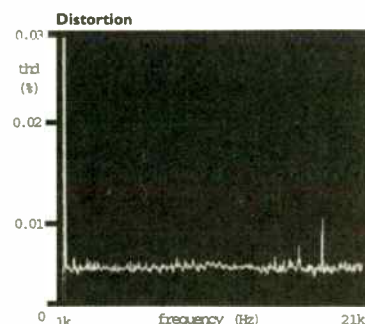
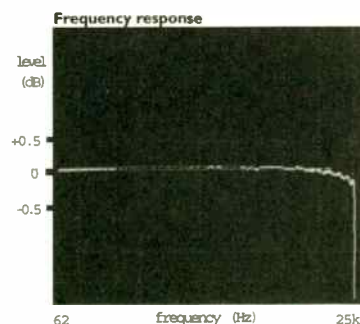
The DV88 produces a tidy measured audio performance in all areas. It should give good sound quality. **NK**

Frequency response	4Hz-21.2kHz
--------------------	-------------

Distortion	left	right
-6dB	0.005	0.005
-30dB	0.017	0.016
-60dB	0.3	0.33
-90	218	29

Separation	left	right
1kHz	-121	121
20kHz	-99	-99

Noise (IEC A)	-110dB
Output	2.2V



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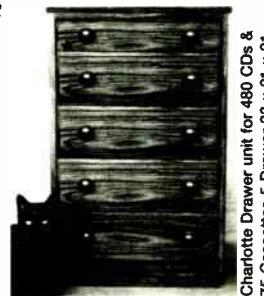
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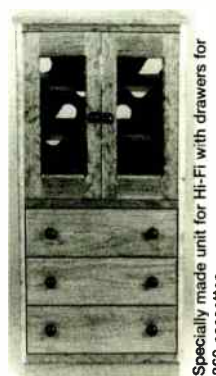
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## PIONEER DV-939A

Pioneer's DV-939A had some interesting features. Most striking was its lack of distortion at low signal levels, the -90dB result of 7% being considerably less than the 30% figure that is an inevitable by-product of 16bit's linear coding. Low level information will sound clean. Denon and Kenwood use additional signal processing to get a similar result and their players sound smoother as a result. So in a nutshell, the Pioneer offers lower distortion than usual and almost certainly a smoother sound. Not surprisingly, our distortion analysis has a low noise floor and there's no sign of distortion products, right up to 20kHz.

There's just a slight roll down in frequency response, enough to enhance this player's sense of smoothness I believe. The noise floor was very low at -120dB, but I can never tell whether players mute at digital zero to achieve such a result.

Channel separation was high and output normal at 2.2V.

Pioneer's DV-939 has obviously had some special effort put into it to lift sound quality to a high standard. It's a good player from an audio point of view.

### NK

Frequency response	4Hz	-21.3kHz
Distortion	left	right
-6dB	0.004	0.004
-30dB	0.014	0.015
-60dB	0.28	0.27
-90	7.3	7.8

Separation	left	right
1kHz	110	110
20kHz	102	102

Noise	-120dB
with emphasis	-120dB
Dynamic range	110dB
Output	2.2V

## DYNAVECTOR DV-104X MkII

Frequency response of the DV-104X MkII was flat near outside grooves, our analysis shows. It's likely to have a brighter sound with more detail than traditional MMs, but with smoother treble.

On inner grooves with a shorter mechanical wavelength there was significant tracing loss due to the stylus minor radius not being able to fully read the groove. Our analysis shows around -4dB loss at 20kHz due to this effect, which all cartridges suffer to a greater or lesser degree. The stylus is good, but the best manage 2dB or so loss at most.

The Dynavecator rides high, as they always do. Trouble is, this means vertical tracking angle is way too high - over 30degrees - which produces 6% distortion on vertical modulation. Luckily it is mainly second harmonic so the subjective effect is minimal. Lateral distortion was low, which is important, since

this affects central images.

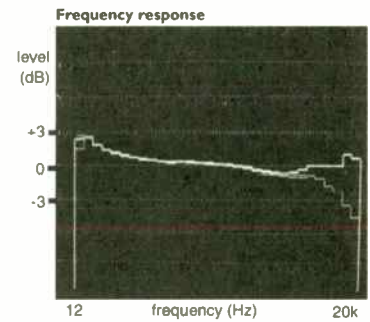
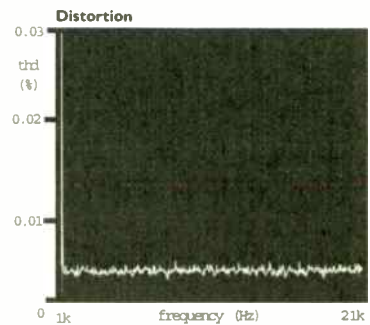
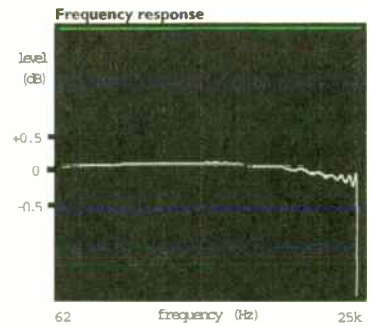
The coil axes were poorly aligned, resulting in very unbalanced separation figures. The cartridge had to be tilted heavily to balance channel separation. This is a production problem.

Tracking was extremely good at low frequencies and in the midband. The Dynavecator hangs on extremely well at 1.8-2gms.

Output was high at 3.7mV for 5cms/sec rms (2.6mV at 5cms/sec peak). The Dynavecator can be used with any MM stage.

The cartridge measured well in most areas but Dynavectors have always had weaknesses and this one was no exception. **NK**

Tracking force	1.8-2.2gms
Weight	5gms
Vertical tracking angle	>30degrees



Frequency response	20Hz-20kHz
Channel separation	25dB
Tracking ability (300Hz)	
lateral	80µm
vertical	50µm
lateral (1kHz)	24cms/sec.
Distortion (45µm)	
lateral	0.7%
vertical	6%
Output (5cms/sec rms)	3.7mV



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ARCAM ALPHA 10 DAB DIGITAL TUNER	X	£800.00 £675.00
ARCAM DELTA 90 AMPLIFIER	S	£400.00 £175.00
B & W DM 603 S2 LOUDSPEAKERS	X	£550.00 £400.00
BOSE 501 MK5 LOUDSPEAKERS	N	£600.00 £350.00
CASTLE INVERSION 15 LOUDSPEAKERS	N	£425.00 £275.00
DENON AVR 3300 AV RECEIVER	X	£800.00 £585.00
DENON AVP-1, POA-T3, POA-T2 AV AMPS	S	£4,950.00 £1,400.00
JAMO CONCERT 11 LOUDSPEAKERS	X	£2,300.00 £1,595.00
JAMO CONCERT 8 LOUDSPEAKERS	X	£1,400.00 £995.00
JAMO CONCERT C CENTRE SPEAKER	N	£550.00 £245.00
KEF Q 65 LOUDSPEAKERS	S	£800.00 £495.00
KEF Q 95 C CENTRE SPEAKER	X	£200.00 £140.00
MARANTZ CD 63 SE CD PLAYER	S	£350.00 £125.00
MERIDIAN M 2500 SUBWOOFER	S	£1,750.00 £750.00
MUSICAL FIDELITY PREAMP		
8 PRE AMPLIFIER - CHROME	S	- £150.00
QUAD 405 ? 2 (MONOBLOCKS) POWER AMPLIFIER	S	- £400.00
REL STRATA III SUBWOOFER - CHERRY	S	£750.00 £500.00
ROTEL RC 972 & RB 971 PRE & POWER AMP	X	£550.00 £350.00
YAMAHA MDX 595 MD RECORDER	X	£230.00 £170.00

12 Regent Street, Rugby, Warwickshire, CV22 5LP  
Tel: 01788 540772 Fax 01788 542170  
[www.soundexpensive.co.uk](http://www.soundexpensive.co.uk)

Special Internet offer  
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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.

LOWTHER ACOUSTAS -  
 originals - Finnish Birch  
 throughout. Professionally  
 renovated, dark oak with dud  
 PM6s. Renovation  
 cost=£1200 For Sale @£495.  
 Tel: 01483 268 814 or Email:  
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 hornutopialoudspeakers.co.uk  
 (Sep/1)

WANTED: WADIA 860 CD  
 player, Meridian 500/566  
 transport/DAC with MSR,  
 must be mint condition with  
 boxes/manuals/accessories.  
 Prompt purchase, private  
 buyer. Tel: 07941 279 826  
 evenings (July/1)

LEAK TL50 monoblocks,  
 pair, original GEC valves,  
 offers please. Croft Super  
 Micro preamp, black finish  
 £130. Private sale, can  
 demonstrate. Tel: 0141 942  
 9485 or 07979 539 371 or  
 Email: rjnnwilliams  
 @hotmail.com (Jul/1)

LEAK POINT One stereo  
 amplifier. Leak Troughline  
 II tuner. Goldring-Lenco  
 turntable. Two  
 Wharfedale speakers with  
 individual tone controls.  
 All dating mid 60's.  
 Amplifier expensively  
 overhauled. Offers? Tel:  
 Mr Preston 01432 265  
 048 (Jul/1)

QUAD ELS 57, Black, very  
 late model, recent service,  
 new treble panel, EHT's etc,  
 superb sound, near mint  
 condition, probably the  
 cleanest pair available - £495.  
 Tel: 01978 780 580. Email:  
 robertwhbaker@yahoo.com  
 (Jul/1)

RUARK SOLUS speakers, as  
 new £795. Tel: 01892 536  
 919 (West Kent) (Jul/1)

MUSICAL FIDELITY Nu  
 Vista 300 power amp,  
 immaculate condition,  
 boxed, includes free 0.8m  
 Nordost Quotofin inter-  
 connect £2600. No time-  
 wasters, can demonstrate.  
 Call Steve after 7pm Tel:  
 01943 864 097, Mobile:  
 07989 651 114 (Jul/1)

KLIPSCH HERESY II speakers  
 with stands £625. P/X with  
 cash La Scalas, Riverside valve  
 phonostage £100. Lowther  
 PMGA's wanted. Tel: 01253  
 345 449 after 7pm  
 (Blackpool) (Jul)

LINN KELTIK system  
 including four Klouts  
 Kairn Karik Numerik in  
 mint condition. One  
 owner boxed bargain at  
 less than half price £7500.  
 Tel: 0161 796 6280  
 evenings (Manchester)  
 (Jul/1)

LOWTHER ACOUSTA twin  
 Mk2 speakers wanted. Made  
 late 1960's. Lowther Acousta  
 twin Mk1 for sale. Made early  
 1960's. Poor condition.  
 Needs new grill fabric. Hence  
 £90. Tel: Jeff 020 8220 0380  
 (Jul)

NAIM 32.5/140 pre/power  
 amplifier £300. Quadraspire  
 Q4M tables for Linn sized hi-  
 fi, 4 shelf in maple £125, 3  
 shelf in glass £100. All in  
 excellent condition. Tel:  
 01622 858 085 (Jul/1)

GAMMA ACOUSTICS  
 AEON MKII silver  
 211/VT4C single ended  
 monoblocks/ line power  
 amplifiers as new, awe-  
 some! £1250 (£4999).  
 Rhythm Reference exquis-  
 ite sound integrated ex  
 211's £800 (£3499).  
 Rhythm ex 211's £700  
 (£2499). Gemini £200  
 (£699). Tel: 07980 676 071  
 (Jul 1)

ALCHEMIST KRAKEN amp.  
 Anniversary model £250.  
 Musical Fidelity X-LP phono  
 stage £75. DNM Mica car-  
 tridge. Carefully used £50.  
 All excellent and boxed. Tel:  
 07932 650 446 (Winchester)  
 (Jul 1)

LOWTHER ACOUSTAS  
 £250. Fisher X100 integrated  
 valve amp £200. Fisher FM50  
 tuner £150. Sugden  
 AAIC/A5IP combination  
 £800. REL Stentor II walnut  
 £800. Sugden SDD1 transport  
 £250. Kinshaw Perception  
 DAC £150. Tel: 01209 610  
 181 (Jul/1)

McCORMACK DNA125  
 power TLC-I line drive, new  
 March 2001 £1500 (£2500).  
 Linn Majik-I phono/LK100 as  
 new £800. Original packag-  
 ing, manuals etc. Tel: 07810  
 035 426 (Cheshire) (Jul 1)

AUDIO INNOVATIONS PI  
 phono preamp professionally  
 hot rodded with Audionote  
 CUP/I/O Caps, Tantals, etc.,  
 Vishays etc... Jimmy Hughes  
 rave £250 Audionote Kit 4  
 amp as above £393.  
 Audionote IQ1 cartridge  
 unused £75. Tel: 0113 252  
 2820 (Jul/1)

CASTLE HOWARD  
 mahogany floor standing  
 speakers 5 star awards win-  
 ner, excellent condition.  
 £650 ono. Please ring 01202  
 871 603 (Dorset) (Jul 1)

SONY DAT Walkman TCD-  
 D7 RMR-DB remote timer  
 digital input output mains  
 adaptor manuals £300. Tel:  
 020 8352 1066 (Jul 1)

NOTTINGHAM ANA-  
 LOGUE Hyperspace  
 turntable. Just over 1 year  
 old. Boxed with instruction  
 manual and accessories. Cost  
 £2300, accept £1200. Tel:  
 01473 730 868. Email:  
 spacibo75@hotmail.com  
 (Ipswich) (Jul/1)

LINN LP12 turntable, Cirkus  
 upgrade, and Trampolin. Ittok  
 LVII arm. Audio Technica  
 OL9 cartridge. Black. Very  
 little used. £950. Tel: 01628  
 781253 or Mobile: 07881  
 782662 (Jul 1)

VERITAS 7 speakers, solid  
 cherry £675. Spendor BCI  
 including stands, late pair,  
 £185. Pair BBC TL12.1, ser-  
 viced £1450. Troughline II  
 tuner fitted studio sound  
 decoder, mint £120. New,  
 boxed, Garrard 401 £225.  
 New, boxed Ortophon SPU  
 gold £275. SME 3009/III arm,  
 black, boxed £85. Original  
 ESL Quadropod stands £50.  
 Tel: 01603 714 528 eves  
 (Norwich) (Jul 1)

LINN SARA loudspeakers  
 plus stands. Excellent condi-  
 tion £180. Tel: 01228 711  
 542 (Jul/1)

# CLASSIQUE SOUNDS. (LEICESTER) INC ONE THING VINTAGE HI-FI & VALVE SPECIALIST

## FOR SALE PRE/POWER AMPLIFIERS

2 X Dynaco MK3 mono valve amplifiers. Mint/rare £699	Dynaco PAS stereo tube pre-amplifier. Mint. Rare £149
Linn/Lentek Audio stereo integrated amplifier. Extremely rare stylish monstrosity. You must see this one. Bowed/used £599	PS Audio Model two power amplifier. 230V model £200
Linn Wakanda pre-amp + remote. Mottle finish £399	NVA A60 stereo power amplifier. Good condition £295
NVA A80 mono power amplifier. X 2. Good cond. £799	Rotel 981 power amplifier. Mint. Bowed. I have 2 £195
Rotel 180 passive pre-amplifier. Good condition £199	Alchemist Forsetti power amplifier. Mint. Bowed £850
Alchemist Forsetti pre amplifier. Mint. Bowed £599	Linn L1K100 power amplifier. Excellent condition £395
Rotel RB971 power amplifier. Mint. Bowed £135	Arcam Alpha 3 amplifier. Mint. Bowed/Instructions £100
Musical Fidelity Pre 8 pre-amplifier. Mint. Bowed £175	Nad 3020 integrated amplifier. Mint condition £80
Exposure 1V power amplifier. Excellent condition £595	DP Precision pre-amp & power supply. 230V model £125
Ion Obelisk 2 integrated amplifier. Good condition. £150	Rotel RC972 pre-amplifier. Mint. Bowed. Remote £150
Audio innovations S300 int valve amp. Class A. £275	Quad 303 power amplifiers from £150
Quad 405/1. power amp. Fitted with 405/2 boards £225	Arcom Alpha 2 amplifier. Good condition £89
Leak stereo 50 valve power amplifier. Very rare. £495	Quad 34 pre-amplifier. 5 pin din. Bowed. Ex cond £225
Pair Heathkit MA12 mono valve amplifiers. £249	Marantz PM6010SL int. amp/remote. Mint Bnd £250
Yamaha DSPES80 Dolby prologic digital sound-field processor C/w centre and rear spkrs & remote. Mint. Bowed £275	Townsend 600C pre-amplifier with min/mc phono £99
Sugden Optima 140 integrated amp/remote. Bowed £199	Technics SHGE70 Graphic Equaliser. 12 presets £80
Musical Fidelity The Pre. amplifier. with MM/MC £99	Mission Cyrus 1 amplifier. Good condition £120
Scott 410A integrated transistor amplifier £99	Quad 33 pre-amplifiers. From £75
Arcom Zeta 1. Pro Logic Cinema amp. Cost £999.00 £450	Marantz PM6010SL int. amp/remote. Mint Bnd £249
Leak Stereo 20 valve power amplifiers from £95	EPOA Sugden C51 pre amplifier. Excellent condition £99
Arcom Alpha 2 amplifier. Mint. Bowed/inst £125	Naim Nac 42.5 pre amplifier with MC boards £195
Quad 11 Various. Price depends on condition.	
Pioneer A400 amplifier. Ex condition. Bowed	

## TURNTABLES

Thorens TD125/Audio technica 1100 arm/plinth £250	NVA phono 2 MC pre-amp + 2 X PSU. Awesome £499
Luxman PD277 Direct drive turntable £170	Tuo KD550. Direct drive turntable. £95
Dunlop Systemdeck Turntable Complete with Syntra 2 pickup arm original & the best. Excellent condition £299	Technics SL150 DDD deck C/W SME3009 amp arm £150
Anston RD110 turntable. Cut-out for SME 3009 £75	Thorens TD160 super with Linn baksk + arm £1490
Thorens TD166BC Deck only Cut-out for SME Bvd £150	Garrard 401 & 401 motor units all serviced from £125
Rega planer/2/Rega RB300 Wood plinth £95	

## SPEAKERS

Quad ESL57 speakers. All fully serviced with full 3 months warranty. Hear what ESL57s should sound like. From £750 pr	Pair Quad ESL57 spkrs. Fully rebuilt. le 4 Recon bass & 2 recon treble units. All new electronics. 12m warranty £1199
Pair Linn Kellih in black with Kustone stands. Absolutely mint. 6 months old 4.5 yrs warranty left (£900) Bsd £595	Rogers Studio 7s in walnut. Cost £900. No grilles £89
Naim Iuno speakers in black ash. Mint. Bowed £450	Paradigm mini monitor speakers. As new. Bowed £100
Russ Andrews Torlyte speakers stands. Cost £599 £299	Celestion Ditton 15 complete with stands. G/cond £70
B&W DM220. slight cabinet marks. Bowed £79	Celestion Ditton 44 £80
Mordant Short MS20b Pearl Black finish. New Cambridge R50 transmission line speakers. Rare £169	Richard Alan monitor speakers. Good condition £125
Kel Kit 62 with B139/B110 Scanspeak D29015-9300 tweeters. Expensive X overs Gut wrenching base. Awesome £295	Heybrook Heylios. Black. Bowed. Ex condition £199
Rogers L56 speakers in teak. Mint. Bowed £125	Ruarke Sabre. Black. Mint condition £170
Spendor SP2/3. Black finish. Bowed/Instructions £595	Kel Cresta/2. Black. Mint condition. 4 months old £110
SID Acoustic. SD1. Ribbon tweeters. Cost £1650 £499	Dynalab 2.8 reference speakers. Cost \$1200. Unused £450
Pair Rogers Studio 5 speakers. Rosewood finish. £250	Mordant Short MS3.10. Mint. Bowed. Black finish £40

## OTHER ITEMS

Teac VRSD-T1 CD transport. £230 in cond. mod. £349	Nakamichi CDP 2E CD player. Ex condition £250
SRS electrostatic Hi/phones and energizer. Bvd £125	Rotel 950 CD player. Ex cond. Bowed £100
Linn Mimik. CD player. Ex condition. Mottle finish £450	Revox B77. Reel-reel 2 track. 3.75 & 7.5 & manual £450
Nakamichi CR6 cassette deck. 3 heads. Good cond. £299	Nakamichi CD/P2E CD player. Good condition £249
Onoton MCA76 MC pre-amplifier. Suitable MC20 £75	Onoton MC20 moving coil cartridge. I title use Bsd £70
Goldring Electra 1 MC cartridge. Bowed. Ex cond £60	Sme series 3 arm. Black. Bowed with damping trol £150
Nakamichi BX 300E 3 head cassette deck. G/cond. £249	Chord chameleon Interconnect. Suitable Naim exp £50
Quad 44 MC board. Bowed and instructions £49	Michell Iso Phono pre-amplifier £250
Sugden SDT1 & SD1A1 Transport & Dac/remote £849	Sony S770ES award winning tuner. Ex condition £100
Rotel RQ970 MM/MC phono pre-amplifier. £89	Marantz 105B am/fm tuner. Ex condition £69
Rotel 965 BX CD player. Excellent condition £150	Spare armature for SME series 3 New. Unused Bowed £55
SME 3009 Series 3 Tone arm. Mint. Bowed £149	Schreiber HD530 MK2 Headphones. Unused Bowed £55
Leak Troughline 3 stereo valve tuner. Fully serviced £195	Teak TR450 tuner AM/FM synthesised/RDS. Bowed £69
Linn Tuner. Mint. Bowed. Very unusual. Cost £549 £249	Quad 1M3 tuner in excellent condition. £89
National Panasonic 20SC 11 low impedance stereo cartridge complete with SME style headshell. Unused Bowed £59	Phillips BB14d player. The first. Good condition. £100
Arcom Alpha 5 cd player. Mint. Bowed/remote £195	Dewar DC121 T141 CD player. Cost £650. Bowed £100
Anwa ADS750 Dolby B+C 5 1/2" Hi-Fi pro Cassette. Mint. £75	Marantz CD 50 CD player. Ex condition. Bowed £80
Grady SR61 headphones. Ex condition £75	Leak 2340 tuner. Serviced by One Thing. Mint £49
Leak stereoretic tuner. Similar to Troughline £99	Audax HD-13D 34H tweeters. £25
Marantz CD52 MK2 CD player. Mint. Bowed £99	Arcom Black Box. 50 DAC. Unused. Cost £480. Mint £240
Sugden T48 tuner. Sounds superb £75	Tuo KT880L synthesiser tuner. AM/FM. Bowed £75
Meredith 203 MKV B/S DAC. Mint. Bowed £160	Technics SL PS620A CD player/remote £75
Hakstock tone-arm with Linn arm-board £149	SME 3009 tonearms from. £95
Quad 34 moving coil module. Mint. Bowed £40	Avantic Beam BM611 AM/FM tuner. Serviced £150
Anwa XT950 tuner. Bowed. Full w/Anwa/CW tuner £75	

## QUAD ESL57 PANELS/SERVICING ETC

Reconditioned Quad ESL57 speakers from only £750.00/pr. Why spend £4000+? Have your ESL57s refurbished for only £349.00/Pair. Ring for full details. Exchange/recon ESL57 bass panel £120. Treble £100. ESL63 panels £100 Refurbished. New socks for ELS63s £38 pr. Many other spare parts available. Please ring. "Classique Sounds servicing restores the Quads to a position where they can hold their head high", Jon Marks. HI-FI WORLD. April 1999. Full servicing facilities available.

**Troughline tuner service & realignment £95.00. (excludes valves. Rarely needed). Subject to tuner being in a serviceable condition, with no major faults or modifications.**

**TRANSLUCENT. (somewhat of a bargain) Hi-Fi World. Jan 1999**  
**PURE SILVER INTERCONNECT CABLE**  
99.99% pure silver conductors. Quality gold plated RCA phono plugs.  
Half Metre terminated £60.00 One metre terminated £80.00  
7 day money back guarantee if not better than existing cable. Regardless of price or quality

One Thing Main: cables. Class 1 RFI suppressed. Silver plated conductors. Voltage spike protection, only...£55.00

## NEW EAR/YOSHINO EQUIPMENT

Ear 834P MM/MC phono stage with/without volume. Brand new. Bowed at only £29	Ear 834P MM phono stage. No volume control. Brand new. Bowed at only £379
Ear 834L Line only valve pre-amplifier. Amazing. Brand new. Bowed at only £479	

301/401/124 PLINTHS (lets the Garrards inherent quality show through) Hi-Fi World. Oct 98 Plinths @ only £199 unfinished or £299 finished (veneered) Awarded 4 Globes October 98 (HI-FI WORLD)

**WANTED Vintage and modern hifi eqpt. Part exchange welcome.**  
Tel/Fax 0116 2835821 or 07802 213740 (Mobile). Callers by appt only  
Opening times 10.00am-6.00pm Mon-Friday. 10.00am-2.00pm Saturday.  
Classique Sounds, 61 Aylestone Drive, Aylestone, Leicester. LE2 8QE

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## Forthcoming Releases

Bob Dylan	Highway 61 (Sundazed)	£16.90
Bruce Springsteen	Live In NYC 3LP SET	£TBC
David Bowie	Diamond Dogs (Simply Vinyl)	£TBC
Erik Truffaz	Revisited (Blue Note)	£TBC
Fun Lovin Criminals	Loco	£TBC
Love	Forever Changes (Sundazed)	£15.90
Matt Deighton	The Common Good 29/5	£TBC
MCS	Kick Out The Jams (S'dazed)	£15.90
Mott The Hoople	All The Young Dudes (AA)	£TBC

## LP OF THE MONTH

REM "REVEAL"

- Georgia's finest are back!

## New Stock And Recent Releases

Aerosmith	Just Push Play	£14.90
Ash	Free All Angels	£12.90
Black Sabbath	Masters Of/Sabotage each	£15.90
Bob Dylan (Sundazed)	Bringing It All Back (Mono)	£16.90
Bob Marley/Wailers	Exodus/Rastaman Vibration	£18.50
Brian Eno/P. Schwalm	Drawn From Life	£14.90
David Bowie	Man Who Sold The World	£21.90
Elbow	Asleep In The Back	£14.90
Fela Kuti	Box Sets 3 & 4 each	£55.00
Genesis	Foxtrov/Nursery Cryme (CR)	£25.90
Gorillaz	Gorillaz	£18.90
Joy Division	Complete BBC Sessions	£16.90
Led Zepellin	3 & 4 (Classic Records)	£25.90
Lee Perry	Divine Madness 2LP	£12.90
Mogwai	Rock Action	£12.90
Mott The Hoople	Mott (Absolute Analogue)	£29.90
Natasha Atlas	Ayeshteri	£10.90
Nick Cave/Bad Seeds	No More Shall We Part	£12.90
Queen	Night At The Opera DCC	£26.90
Richard Thompson	Action Packed (Best Of) 2LP	£17.90
Serge Gainsbourg	Histoire De Melodie Nelson	£14.90
Shuggie Otis	Inspiration Information 2LP	£18.90
Stereophonics	J.E.E.P	£14.90
Turin Brakes	The Optimist	£12.90
Tyde	Once	£9.90
Ugly Duckling	Journey To Anywhere 2LP	£10.90
Various	Funkology 41 P set	£19.90

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Special Internet offer  
see page 130 for details

COPLAND CD266 HDCD CD player £850 ono (£1400). Pass Aleph 3 power amp £1100 ono (£2500). Stereophile amp of year. Brilliant. REL Stadium Mkl subwoofer £375 ono (£1200). Boxed, manuals. Perfect. Tel: Bill 01993 851 508 (Oxford) (Jul/I)

NAIM CD2 player. Condition as new. Hardly used. Cost £2000. Absolute bargain at £945, will demonstrate. Please phone 01992 460 831 or 0771 523 5332 (Jul/I)

LINN KARIK CD player. Recent service, new laser. Bit scruffy hence £500 (£1800). Exposure pre-amp 21RC. Mint. Great sound. £425 (£1100) Swaps? Tel: 01372 468 266 (Jul/I)

DNM 2A preamp £350. ISO Hera £300. Marantz PM94 amp £430. PS. Audio integrated Elite £300. Thorens TD150 fixed pillar or SME armboard £100. Buyer collects Tel: 07970 548 780 (Jul/I)

MICROMEGA STAGE 5 CD player. Boxed as new upgradable, new £750, sell £320. No offers. Tel: Graham 07974 454 378, Mobile: 01458 273 425 eves (Somerset near Taunton) (Jul/I)

NAIM HI-FI separates. CD 3.5 (CD player), NAP 140 (power amp), NAC 72 (pre amp), CD player only 2 years old. All in mint condition and boxed. Cost £2500 sell £1295 will split. Tel: 0121 358 0459 Mobile: 07960 945 994 (Jul/I)

BOW XL 75W int. amp, 7 months old, mint condition, boxed, cost £2500, £1150 ono. Wanted: Wilson Benesh A4tor speakers. Tel: 01206 298 836. (Jul/I)

SPEAKERS LIVING Voice auditorium, boxed, as new, mint condition £1500 new, sell £750. Tel: 01224 899 291 (Jul/I)

**NVA AP70 integrated amplifier 16 months old, a taste of high end sound quality, very involving. Genuine reason for sale. New £970. Sell for £400. Tel: Pete 01639 710 113 (Jul/I)**

LINN LP12 Valhalla Basik plus Goldring 1006 cartridge £350! KRK V8 monitor active speakers £500! Wilmslow Audio elegance speakers £100! Tel: 020 8531 5979 (Aug/I)

AUDIO RESEARCH Classic 30 £795. Audio Innovations 800 power amp £295. Rata turntable support £195. Snell K speakers Huygen K4 stands £350. Wanted: Arc SP6, Conrad Johnson PV5/PV8. Audionote ANV interconnect 12AX7's. Tel: 0113 255 9475 (Jul)

LOWTHER AUDIOVECTOR loudspeakers, original cabinets and units too large for present house, need collection. Manchester area. Offers or exchange for Apogeas. Tel: 0161 790 9059 (Jul)

MARANTZ PM 95 digital integrated amp £750. Audioplan louspeakers Kontrast II £650. Technics CD SL-P 1200 £350. Sony DA converter D.A.S. 703 ES £650. Sony CD C.D.P. XA50 ES £450. Tel: 01527 459 274 (Jul)

NAIM 62/140/Snaps boxed leads immaculate £500. Marantz CD 53 Mark II boxed leads immaculate £65. Tel: 01603 891 089 or Mobile: 0793 199 7892 (Jul/I)

QUAD VALVE system. Recent overhaul by Quad. Two Quad II amps 22 pre-amp. FM 1 stereo tuner separate decoder. Excellent condition spare valves two spare tuners £400. Tel: 01425 612 145 (Hants) (Jul)

EXPOSURE CD player (£1050) with Russ Andrews oak cone feet (£20) and 4ft high current powerkord (£138) all for £495. TDL RTL 3 floorstanding loudspeakers, rosewood, mint (£400) £175. Tel: 01508 499 586 (Jul/I)

LINN KEILIDHS beautiful walnut finish, plinths + 2 x 5m Legend flatline twin (£1200) £400 ono. Meridian 200/203 CD player recent update + service + nect 99.999% OFC digital interconnect (£1500+) £400 ono. Tel: 01245 224 024 (Jul/I)

TUBE TECHNOLOGY Seer preamp £650. Rebuild by Audiolinks mint £750. Unisys integrated amp retubed January mint £750. Tel: 01522 694 871 (Lincoln) (Jul/I)

**CLASSIC FRONT End. Garrard 301 (mint) in Slate Audio green marble plinth. SME 3012 (improved). Clearaudio signature. Glassmat. Powerhouse power supply with strobe. £1000. Pair tannoy Lancasters 15" monitor golds £750. Tel/Fax: 01273 594 605 (Sussex) (Jul/I)**

QUAD 306 £175, 34 £120, 33 £60. 4 N.O.S. Brimar 6L6's £50. Radford SC22 P £90. Pair Williamson monoblocks £400. Leak Stereo 30 £25, 2200 £30, 2300FM £20. Akai valve reel-to-reel £30. Tel: 01736 798 393 (Jul/I)

WANTED A.DAVIES corner speaker for 12", also Middx 650 horn. Pioneer SX9800 £75. Lowther Acoustas PM6A's £350. Rogers Cadet III £95. Leak TL50's £850. Tannery Lancasters £650. Tel: 01736 740 421 (Jul/I)

HI-FI WORLD 300B power amplifier star earthed, hard wired £495. Krell KAV 250P remote preamp. Mint, boxed, six months old £1695. Tel: 0115 966 5121 (Nottingham) (Jul/I)

CAL TEMPEST II CD player valve output stage, an all time great, see Hi-Fi News November 1999. Right channel needs attention otherwise superb with circuit diagrams cost £4000, £500 ono p/exchange for Mark Levinson amplifier. Tel: 01509 215 230 (Jul/I)

NAIM 52, Supercap, 135s. Current spec. With K boards. Mint, boxed £5500. Tel: 07976 695 218 (South East) (Jul/I)

BEARD P35 MkII preamp new valves gold plated phono sockets £350. Tel: Andy (evenings) 020 7928 8242 (Jul/I)

LINN LK1 £180. Linn LK275 £220. Pre and power amplifiers. Boxed, manuals, cables, excellent sound, will demo. Tel: 01905 22685. Email: CarlPar@aol.com (Worcester) (Jul/I)

MUSICAL FIDELITY CDE 624 £400 ono. Technics CD SLP 2000 £400 ono. Monarchy Audio DAC was £800, £300. Newton preamp valve £120. Pioneer SA 8800 int. amp 200 x 200w (£120). Technics SU245 int.amp £80 ono. Dual CS 508 turntable offers. Tel: 01597 825 018 (Jul/I)

We are best known for our single-ended 300B power amplifiers and power supply upgrades for valve amplifiers, but did you know that we supply complete systems, new and used equipment, and components? We also provide support and servicing for Audio Innovations valve products. For full information visit [www.borderpatrol.net](http://www.borderpatrol.net) or ring 01273 276716.

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MUSICAL FIDELITY MA-50 CLASS A MONOBLOCKS & 3A PRE-AMP (GETTING RARE NOW)	MINT	£650
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DENON PDA 4400 MONOBLOCKS 160 WATTS BALANCED OUTPUTS ETC AS NEW!	MINT	£575
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MUSICAL FIDELITY 3A PRE/PI 50 POWER 3B PRE/PI 40 POWER PLEASE PHONE FOR DETAILS	MINT/BOXED	£225
MISSION 776 BATTERY PRE & MATCHING 777 POWER AMP	PHONE FOR INFO.	
DEVA REMOTE PRE-AMP & 3 X STEREO POWER AMPS	PHONE FOR INFO.	
ACTIVE X-OVER & FLOORSTANDING SPEAKERS	MINT	£1395
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MERIDIAN 208 CD/PRE-AMP/209 REMOTE (DIGITAL OUTPUT)	MINT	£475
MERIDIAN 207 CD/PRE-AMP/209 REMOTE	MINT/BOXED	£350
AUDIO NOTE DAC 1 SUPERB VALVE OUTPUT MULTIBIT DAC	MINT/BOXED	£375
MONARCHY 188 DELUXE DAC AES/EBU/PHONO/OPTICAL OUTS VOLUME CONTROL ETC	MINT/BOXED	£350
ROKSAN DA1 DAC & D54 PSU (PSU CAN POWER 2ITEMS E.G. PHONO STAGE E.T.C)	MINT/BOXED	£395
CAMBRIDGE AUDIO DACMAGIC LATEST SPEC BRAND NEW !!!	NEW/BOXED	£100
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SONY CDP552ES TRANSPORT/DAS702ES DAC (WERE £2000 TO £2500)	MINT BOXED	£895
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ROKSAN TABRIZ Z1 MINT BOXED £175 ROKSAN TABRIZ MINT BOXED		£125
SIGNET XKS0 (RARE)		£150
LINN KARMA RE-TIPPED (£275) 20 HOURS USE SINCE		£250

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YAMAHA NS1000H MONITORS LATE SERIAL NOS	MINT	£750
NEWFORM 18-11 CANADIAN HIFI-80 FLOORSTANDER RIBBON TWEEETER FEW HOURS USE ONLY	MINT/BOXED	£1500
SONUS FABER CONCERTINO BL-WIRE VERSION RARELY AVAILABLE	MINT/BOXED	£425
PROAC EBS MONITORS 3FT HIGH ATC DRIVE UNITS (WOULD BE HUGE EXPENSIVE TODAY)	MINT	£1250
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B&W CDP75E FLOORSTANDERS FEW HOURS USE ONLY AS NEW	MINT/BOXED	£650
TANNINOY BERKLEY 15" NEWLY REFURBISHED DRIVE UNITS & CABS.	MINT/BOXED	£675
B&W 801 MATRIX SII STANDS/CONES/EQ BOXES/HOODS ETC WERE £7500	MINT/BOXED	£2475
ROYD THE SORCERER UNBELIEVABLY GOOD MINI MONITOR (WEIGH 40LBS) FEW HRS USE	MINT	£450
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NEAT PETITE 2 cherry £440. Audiolab 8000T £440. John Shearne Phase 2 £260. Aura Evolution £180. All excellent condition, boxed with manuals. Tel: 01388 606 920 (Jul/I)

PAIR SUPERBLY handcrafted speaker cabinet housings distressed yew width 15" (38cm) height 31.5" (80cm) depth 12" (30cm). Ideal for installing your own choice drivers only £200. Buyer collects. Tel: Mr Smith 01252 813 749 (Jul/I)

AUDIO RESEARCH SPI5 pre amplifier £1495. Classic 60 power amp £895. Both recently serviced by absolute sounds and in excellent condition. Unwanted gift. Call Alan on 020 7736 2886 (Jul/I)

AUDIO SPECTRUM (Sonus Faber) speakers Atacam stands silver wired new £1000, accept £325. Wanted AKG P6/7/8 cartridge styus/cantilever condition not important, B+O MMC 1/2/3/4/5 any condition. Tel: 01326 377 298 (Jul/I)

MUSICWORKS 6 BLOCK designed for Naim as new condition £130. Five Musicworks mains leads, excellent condition £30 each. Tel: Alan 0151 339 6057 (Chester) (Jul/I)

NAIM 72.5 pre-amp, superb top end unit, in excellent condition, boxed, can be demonstrated in Linn/Naim setup £375. Tel: 01252 870 353 or 07050 644 055 (Jul/I)

IMPULSE H2's. Horn loaded. 94dB. Light ash, dealer purchased, slight diaphragm damage, been repaired, new unit £40. Jawdropping dynamics, boxed, as new, demo a pleasure. £1250. Tel: Mark 01765 677 639 (Jul/I)

NAIM 32 pre-amp 140 power amp £550 (old style). Naim Naic speaker cable 2x5 metres £25; Snaic 2x4.5 metres £30. Tel: 01484 688 331 (Jul/I)

**NAIM SBL loudspeakers £1100. Latest version with New Model Bass unit, complete with crossovers and 20m of Naim cable. Absolutely outstanding. Nakamichi DR3 cassette deck, used 6 times (honestly), absolutely mint, £330. Tel: 07973 751 174 (Rotherham) (Jul/I)**

QUAD 77 CD player Quad 77 amplifier with Quad link bus full system remote. Control Epos ES11 speakers including dedicated stands, boxes and instructions for Quad gear included £900. Tel: 0161 368 8910 (Jul/I)

REGA PLANAR 2.5 RB600 Elys £475. Croft Vitale pre Series Five power deluxe wood finish £775. Audio Physic Step inc stands £795. Einstein Octopus (chrome) £145. Kimber KCAG 0.5m £135. Goertz M12 2m terminated £75. Target glass stand £130. Tel: 01429 290 213 (Hartlepool) (Jul/I)

MARANTZ 2385 receiver massive and rare £350. LFD PA1 power £400. Studer A710 cassette £250. Nakamichi OMS7 CD No R/C £250. Studer A710 £250. Magnum 1A125 £150, Nakamichi 480 cassette with manual £100. Tel: 020 7394 0870 (Jul/I)

QUAD 57 speakers bronze, excellent condition £450. Audio Innovations Alto amp CD player tuner combo one year old excellent condition £250. Can demo. Tel: 01773 856 828 (Jul/I)

NAIM HI-FI system. NAP 250 (power amp). NAC 82 (preamp). CDX (CD player) only 5 months old, all boxed and as new cost over £7000. Giveaway at £4500. Sorry no offers and will not split. Tel: 0121 358 0459. Mobile: 07960 945 994 (Jul/I)

KRELL KAV CD/2 compact disc player £2400. Krell KAV300 integrated amplifier £2000. Both boxed and brand new. Tel: 01924 290 749 (Jul/I)

PASS LABS Aleph 4 Class A power amp. Mint boxed £2195. Audioquest Quartz III 0.5m x 2 £90. Audioquest indigo + 2.5m x 4 £75. Rotel RC971 RB971 pre & power amps mint boxed £200. Tel: 0121 744 9733 (Solihull) (Jul/I)

**QUAD 99 pre amplifier and Quad 909 power amplifier, boxed and still under warranty, six months old £895, Tel: 01772 601 288 (Jul/I)**

SUGDEN SIGNATURE 41 remote controlled line level pre amp with AU41 power amp £500. Spendor SP2/2 speakers, black with dedicated stands £400. Tel: 01733 810 516 (Peterborough) (Jul/I)

PATHOS TWIN towers amplifier costs £3300. New, boxed bargain £1950. Electrocompaniet EMCI CD (new £2250) boxed £1400. Monitor Audio GR20 speakers new £1500. Boxed £850. Tel: 01592 631 386 (eve) 01592 630 066 (day) (Jul/I)

NAIM CDS transport power supply £1900. Linn Sondeck LP12 Ekos Troika Lingo black ash. £1300. Both excellent condition. Tel: 01276 472 386 eve/wkds (Jul/I)

ROXSAN XERXES £200. Audio Research D70 £950. SP9 £700. Both £1500. Oracle Delphi £375. Sonic Frontiers Line 3 £2700. Power 3 £5500. Ruark Sabres £120. Koetsu Reo £275. Counterpoint SA7 £230. Tel: 020 7226 1988 (Jul/I)

NAIM SBL speakers black ash, most recent model £1250 ono. Tel: 0114 266 9726 Email: sfsponner@hotmail.com (Sheffield) (Jul/I)

SONY TCK A6ESB, mint £250. Sony TAS 703ES DAC £550 ono. Sony CDP XA50ES £450 ono. Tel: 0121 742 2015 (Jul/I)

**NAIM SYSTEM. NAC 82 £1500. NAP 250 £1000. Two HiCaps £900. All mint, boxed. Naim SBLs, cherry, thirteen months old with £150 granite plinths £1250, boxed. Tel: Chris 07718 267 988 or 020 8592 9797 (Jul/I)**

CELESTION SL600 speakers with Celestion stands £300. J.R. 149 speakers, black £100. Decca London cartridge, just back from Cartridge Man, full reconditioning, offers. Wanted: Single Quad 2, W.H.Y. Tel: 01264 357 208 or 01264 334 454 (Jul/I)

TRANSPARENT ULTRA Bi-wire speaker cable, 12ft £1250 (£3400). Elemental Audio modular reference equipment stands, special pewter finish £950 (£1600). all in immaculate condition. Tel: 01797 253 073 eves (Jul/I)

AUDAX HD3P tweeters £120 pair. Lundahl LL1620PP output transformers £120 pair. Tel: 01895 633 486 (Ruislip) (Jul/I)

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Lenick Audio stereo integrated amplifier. Extremely rare stylish monster. You must see this one! Boxed/finst. £599	PS Audio Model two power amplifier. 230V model £200
Linn Wakenda pre amp + remote. Mottle finish. £799	NVA A40 stereo power amplifier. Good condition £295
NVA A80 mono power amplifiers. X. 2. Good cond. £199	Rotel 981 power amplifier. Mint. Boxed. 1 have 2 £195
Linn P80 passive pre-amplifier. Good condition £599	Alchemis Forsetti power amplifier. Mint. Boxed £850
Alchemis Forsetti pre-amplifier. Mint. Boxed £135	Linn LK100 power amplifier. Excellent condition £345
Rotel RB971 power amplifier. Mint. Boxed £175	Arcam Alpha 3 amplifier. Mint. Boxed/ Instructions £100
Musical Fidelity Pre 8 pre-amplifier. Mint. Boxed £595	Nad 3020 integrated amplifier. Mint condition. £80
Exposure 1V power amplifier. Excellent condition £150	DP Precision pre-amp & power supply. 230V model £125
Ion Obelisk 2 integrated amplifier. Good condition £275	Rotel RC972 pre-amplifier. Mint. Boxed. Remote £150
Audio innovations S300 mt valve amp. Class A £225	Quad 303 power amplifiers from £89
Quad 405/1 power amp. Fitted with 405/2 boards £495	Arcam Alpha 2 amplifier. Good condition. £225
Leak stereo 50 valve power amplifier. Very rare £249	Quad 34 pre-amplifier. 5 pin din. Boxed. Ex cond £250
Pair Heathkit MA12 mono valve amplifiers. £275	Towired 600: pre amplifier with mm/mc phono processor/CW centre and rear spikes & remote. Mint. Boxed £99
Yamaha D5PE580 Dolby prologic digital sound-field processor £199	Technics SHGE70 Graphic Equaliser. 12 presets £80
Sugden Optima 140 integrated amp/remote. Boxed £99	Mission Cyrus 1 amplifier. Good condition. £120
Musical Fidelity The Pre amplifier. with MM/MC £450	Quad 33 pre amplifiers. From £75
Scott 410A integrated transistor amplifier £95	POA Marantz/PN160(008): mt amp/remote. Mint. Bxd £249
Arcam Zeta 1. Pro logic Cinema amp. Cost £999.00 £95	Conquistador/Sugden stereo valve pre/power p/mt £99
Leak Stereo 20 valve power amplifiers from ... £125	EPOA Soudex C51 pre-amplifier. Excellent condition £195
Arcam Alpha 2 amplifier. Mint. Boxed/finst £125	Naim Nac 42.5 pre-amplifier with MC boards
Quad 11 Various. Price depends on condition	
Pioneer A400 amplifier. Ex condition. Boxed.	

## TURNABLES

Thorens TD125/Audio technica 1100 amp/plinth £250	NVA phono 2 MC pre-amp + 2 X PSU. Awesome £499
Luxman PD277 Direct drive turntable £170	Trio KD550. Direct drive turntable. £95
Dunklop Systemdeck Turntable Complete with Synus pickup up arm the original & the best. Excellent condition £3009	Technics SL150 DD deck C/W SME3009 imp arm £150
Arston RD110 turntable. Cut-out for SME. Bxd £150	Thorens TD160 super with Linn bak + arm. £1480
Thorens TD166BC Deck only. Cut-out for SME. Bxd £95	Garrard 301 & 401 motor units all serviced from £125
Rega planer/2 Rega RB200 Wood plinth.	

## SPEAKERS

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Pair Quad ESL57 spkr. Fully rebuilt. le-4 Recon bass & 2 recon treble units. All new electronics. 12m warranty £1199	
Pair Linn Keithid in black with Kustone stands. Absolutely mint 6 months old 4.5 yrs warranty left. (E900) Bxd £595	
Rogers Studio 7s in walnut. Cost £800. No grilles £299	B&W DM4s in teak. Good condition with annual. £89
Naim Intro speakers in black ash. Mint. Boxed £450	Paradigm mini monitor speakers. As new. Boxed £100
Russ Andrews Torjyle speakers stands. Cost £599 £299	Celestion Ditton 15 complete with stands. G/cond £70
B&W DM220. slight cabinet marks. Boxed £79	Celestion Ditton 44 £80
Mordant Short MS208 Pearl. Black finish. New £169	Richard Alan monitor speakers. Good condition £125
Cambidge R50 transmission line speakers. Rare. £259	Heybrook Heylites. Black. Boxed. Ex condition. £199
Ref kit 62 with H139/B110 Scans peak. D2905 9300 tweeters. Expensive X overs. Gut wrenching base. Awesome £295	Ruarke Sabre. Black. Mint condition. £170
Keycat 156 speakers in teak. Mint. Boxed £125	Kel Cresta/2. Black. Mint condition. 4 months old. £110
Spendor SP23. Black. Mint. Boxed/Instructions. £499	Dynalab 2.8 reference speakers. Cost \$1200. Unused £450
SDA Acoustics SD1. Ribbon tweeters. Cost £1650. £250	Mordant Short MS310. Mint. Boxed. Black finish. £40

## OTHER ITEMS

Teac VRSD-T1 CD transport. £230 recent mod. £349	Nakamichi CDP 2E CD player. Ex condition £250
Stav SR5 electrostatic H/phones and energizer. Bxd £125	Rotel 950 CD player. Ex cond. Boxed. £100
Linn Mimik CD player. Ex condition. Mottle finish £450	Revox B77. Reel-reel 2 track. 3.75 & 7.5 & manual £450
Nakamichi CRW cassette deck. 3 heads. Good cond £299	Nakamichi CDP2E CD player. Good condition £249
Ortofon MCA76 MC pre-amplifier. suitable MC20 £75	Ortofon MC20 moving coil cartridge. Little use. Bxd £50
Goldring Electro 11 MC cartridge. Boxed. Ex cond £60	Sme series 3 arm. Black. Boxed with damping prof. £150
Nakamichi BX300. 3 head cassette deck. G/cond £249	Chord charnelton Interconnect. Suitable Naim cup £250
Quad 44 Mc board. Boxed and instructions £49	Alchemis Forsetti pre amplifier. £100
Sugden SITT1 & SITA1 Transport & Disc remote. £849	Sony ST70S award winning tuner. Ex condition £100
Rotel R0970 MM/MC phono pre-amplifier. £89	Marantz 105B amp/tuner. Ex condition. £69
Rotel 965 BX CD player. Excellent condition £150	Spare armature for SME series 3. New. Unused. Boxed £55
SME 3009 Series 3 Tone-arm. Mint. Boxed £149	Schreiber HD530 MK2 Headphones. Unused. Boxed £55
Leak Troughline 3 stereo valve tuner. Fully serviced £195	Teac TR450 tuner. AM/FM synthesized/RDS. Boxed £69
Linn Tuner. Mint. Boxed. Very unusual. Cost £549 £249	Quad FM3 tuner in excellent condition. £89
National Panasonic 205C-11 low impedance stereo cartridge complete with SME style headshell. Unused. Boxed £59	Phillips 100 cd player. The first. Good condition. £100
Arcam Alpha 5 cd player. Mint. Boxed/remote £195	Denon DCD1700 CD player. Cost £650. Boxed. £80
Awa AD-S750 Dolby B-C-S/HS pro Cassette. Mint. £45	Marantz CD 50 CD player. Ex condition. Boxed £100
Grado SR60 headphones. Ex condition £35	Leak 2300 tuner. Serviced by One Thing. Mint. £49
Leak stereophile tuner. Similar to Troughline. £99	Audax HD-13D 34H tweeters. New old stock. £25
Marantz CD52 MK2 CD player. Mint. Boxed £160	Arcam Black Box 50 DAC. Unused. Cost £480. Mint £240
Sugden T38 tuner. Sounds superb. £160	Trio KT880L synthesizer tuner. AM/FM. Black £75
Nierland 213 MKV DAC. Mint. Boxed £149	Technics SL-PS620A CD player/remote. £95
Hacked tone-arm with Linn arm-board £4	SME 3009 arm. From £95
Quad 34 moving coil module. Mint. Boxed £4	SME tone arm. BM61. AM/FM tuner. Boxed. £50
Aiwa CT950 tuner. Boxed. Fm/Lw/Asw. CW tuner	

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### Forthcoming Releases

Bob Dylan	Highway 61(Sundazed)	£16.90
Bruce Springsteen	Live In NYC 3LP SET	£TBC
David Bowie	Diamond Dogs (Simply Vinyl)	£TBC
Erik Truffaz	Revisit (Blue Note)	£TBC
Fun Lovin Criminals	Loco	£TBC
Love	Forever Changes (Sundazed)	£15.90
Matt Deighton	The Common Good 29/5	£TBC
MC5	Kick Out The Jams (S'dazed)	£15.90
Mott The Hoople	All The Young Dudes (AA)	£TBC

### LP OF THE MONTH

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Aerosmith	Just Push Play	£14.90
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Brian Eno/P. Schwalm	Drawn From Life	£14.90
David Bowie	Man Who Sold The World	£21.99
Elbow	Asleep In The Back	£14.90
Fela Kuti	Box Sets 3 & 4 each	£55.00
Genesis	Foxtro/Nursery Cryme (CH)	£25.90
Gorillaz	Gorillaz	£18.90
Joy Division	Complete BBC Sessions	£16.90
Led Zepellin	3 & 4 (Classic Records)	£25.90
Lee Perry	Divine Madness 2LP	£12.90
Mogwai	Rock Action	£12.90
Mott The Hoople	Mott (Absolute Analogue)	£29.90
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Richard Thompson	Action Packed (Best Of) 2LP	£17.00
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Stereophonics	J.E.E.P	£14.90
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**ROKSAN XERXES** piano black (Cogscenti) Artemiz Shiraz XPS 3.5 DSU immaculate £1000. Totem Taby maple speakers matching iron stands (as new) cost £3000, asking £1350. Tel: 01633 430 036 (Jul/I)

**ROGERS STUDIO 3**, look like LS3/5A but sound better! (£450) £160. Audiolab 8000S, mint, hardly used, versatile integrated amplifier (£700) £325. Tel: 01773 826 170 (Jul/I)

**AUDIONOTE KIT 2** amplifier, assembled 4 months old 6550 SE 15W £550. Magnatone SMGc panel speakers £500. Tel: 07802 936 049 or 01902 751 703 (Jul/I)

**NAIM CDS** £2500. Naim 32.5, HiCap, 135s £1850. Linn Kairn £600. Three LK140s £550 each. Three Keilidh, Ninka active cards £65 each. Soundlab Pristine Two electrostatic speakers vgc £2000. Tel: 01270 662 475 (Jul/I)

**CELESTION C3** speakers as new, worth £1000 pair. 104cm x 22.7cm x 30.5cm. Black, mint condition, won in competition, little use, will accept offers over £600. Not boxed!. Tel: 01751 432 270 (Yorkshire) (Jul/I)

**IMPULSE H2**, excellent condition £850. Technics SP10 ex BBC £150. Thorens TD124, excellent with plinth. Mission Cyrus One £70. Tel: Jim 020 8670 6796 (Jul/I)

**NAD 1000S Monitor Series** pre-amplifier £200. NAD 2100 power amplifier 60 watts £200. JBL sub woofer £95. Musical Fidelity Elektra E100 integrated amplifier 70 watts £320. Tel: 01202 525 638 (Bournemouth) (Jul/I)

**QUAD ELECTROSTATIC** speakers 15 years old, excellent condition with speaker cables. No room in new house. £250. Tel: 01484 686 927 (Huddersfield) (Jul/I)

**FOR SERIOUS Collectors** - J A Michell Transcripator Hydraulic Reference Turntable. Very Good Condition £250 ono Also available Yamaha amplifier, Sony cassette deck, and speakers. Tel: 01372 451 388 (Leatherhead, Surrey) (Jul/I)

**LINN 5103** black with green display. 18 months £2700 and five LK140s £550 each or £2500 the lot!! Contact George 01784 244 361 or 07836 665 428 (Jul/I)

**LOWTHER ACOUSTAS** - originals - Finnish Birch throughout. Professionally renovated, dark oak with dud PM6s. Renovation cost=£1200 For Sale @£495. Tel: 01483 268 814 or Email: info@hornutopialoudspeakers.co.uk (Sep/I)

**WANTED: WADIA 860 CD** player, Meridian 500/566 transport/DAC with MSR, must be mint condition with boxes/manuals/accessories. Prompt purchase, private buyer. Tel: 07941 279 826 evenings (July/I)

**hi-fi**  
WORLD  
& computer audio

## Trade Ads

Special Internet offer  
see page 130 for details

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

**EX-DEMONSTRATION & Used Hi-Fi For Sale.** Linn CD12 CD player £6950. 2 Linn Klimax mono power-amps £6750. Linn Keitek speakers (w/nut) £2950. Naim CDS 2 CD player £4850. Naim NBL speakers (maple) £5775. Naim Credo speakers (cherry) £650. Naim SBL speakers (black) £775. Arcam Alpha 10 DAVE/Alpha 10p/3 Dolby Digital/dts 5 by 100w home cinema combo £1500. Linn Linto phono stage £575. Phone Griffin Audio Ltd on 0121 622 2230 or Email: griffinaudio@fsbdial.co.uk (Jul/I)

**MICHELL ORCA** plus power supply, mint, boxed £850. Clear Audio Reference turntable, TQ Souther arm, silent running base, extra armboard £2400. Howland phono interconnect £300. Jadis JA80 monoblocks £4000. Tel: 020 8363 4967 (Jul/I)

**MICHELL ALECTO** monoblocks (latest version) mint, boxed £1150. Michell Orca/PSU mint, boxed £850. Michell Delphini phono monoblocks £950. Clearaudio reference turntable TQ arm mint, boxed £2400. Tel: 0973 128 355 (Jul/I)

**VINTAGE WIRELESS COMPANY LONDON** Website: www.vintagewirelesslondon.co.uk Buy-Sell-Exchange. Vintage wireless and classical audio. Repairs, spares, restoration, modification to all valve equipment. Quad II, Leaks etc. shipped worldwide, best prices, call us at. 17 Bell Street, London, NW1 5BY. Tel: 020 7258 3448 Fax 020 7258 3449 Email: vwirelesslondon@aol.com (Jul/I)

**VALVE PREAMPS!** Audio Classics. Tel: 01942 257 525. Email: audioclassics@hotmail.com

**PROAC RESPONSE 2.5** speakers, cherry, boxed, £1700. Jadis JP80 MC pre amp, the best, boxed - Phone. Jadis DA7 power amp - Phone. Audio Research VT130SE power amp, black, LS5 MkIII preamp, balanced/single ended, mint - Phone. Tel: 020 8452 4840 (Jul/I)

**MARTIN LOGAN** owners SL3 Sequel II etc. Bass problems overbearing bass, using cut to no good effect? For the solution please telephone 01226 764 272. A total transformation (Jul/I)



## S/hand and ex-demo clearance items - July '01

### CD Players & DAC'S

	Was	Now
Accuphase DG28 Digital Equaliser S/H	5690	3750
Audio Analogue Paganini CD Player S/H	750	549
Einstein Valve CD Player Ex-demo	2999	1799
Mark Levinson 31.5 Transport S/H	9500	5999
Mark Levinson 380S DAC 96 Khz S/H	6475	3999
Monrio CD player 24/96 Ex-demo	695	549
Resolution Audio CD50 HDCD Ex-demo	2999	1899
Roksan DA2 DAC S/H	599	299
Roksan DP2T Transport S/H	1295	599
Theta Carmen CD/DVD Transport S/H	3800	2999

### Turntables Tonearms & Cartridges

	Was	Now
Basis 1400/RB250 (New & Boxed)	1200	899
Basis 2000/RB300 (New & Boxed)	2000	1599
Benz Micro Silver MC High Output Ex-Demo	169	99
Garrard 401/Aphelion/RB300 Ex-Demo	N/A	599
Lyra Clavis VDH Re-built 300Hrs S/H	995	399
Rega Eos Phono Stage MM/MC S/H	398	269
Rega Planar 3 Green Turntable S/H	298	175
Roksan Corus Black MM S/H	170	69
Roksan Radius 3 Turntable (98) Ex-Demo	470	250
Roksan Xerxes Piano Lacquer XPS 1 (SME Cut) S/H	1295	399
Sumiko Blue Point MC S/H	99	49
Supex SM100E MM cartridge S/H	57	25

### Preamplifiers

	Was	Now
Alchemist Forsetti Signature Preamplifier S/H	1500	749
Conrad Johnson PV 10 A Ex-demo	1399	899
Conrad Johnson PV 12 A Ex-demo	2300	1799
Densen DM20 Preamplifier Ex-Demo	1380	899
Graaf WFB 2 Hybrid Preamplifier Ex-demo	1395	950
Meridian 501.2 Remote Preamplifier S/H	750	495
Orange Audio MKII Valve Preamplifier S/H	1695	695

### Amplifiers

	Was	Now
Bow Technologies Wazoo XL Integrated S/H	2499	1895
Conrad Johnson MV55 Power Amplifier Ex-demo	1999	1399
Conrad Johnson Premier 11 Power Amplifier (New&Boxed)	3695	2799
DNM PA3S Stereo Power Amplifier 6 months old S/H	2999	2495
Electrocompaniet ECI-1 Integrated 80 Amps S/H	3295	1599
Graaf GM100 Power Amplifier (New&Boxed)	4450	3299
Graaf GM20 OTL Power Amplifier Ex-Demo	2995	2195
Graaf 5050 Power Amplifier (New & Boxed)	2195	1695
Graaf Venticinque 25 Watt Integrated S/H	1795	995
Jadis Defy 7 100W Stereo Power Amplifier (Re-Valved) S/H	4790	2499
Jadis JA80 Monoblocks S/H	9999	3750
Meridian 557 Power Amplifier S/H	1525	995
Michell Engineering Alecto Stereo Ex-Demo	1295	899
Pass Labs Aleph 4 100W Class A Stereo S/H	5100	2499
Sugden SP30 Class A Stereo Power Amplifier S/H	950	599
TAG 60i Integrated S/H	749	449

### Loudspeakers

	Was	Now
Audio Note AN-K/SP Light Ash Loudspeakers Ex-Demo	1070	629
Boston Acoustics VR 10 Centre Channel (New&Boxed)	250	175
Celestion A2 Cherry Floorstanders S/H	1500	749
Diapason Adamantes III inc Stands Ex-Demo	2450	1895
Diapason Karis Walnut 2 Way Monitor (New&Boxed)	1250	899
Infinity Outrigger jr Outdoor Speakers (New&Boxed)	249	129
JM Lab Colbalt 807 Cherry Monitors Ex-Demo	595	425
JM Lab Colbalt 815 Dark Cherry Floor standers Ex-Demo	950	749
Martin Logan SL3 Hybrid Electrostatics S/H	3400	2299
Opera Callas Gold Mahogany Speakers Ex Demo	1095	699

Opera Duetto Mahogany Speakers Ex-Demo	395	289
Totem Mani 2 Reference Monitors S/H	3300	1999
Velodyne TX810MK2 Subwoofer S/H	695	379
Wilson Audio System 5.1 Black S/H	18000	7999
Wilson Audio Watt2/Puppy 3 Black S/H	12000	4999

### Cables & Accessories

Audio Sculpture 2m RCA Interconnect Ex-Demo	380	149
Bow Technologies Wand Remote S/H	349	199
Deskadel 1M Interconnects WBT/RCA S/H	300	150
Einstein Octopus 8 Way Mains Block (Ex-Demo)	199	149
G-Flex isolators (New & Boxed)	199	75
Kimber 8TC 0.75 Mains cable S/H	85	45
Madrigal HPC 2m Balanced Interconnect Ex-Demo	310	149
MIT MH 770 MkII Bi-Wire 10 Ft Pair S/H	3750	1499
MIT MH330 MkII RCA-RCA 1M Interconnects S/H	300	150
Naim Audio NAC A5 2X6m S/H	N/A	50
Rega 6 Tier Modular Stand Ex Demo	375	175
Roksan HA01 1M Interconnect S/H	99	49
Shakti On Lines (New&Boxed)	85	45
Shakti Stones (New&Boxed)	195	120
Sound Org Record Racks Double with CD Inserts S/H	199	75
Stax Lambda Nova Basic System S/H	499	299
Tara Labs 2x2m Bi-Wired Nexa Terminated S/H	150	75
Target HM 50 Stands (New&Boxed)	99	69
Tripod 4 Tier Table S/H	N/A	59

### Tuners & Tape Decks

Nakamichi DR8 2 Head Cassette Deck (New & Boxed)	599	449
Naim 101/Snaps Analogue Tuner S/H	N/A	499
Roksan Caspian Tuner AM/FM (Ex-Demo)	699	359
Studer A807 2 Track _ Reel to Reel S/H	6298	1499

### Clearance Items Under £100

Creek 4040 Amplifier	199	75
Heybrook TT2 Belt Drive Turntable S/H	N/A	99
Sony Playstation With 2 controllers S/H	N/A	59
Trio K500 SME Cut S/H	N/A	99



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- Cardas : Primare
- Clearaudio : ProAc
- Conrad Johnson : Rega
- Copland : Resolution Audio
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- DNM / Reson : Spectral
- Einstein : SPM
- Electrocompaniet : Sugden
- Final : UKD
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call John Roberts Tel / Fax 01562 822236

181 Franche Rd • Kidderminster • Worcs • DY11 5AD

e-mail [sales@midlandaudiox-change.co.uk](mailto:sales@midlandaudiox-change.co.uk)

Mobile 07721 605966

Midland Audio X-change is looking for Krell ,  
Mark Levinson , Naim Audio , Theta ,  
cash paid call John Roberts on 01562 822236

Special Internet offer  
 see page 130 for details

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

AUDIO TECHNICA OC9 cartridge, brand new, unused £360 - £230. Audio Research SP14, Boxed inc. Manual. mint £1250. Audio Research SP11 MK11 Superb pre amp, Rcn't A/S service £1350. Cyrus Disc & Dac master Mint, boxed as new. Bargain (£1800) £650. Crimson 610 & 620 pre & power £390. Deltec Black Slink 0.75 mtr interconnect £90 Deltec Black sixteen 1.5 mtr pair £90. Heybrook HBI 2000, dem'd once, immaculate £110. Myriad T20 CD player, boxed as new £290 ono. Target TT5 5 Tier rack £100. Transparent Link 100 new £95. Transparent The Wave 12ft speaker cable, new £170. Transparent Music Link Super. 25ft, High quality interconnect with RF boxes. £700. Wadia 8 & Wadia X32 £2000 (new £4000). Please telephone Jules on 01792 280061 E-mail: sales@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.com (Jul/I)

**WANTED - EARLY HI-FI LOUDSPEAKERS**  
 Tannoy, Lowther, Parmeko, Voigt, Vitavox, RCA WE etc  
**TURNTABLES**  
 Garrard, BBC301, EMT SME, Ortofon, Decca, etc.  
**VALVE AMPLIFIERS**  
 AEI, EMI, Leak, Rogers, PYE- Quad, WE etc  
**AUDIO VALVES**  
 DA30, KT66, KT88, PX4, PX25, PP3/350, WE300  
**CLEAR CRYSTAL SYSTEMS**  
 John Petrie-Baker  
 Tel: 020 7328 9275

APOGEE RIBBONS! Replace damaged ones with new stock, direct 'Graz' replacements, original materials - computerised manufacture. Mail Order! Fitkit included. Also custom designed ribbons made to order. Email (preferred): graz@graz.com.au Phone Australia 0061 412 804 804. Check out www.apogeeribbons.totalserve.co.uk (unrelated)! Aug(I)

**LEAK POINT** One stereo amplifier. Leak Troughline II tuner. Goldring-Lenco turntable. Two Wharfedale speakers with individual tone controls. All dating mid 60's. Amplifier expensively overhauled. Offers? Tel: Mr Preston 01432 265 048 (Jul/I)

**WORLD'S MOST** powerful production valve amplifier. See details at www.bigvalveamplifiers.co.uk BVA type 1, 1500w RMS monoblock with separate PSU, both housed in 19 inch racks. Not yet released for sale. Tel: 01603 662 438 (Jul/I)

PROAC RESPONSE 2.5 speakers, cherry, boxed, £1700. Jadis JP80 MC pre amp, the best, boxed - Phone. Jadis DA7 power amp - Phone. Audio Research VT130SE power amp, black. LS5 MkIII preamp, balanced/single ended, mint - Phone. Tel: 020 8452 4840 (Jul/I)

MERIDIAN 606/602 transport/dac mint boxed (£3100) £895. Sony 777ES SACD boxed, excellent offers over £1150 secures. Micromega Data/Dialogue transport/dac XLO interconnect boxed mint £1800 ono. Conrad Johnson PV10A/MV55 Pre/Power mint £1450. Meridian Tuner 204 £375. Quad ESL 63's early example stunning sound and condition £895. Monitor Audio Studio 12's cherry no boxes bargain at £400. Roksan L2.5 Pre S1.5 Power DSI.5 PSU Silver bargain at £1450 ono. Musical Fidelity XLP2 Phono stage mint £295. Musical Fidelity Nu Vista interconnects superb at £85 boxed. MIT Terminator 2 interconnect 1m £45. vdH The First interconnect 0.8 ex dem £160. vdH D102111 ex dem £65. Ecosse Reference MS2.3 Speaker cable 3m pairs second hand £115 also the same ex dem £135. factory terminated. BCD Mains cables ex dem from £65. Einstein mains blocks from £149. This months special 10% off all Veritas speakers. For details phone Steve 01527 450 500 or 07773 198 336. Fax No. 01527 450 320, E-mail: Apexnm@aol.com (Jul/I)

MAIL AUDIO - Pioneer VSA-303 AV amp £249. NAD 312 £199. Audiolab 8000A II £399. PDR10SUB £229. Dual CS505 IIIB £79. Sony CDP591 £85. CDPXE220 £69. Demonstrations. Exchanges wanted Quad, Meridian, Audiolab. Tel: Jim 01206 510 392 (Colchester) (Jul/I)

HORSHAM HI-FI offer: ATC SCM 10-2 250 watt active loudspeakers £999 (pair). Audio Research LS15 pre-amplifier £1995. Unison Research power 35 valve power amplifier £995. Sirius (Gamut) pre-amplifier £450. Revox B26 tuner £495. homecinema.uk.net. projectsareus.com. Tel: 01403 272 931 (Jul/I)

### TRANSCRIPTORS SPARES REPAIRS SERVICING

Tel: +44 (0) 163 558 568  
 E: uk-sales@transcriptors.co.uk  
 W: www.transcriptors.co.uk  
 (Jul/I)

NAIM 135 mono amplifiers, old style case, boxed, perfect, superb condition £1500 pair. Pink Triangle Anniversary, mint, £850. Chord Electronics DSC 1500E advanced DAC. amazing, one of the best available. £5900 new, accept £2800. Tel: 020 8452 4840 (Jul/I)

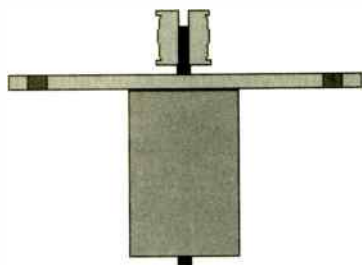
**VALVES WANTED** For cash. ECC32/33; ECC83; EL34/84; KT66/88; AC044; DA25/30; PX4; PP3/250; PP5/400; PX25; GZ32/34; U52. Vintage Hi-Fi wanted: Tannoy, Leak, Radford, Quad, Armstrong, AVO Valve Tester. Tel: 020 8343 0533 or 07901 976 441 or Email: altofidelity@infinito.it www.altofidelity.com (Jul/I)

## UPGRADE YOUR TURNTABLE

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

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

"Its value is nothing short of tremendous" LISTENER MAGAZINE



Whether you own a Linn Valhalla/Lingo, Rega or any other deck, the results of upgrading to the Origin Live dc motor and power supply are simply astounding. This high grade motor kit is designed as a drop in replacement for almost all turntable motors. Decks benefiting so far from this ultimate of upgrades include Linn, Roksan, Michell, Systemdeck, Rock, Rega etc. With a 12 Volt power supply it is safe and easy to fit. Guidance instructions are provided. At £262 with fully soldered and tested regulator board plus money back guarantee, this is a bargain out of all proportion to it's value in terms of performance. A larger purpose made transformer is also available as an optional extra at £175.

## AURIOS ISOLATION MOUNTS



"highly recommended" March 2001

HI-FI WORLD

With the AuriOS, I am now (finally) consistently hearing what I've always wanted out of audio"

STEREO TIMES

"unbelievable until you've heard the difference"

SOUNDSTAGE

Placed under Turntables, CD Players, Amplifiers, Loudspeakers etc these amazing devices dramatically upgrade the sound of your Hi-Fi. Reviewers who try them won't be without them. The investment made in the AuriOS will last a lifetime. They reflect excellent value in terms of outstanding performance which is only possible through expensive production techniques and the finest engineering available.

The AuriOS (MIB) mounts are £197.50 GBP for a set of 3 mounts (carriage is an additional £5.50 within the UK and will be quoted for outside). One set of 3 mounts normally supports one item of equipment.

Make cheques payable to Origin Live and send to address shown We can take credit card orders if you wish. Remember there is a no risk money back guarantee if not entirely satisfied.

## ORIGIN LIVE TURNTABLE KIT

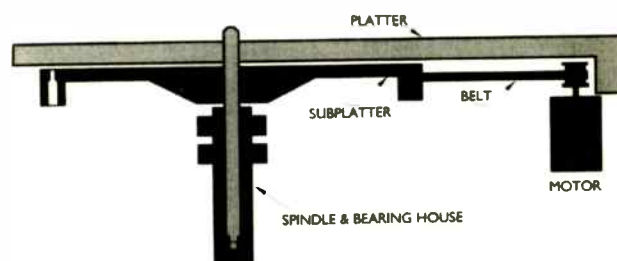
Now you can save money and build your own high performance deck. The standard parts kit is offered at £195 and is complete apart from a plinth. The kit comes with a full set of drawings and guidance instructions. It allows for your creativity or there are optional parts that will enable you to assemble a tried and tested design within 1 - 4 hours. The optional parts include the ultra platter (£84), plinths for suspended and non-suspended designs along with sub-chassis etc. The optional parts upgrade the standard kit to high end performance levels and is probably the easiest kit you will ever make.

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

HI-FI WORLD SUPPLEMENT

"is exceptionally easy to build and professional in both sound quality and appearance"

HI-FI NEWS SUPPLEMENT



## TURBOCHARGING YOUR REGA ARM

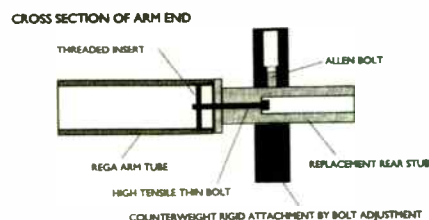
"Nothing less than total dynamite" HI-FI WORLD

If you are the proud owner of any Rega arm, why not utterly transform it into the league of super arms with the Origin live structural modification:- £75. This modification will enable your Rega to perform at a level exceeding that of arms costing over £1200.

Rewiring with high grade litz cable is also offered at an additional £70, and external rewiring is £70.

"I have to say the Rega modifications turn this humble arm into a real Giant killer. Gone is the rather grey, sterile sound of the cooking Rega. Instead, tonal colour is fresh, dynamics have great speed and impact, and the sound stage is huge." HI-FI WORLD SUPPLEMENT NOV 97 (structural modification to a RB250) WHAT HI-FI gave this modification a 5 star rating.

For arm modifications we normally return your arm in 2 - 3 days



For further information contact  
Origin Live, 87 Chessel Crescent, Bitterne,  
Southampton, SO19 4BT  
Tel: 02380 442183 / 578877 - Fax: 02380 398905

EMAIL: [origin.live@virgin.net](mailto:origin.live@virgin.net)

WEBSITE: <http://www.originlive.com>







# classified ads order form

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**SPECIAL OFFER**  
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**In a rush to get your advert published? Why not use our Instant Internet Advert to get on our website immediately. Only £15 per week (7 days)**

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\*Free internet adverts are published three weeks AFTER the magazine has been published

Instant Internet Only Advert Private or Trade published immediately	£15 per week	<input type="checkbox"/>
Private magazine advert plus *FREE internet advert	£10 per month	<input type="checkbox"/>
Private magazine advert display black box plus *FREE internet advert	£15 per month	<input type="checkbox"/>
Trade magazine advert plus *FREE internet advert	£10 per month	<input type="checkbox"/>
Trade magazine advert display black box plus *FREE internet advert	£15 per month	<input type="checkbox"/>
Please tick here if you <b>DO NOT WANT</b> your FREE internet advert <input type="checkbox"/>		

Please write or type your advertisement copy in block capitals with one word per box.  
Please continue on a separate sheet if necessary.  
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**DEADLINE FOR AUGUST 2001 ISSUE IS WEDNESDAY 6TH JUNE 2001**  
**DEADLINE FOR SEPTEMBER 2001 ISSUE IS FRIDAY 6TH JULY 2001**

# UNISON RESEARCH

*For a lifetime of musical enjoyment*



## S6

Single-ended pure Class-A integrated amplifier. This is how Hi-Fi World (April 2001) described it: .....”Strong, confident power delivery, wide tonal palette, with sweetness, warmth, rhythmic alacrity and a deliciously clean, open sound.....  
“At the price, It’s easily the best tube amplifier I’ve heard...Superb value for money”.

## S2K

Pure Class-A all-tube amplifier using the legendary KT-88 power valve in single-ended mode for maximum transparency and detail. The sound it gives is delightful, unforced and natural. S2K is truly a machine for making beautiful music.



## SR1

Combines the virtues of valve and solid-state in a thoroughly modern, fuss-free design. With 80 watts per channel dynamic Class-A power, plus the grace and delicacy you would expect from triode valves. The SR1 really gives you the best of both worlds.



*For more information on the range of Unison Research Products please contact:*



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\*models illustrated: S6, £1600. S2K, £1295. SR1, £1250. All complete with radiowave remote control.

# MISSION

## FS SERIES

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...a discreet loudspeaker system that adapts to any living space, with a room filling sound for both movies and music.

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"LOUDSPEAKER  
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