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NOVEMBER 1997 £2.30

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ISSN 0961-7663



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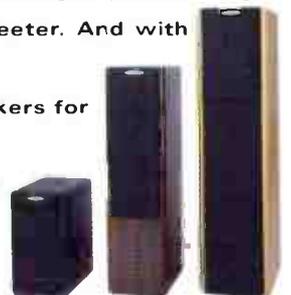


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**CELESTION**

# THIS MONTH'S WORLD



- If you want loads of bass but don't fancy spending loads of money, a budget floor stander could well be the ideal solution. Our group test brings together five contenders to discover the definitive design. See p12.
- HDCD was once the preserve of expensive CD players and DACs but is now beginning to filter down to the lower end of the market. The Musical Fidelity X-DAC with its stunning styling and build quality is the latest example. See p37.
- Noel Keywood with passport in one hand and a plane ticket in the other pays a visit to Malaysia's premier hi-fi show and discovers a gold mine of new and interesting equipment, on p57.
- Top-class cassette decks are getting increasingly rare these days. We try out Teac's £550 V-6030S to see if cassette can compete with the digital competition, on p28.

**W**e've all been there. The neighbours are out, you have the house to yourself and it's time to put on a favourite piece of music and crank the volume to 11. After a couple of tracks you realise something's missing though. Where's that great bassline you heard at the concert? Why doesn't the music seem to have as much impact and scale as it used to? The magic ingredient you're seeking is bass.

We get more letters asking for advice on how to get big bass on a small budget than on any other subject. So this month we've rounded up the brightest and best of £200-£350 floor standers in our search for a 'speaker that can plumb the depths. And as bass without control is worse than no bass at all, we'll be on the lookout for the 'speaker that can keep its head while all around it are losing theirs.

Those days of lightweight sound are over - make sure them next door are away, barricade yourself in your room, select a cherished recording and get ready to enjoy. . .

*Jon Marks, Editor*

## TEST EQUIPMENT



- *Hi-Fi World* has its own advanced test laboratory and acoustically treated listening room. No other hi-fi magazine has the benefit of such facilities.
- *Hi-Fi World* has a dedicated in-house team of experienced listeners, and uses selected freelance professionals. 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.

## LISTENING ROOM

(TREATED BY RPG ACOUSTIC TOOLS)



## IN THE DECEMBER ISSUE

Here's a run-down of just a few of the goodies we're hoping to unveil in the next issue:

### JAMO CONCERT II LOUDSPEAKERS

Coming from the same Jamo stable that produced the superb Concert 8 stand mounters the floor standing Concert II's have a lot to live up to.

### £500-£700 INTEGRATED AMP GROUP TEST

Over the last few years solid-state integrated amps have gone from sounding hard and grey to smooth and engaging. We line up five top contenders and track down the most accomplished integrated amp for £500-£700.

### CYMBOL CDPI2 vs XTC CDI

The £1200 CDPI2 with its 24-bit HDCD output filter from new name Cymbol takes on XTC's £1300 CDI and its zero-feedback, Class A output stage. We reveal the victor in December.

### KENWOOD KA-7090R AMPLIFIER

A mere £400 will net you Kenwood's KA-7090R integrated amplifier. Even with 150watts per channel and Kenwood's own innovative output transistors the '7090 is still up against some stiff competition.

### A SLICE OF TOAST

There's more that audiophiles can do with a computer than measure 'speakers and search the Internet for nuggets of hi-fi wisdom. With the Toast programme and a CD-R machine you can actually burn your own CDs.

### THORENS CONSEQUENCE TUNER

Digital Audio Broadcasting may soon be with us but that doesn't mean it's time to trade in your analogue tuner yet. One of the most recent ether arrivals is Thorens' £500 Consequence tuner.

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See page 37 or our web  
site: www.hi-fiworld.co.uk  
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**ABC**  
CONSUMER PRESS

## THIS MONTH'S REVIEWS

### VINYL

#### CREEK OBH-8SE AND OBH-9 MM AND MC PHONO STAGES 33

Should vinylphiles salute the latest arrivals from  
the Creek stable, the OBH-8SE MM and OBH-9  
MC stages? David Price has all the answers.



### AMPLIFIERS

#### MARANTZ PM-66 KI-S 41

The latest of Ken Ishiwata's hi-fi protégés is the  
£400 PM-66 KI-S integrated. Dominic Todd  
reckons that KI-S badge means another success  
for Marantz.



### COMPACT DISC

#### LFD MISTRAL CD PLAYER 31

We took a shine to LFD's integrated amp but is  
the new £1000 one-box CD player in the same  
league? Dominic Todd decides.



### LOUDSPEAKERS

#### £200-£350 LOUDSPEAKER GROUP TEST 12

If you just can't abide loudspeakers that refuse  
to deal with the lowest couple of octaves, turn  
to page 12 for beefy bass that doesn't cost the  
earth.

### CASSETTE

#### TEAC V-6030S 28

Why invest in the Compact Cassette in these  
days of CD-R, CD-RW and MiniDisc? Because  
an extensive collection of cassettes deserves a  
quality deck like Teac's £550 V-6030S to really  
shine, Jon Marks reckons.



#### MUSICAL FIDELITY X-DAC 37

Replaying your cherished HDCD encoded CDs  
used to take an expensive DAC or CD player,  
but no longer. Musical Fidelity's X-DAC boasts  
an HDCD filter inside its eye-catching casework  
for a paltry £300. Ketan Bharadia enjoys.



#### DCS ELGAR DAC 39

Jon Marks takes a look at the future of CD with  
a preview of Data Conversion Systems' £8500  
Elgar DAC decoding 96kHz 24-bit signals from a  
Nagra D digital open-reel recorder. If you  
thought CD was perfect, think again. . .

## WORLD VERDICT

OUTSTANDING - Superb sound,  
something we'd use ourselves.

GOOD - Has strong merit. Well  
worth an audition.

ADEQUATE - Mediocre in several  
areas. May be worth auditioning.

POOR - Seriously flawed. Not  
worth considering.

## REGULARS

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### READERS' LETTERS

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Optimise your understanding of hi-fi with the contents of these pages of World's distilled wisdom.

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When you find yourself in an upgrade quandary, turn to the dealers here for a helping ear.

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We supply the parts, you supply the soldering and, voila, a new star component is born.

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Once you're down to a shopping list of one, it's time to head off for your nearest dealer and make that purchase.

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It might sound good but does it have what it takes to succeed under scientific scrutiny? We find out.

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119

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126

Here's one to bring a smile to all loudspeaker fans' faces - Celestion's radical SL6 stand mounter.

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Explore the huge range of hi-fi that's been produced over the years without breaking your bank.

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23

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### WIDE-EYED IN MALAYSIA

57

Noel Keywood travels to the Orient to report on the movers and shakers at Malaysia's biggest hi-fi show, The Star A/V Fest. . .

### LATEST OF LEGENDS

65

. . . and looks forward to more Goodies in the Legend Show in Malaysia on November 6th-9th.

### OPEN YOUR MIND

78

The sign of any audiophile worth their salt in the 1970s was an open-reel tape deck. And with plenty of second-hand bargains still around, Nick Tate reckons open-reel is a recording fan's dream.

## MUSIC

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Prodigy, Fat of the Land

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System 7, Golden Section

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RECORD OF THE MONTH:  
Bela Bartok, The Miraculous Mandarin

## COMPETITION - PAGE 34



Stop worrying about that system upgrade you're thinking of splashing out on. Just enter this month's competition for a chance to win LFD's Mistral amp, CD player or phono stage, worth £1800.

# STENZEL CONCO



*B&W CDM 1*

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L I S T E N   A N D   Y O U ' L L   S E E

World Radio History

## CD SALES GO INTO DECLINE

For the first time since the end of 1992 the number of CDs sold has dropped. The start of this decline showed up in the figures for January to March this year as a 1% dip in sales compared to the same period last year. Confirmation that there might be a trend here came with the statistics for the second quarter of 1997, where that 1% had become 6.8%, which translates into 29 million CDs, down from 31 million. While the British Phonographic Industry's Quarterly Review says that there were signs of an up-turn in sales towards the end of June this is still worrying news for the music industry given the growth in the numbers of CDs sold (from just under 100 million up to 160 million) between 1992 and late 1996.

Mind you, CD looks positively buoyant next to cassette albums. Pre-recorded tapes continued their freefall, slumping by a massive 31% in the first quarter and 27% in the second quarter.

LP was looking like another casualty, 23% slashed from last year's figures for the first three months of 1997. "Looking" is the operative word here, as LP bounced back to the tune of a 12% rise between April and June this year (from 605,000 copies for those months in '96 to 676,000 in '97). With only 2% of the album market though, this isn't something the BPI take much consolation from. Still, total album sales for all formats amounted to more than £1 billion, so the music business is a fair way from the breadline yet.

CD's fortunes were rather different when it came to singles. Where vinyl (both 12in. and 7in.) and cassette both turned in lower figures than for the previous year, the silver beermat jumped 21% and then 10% in the first and second quarters this year. Cold comfort perhaps, considering even in this area CD's growth is slowing. But vinyl manifested another blip here, with 7in. sales actually rising (from 447,000 to 491,000 over consecutive quarters this year) in spite of the fact that it continues to be an increasingly incidental participant in format figures as a whole. Strangely enough, as the decrease in CD sales steepened, so the opposite happened with LPs, 12in. and 7in. singles, with the 12% rise mentioned above for LP and a 33% slump for the 7in. (10% for the 12in.) turning into 18% (7%, 12in.) Long may this black-disc trend continue!

Source: British Phonographic Industry

## HI-FI WORLD GETS SHOWY

If you want to find out about the best in new and used hi-fi and DIY, make sure you join us at the Chesterfield Hi-Fi Show which will be taking place on Saturday and Sunday October 25th and 26th. We'll be in room 122 on the first floor of Ringwood Hall in Chesterfield, four miles from junction 30 of

the M1. Come down between 10.30am and 5.30pm and you can meet the Hi-Fi World crew and pick up one of our valve or loudspeaker kits which we'll be offering at a special show price of 10% off. Entrance costs £5 and nearby parking is free. For more information call 01246 207240.

## RECORDABLE DVD FORMAT WAR LOOMS

If you thought that the large corporations had learned the lesson that format wars can be costly for them and confusing to the public, think again.

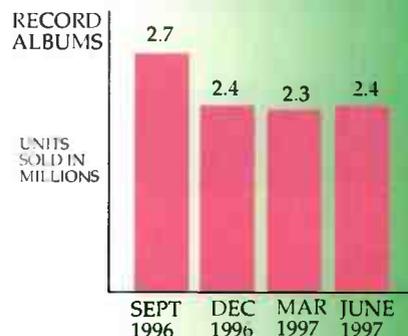
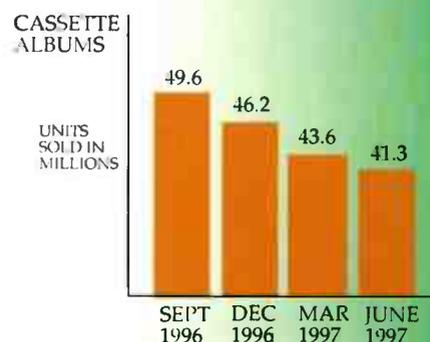
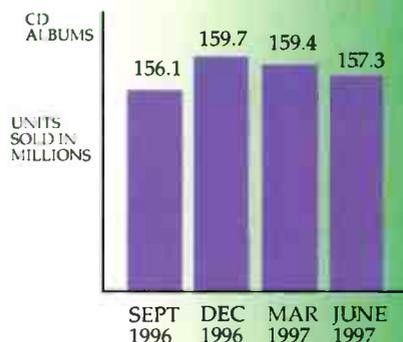
Wrangling among the ten members of the DVD Consortium (which includes companies like Toshiba, Matsushita, Sony and Philips and was set up to deal with issues like patent ownership and technical standards) has dogged DVD's early days. In April, for instance, Sony, Philips and Pioneer began to license DVD patents to other companies on their own where the plan had been for the Consortium as a group to do it.

While Philips and Sony will toe the DVD Consortium line on non-recording discs for audio and video (Sony will continue to make playback-only DVD machines), they and Hewlett-Packard are moving away from the Consortium when it comes

to re-recordable discs.

Their new optical disc is to be called DVD-RAM. The battle between this and recordable DVD centres around the computer market more than the audio or video market. Whichever format wins could get the lion's share of storage medium sales, thought to be worth as much as a whopping \$6billion world-wide. In DVD-RAM's favour is the fact that it can store three gigabytes on each of its two sides, giving it 15% more capacity than recordable DVD.

With Philips' recent announcement of re-writable CD (see our September issue) in the face of music industry worries over copyright and falling CD sales, it seems likely the future of high-quality hi-fi lies with re-recordable discs - and in particular the winner of the battle brewing between DVD and DVD-RAM.



Trade winds

*The alphabet according to Musical Fidelity.*



*A1000 Class A Integrated Amplifier*



*A2 Class A Integrated Amplifier*



*A2CD Compact Disc Player*



*A220 Class A Integrated Amplifier*

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WorldRadioHistory

## NEW FORMAT ON THE BLOCK

With the standard for audio DVD still not finalised, Philips are all set to put the cat amongst the pigeons with the introduction of their first domestically available CD-RW (CD-ReWritable) machine. The CDR 870 should be on sale from October onwards. Its price has yet to be fixed as we go to print, but expect something around the £500 mark.

Blank CD-RW discs will be in the shops at the same time and will initially cost about £19, although Philips expect prices to drop rapidly. Replay of CD-RW discs on standard CD players is a hit and miss affair - only 30% of existing players are capable of doing so but the next generation of Philips players will have the necessary coding to guarantee playback compatibility.

Philips Consumer Electronics  
City House,  
420-430 London Road,  
Croydon,  
Surrey CR9 3QR  
Tel: 0181 589 4444



## UP THE CREEK

Following in the footsteps of their Moving Magnet and Moving Coil phono stages released recently are Creek's new A52 power amp and two integrats, the 5250 and 4330.

Setting the A52 apart from much of the competition at its £500 price is the fact that it has two fully balanced inputs for each source, allowing different A52s to be daisy-chained together to cut down on electrical spaghetti. Most unusual of all is the fact that the low-frequency roll-off point of the amp can be user-set thanks to adjustable DC servo circuitry, aiding room and loudspeaker matching according to Mike Creek, the designer.

For an extra £100 you can net yourself the SE version of the A52 which boasts a dual-mono power supply with a pair of hefty toroidal transformers that boost output to 100watts/channel.

The line-level 5250 integrat also comes in regular and SE flavours, the standard amp (£450) pushing out 50watts, the SE (£665) 20watts more. Upgrading and bi-amping are catered for with the provision of Pre-Amp Out and Power Amp In sockets.

Last of the line-up is the £279 4330, a 40watt integrat that can be fitted with an optional MM/MC phono stage or active pre-amp stage for bi-amping.

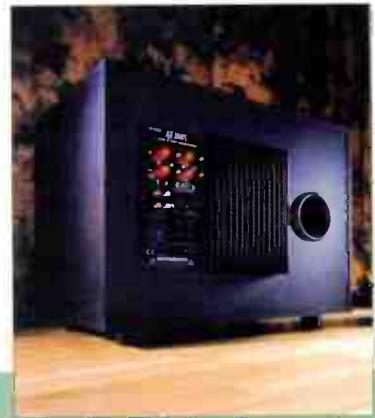
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Friern Barnet,  
London N11 3ER  
Tel: 0181 361 4133

# Trade winds

## ACOUSTIC ENERGY GET ACTIVE

Acoustic Energy completes its 100 series range of 'speakers with the addition of the AE108S active subwoofer. For a sum of £299.95 Acoustic Energy will provide you with a single 12in driver which can handle 150watts of power and yield bass down to a claimed 25Hz. Housing this driver is a ported MDF cabinet finished in textured black vinyl and built from 30mm thick front and rear baffles with 18mm sides. Other features include an adjustable crossover frequency, variable volume level and thermal output protection.

Acoustic Energy  
16 Bridge Road,  
Cirencester,  
Glos. GL7 1NJ  
Tel: 01285 654432



## STAY & SHAW

New to these shores is Sunfire's 'Load Invariant' Stereo Power amp. This £2500 beastie is a real rarity in the world of power amplification because it doesn't use any heatsinks.

Keeping the amp running cool at all times, even when operating at its claimed maximum of 2400watts RMS into 1ohm, is its Tracking Downconverter power supply. This measures the voltage swing required by the output transistors to reproduce the input signal and varies the voltage on the power supply rails accordingly. This means the output transistors dissipate very little wasted energy as heat and so always run cold. It also means they can deliver large amounts of current according to the designer, Bob Carver, who gives a figure of 240amps as peak current.

Sunfire (distributed by Aunisa)  
4 Arundel Road,  
Kingston-upon-Thames,  
Surrey KT1 3RZ  
Tel: 0181 241 9826



Trade winds

# BASS ON A BUDGET



**Ketan Bharadia and Jon Marks gather together five floor standers and track down the best bass for £350 and under.**

**F**ew of us have enough disposable income to buy the loudspeakers of our dreams. Unfortunately, what that usually means, judging from the many letters we get on the subject, is a shortfall in bass. And music without the support of a firm, fast and deep bottom-end is like fish and chips without salt and vinegar.

The problem is, for big bass you really need a big cabinet and they don't normally come cheap. Of late, however, 'speaker companies have woken up to the fact that there's an army of

shoestring audiophiles out there queuing up to part with their money in return for bargain bass. You can now get loudspeaker boxes that do more than just boom for as little as £200 - and that's what we have gathered together here.

All the floor standers in our group test are reflex loaded. This means the mid/bass unit is bolted into a cabinet fitted with a 'port'. The port acts to extend downwards the loudspeaker's response by boosting the useful output from the mid/bass unit.

The alternative to reflex loading is the Infinite Baffle, otherwise known as a sealed box. There's no port in an Infinite Baffle enclosure and as a result, bass starts rolling off earlier, which is why almost all modern loudspeakers are reflex loaded.

All of the contenders in this test were powered by an Audio Analogue Puccini SE integrated amp (£600) with a Roksan Caspian CD player (£900) supplying the signal. Interconnects and loudspeaker cables were DNM's Reson (£36/m and £6.95/m respectively).

# JPW MILLENNIUM 910 £299.99

## THE TECHNOLOGY

The JPW is the only three-way design in this test. Sitting at the top of the chunky, 32mm-thick double-section front baffle is a 19mm fabric-dome tweeter with ferrofluid cooling to increase power handling. This then crosses over to a 100mm dedicated midrange unit whose doped-paper cone is mounted in a polymer chassis. According to JPW, this is better damped than a metal chassis which can ring at certain frequencies. Finally, a 165mm doped-paper woofer loaded by a large rear-firing port deals with the bass.

## SOUND QUALITY

### JON SAYS

It took a while to get the positioning of the JPWs right before they really sounded comfortable. They need to be a couple of feet away from the back wall and about eight feet apart to open up the sound stage and produce their cleanest and best balanced bass.

With the Spice Girls' album the 910s had little difficulty with the rhythm section, pumping out the kind of boppy basslines that'll get even the most wallflower of dancers on their feet. The extended bass impressed for not imitating the slow, indistinct waffling that some lesser 'speakers come up with when quantity wins out over quality, although leading edges could have been swifter. A sound stage possessed of fine width and depth gave the music space to breathe - these are not boxy, small sounding floor standers - although individual images didn't have the crispest of outlines.

It was only in the upper midrange and treble that the JPWs proved slightly less amenable. At times, cymbals, especially on John Lee Hooker's Boom Boom CD, were detached from the rest of the proceedings and lacked the detail and tonal range that makes them truly convincing. That said, they never became unpleasantly hard and spitty.

JPW's Millennium 910s may not be perfect but with their deep, powerful bass and substantial sound they'll put a smile on the face of even the most hardcore of Reggae and organ music fans.

### KETAN SAYS

My first impression of the JPW was, "Good value." For £300 JPW have come up with a large three-way 'speaker finished in an eye-catching veneer. Unfortunately, JPW (like a lot of other manufacturers) have yet to master the art of securing the spike sockets at the base of the cabinet - two of these



immediately came undone when I put the spikes in.

There's no better test of a floor stander's bass than organ music, so I tried Bach Is Back by Iain Simcock. This CD showed up the JPW's strengths as well as weaknesses. Low notes were reproduced with plenty of weight and power and, though the cabinet occasionally vibrated in sympathy, it wasn't enough to spoil the performance. There was also a certain amount of looseness and blurring but then not too many £300 'speakers even come close to going this low.

Less impressive is the tweeter and its lack of integration with the midrange. The driver used is of necessity cheap, which shows up in its rather sharp and relatively unrefined treble. The ML 910 will leave you in no doubt as to what's going on in your favourite basslines. I can see its control and depth going down a storm amongst bassheads throughout the land.

Predictable start.



Spectacular finish.



Every loudspeaker manufacturer has the basics. The cones, coils, crossovers and cabinets. The woofers, tweeters, magnets and faceplates. But only one really knows how to put them together. The proof, Celestion's new i Series.

Built with 70 years experience of pioneering development in loudspeaker technology, this range blows your mind. It combines the highest level of audio fidelity with outstanding dynamic range. So you fully enjoy the true power of contemporary music and film recordings. Time and time again.

But don't just take our word for it. Take it from Hi-fi World. "Powerful, dynamic, musical and convincing", the i Series "shows just how strong British loudspeaker engineering really is".

Spectacular praise, you might think. But where Celestion's involved, it's almost predictable.



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Celestion Industries Inc., 89 Doug Brown Way, Holliston, MA 01476, USA. Tel: 508 429 6706. Fax: 508 429 2426.

**CELESTION**

# KEF Q35

## £349.95

### THE TECHNOLOGY

Like the KEF Q15 stand mounters we reviewed in Feb 1997, the Q35s use a single Uni-Q point-source driver. In fact, the driver itself is identical - it has just been fitted to a larger, floor standing cabinet strengthened with a diagonal internal brace. Sitting at the centre of the opaque 160mm polypropylene mid/bass cone is a 19mm soft-dome tweeter (the two joined by the crossover at 3.3kHz). This arrangement usually gives good imaging, as does the gently curved front baffle which cuts down on diffraction effects. Reflex loading the mid/bass cone is a large, flared port just below the Uni-Q driver.

### SOUND QUALITY

#### JON SAYS

Low down the KEFs packed a rather lightweight bass punch. Pushing them closer to the rear wall (about a foot away) helped but the inevitable trade-off was fuzzier imaging and flatter sound staging. That said, bass focus and speed were both quite good although the Q35s produced a relaxing listen more than an exciting one, even with the likes of the Spice Girls.

One aspect of the KEF Q35s' performance which is going to win them a lot of fans in showrooms across the land is their delicate and finely-detailed midrange and treble. Whether it was Jazz, Classical or Pop warming the point-source driver's voice coils, strings, voices and percussion had power, precision and sweetness - a heady combination in a £350 'speaker.

This refinement and finesse allowed the KEFs to capture vividly the feeling of openness around instruments and voices. Surprisingly, this ability didn't extend to recorded acoustics, leaving the Q35s a bit short on atmosphere and sound stage depth.

If you like your music mellow and your treble sweet you'll love the Q35s. If, on the other hand, blood, guts and pile-driver bass that'll flap windows are what you seek you might want to search out a more assertive alternative.

#### KETAN SAYS

In this latest version of the Uni-Q drive unit KEF have really sorted the tweeter out - treble is excellent in terms of detail, integration and refinement, and wouldn't be out of place in a 'speaker considerably more expensive.



Low-end performance, however, fell a bit short on John Lee Hooker's Boom Boom album. Bass possessed a fair amount of punch and speed but lacked the kind of weight that brings this recording alive. Otherwise the Q35 has an airy, inoffensive sound which is smooth and refined regardless of the music it's relaying, qualities many would rate highly.

Sound staging wasn't as good as I had hoped, part of the problem has to do with a lack of projection - the sound remained disappointingly box bound no matter how the KEFs were positioned.

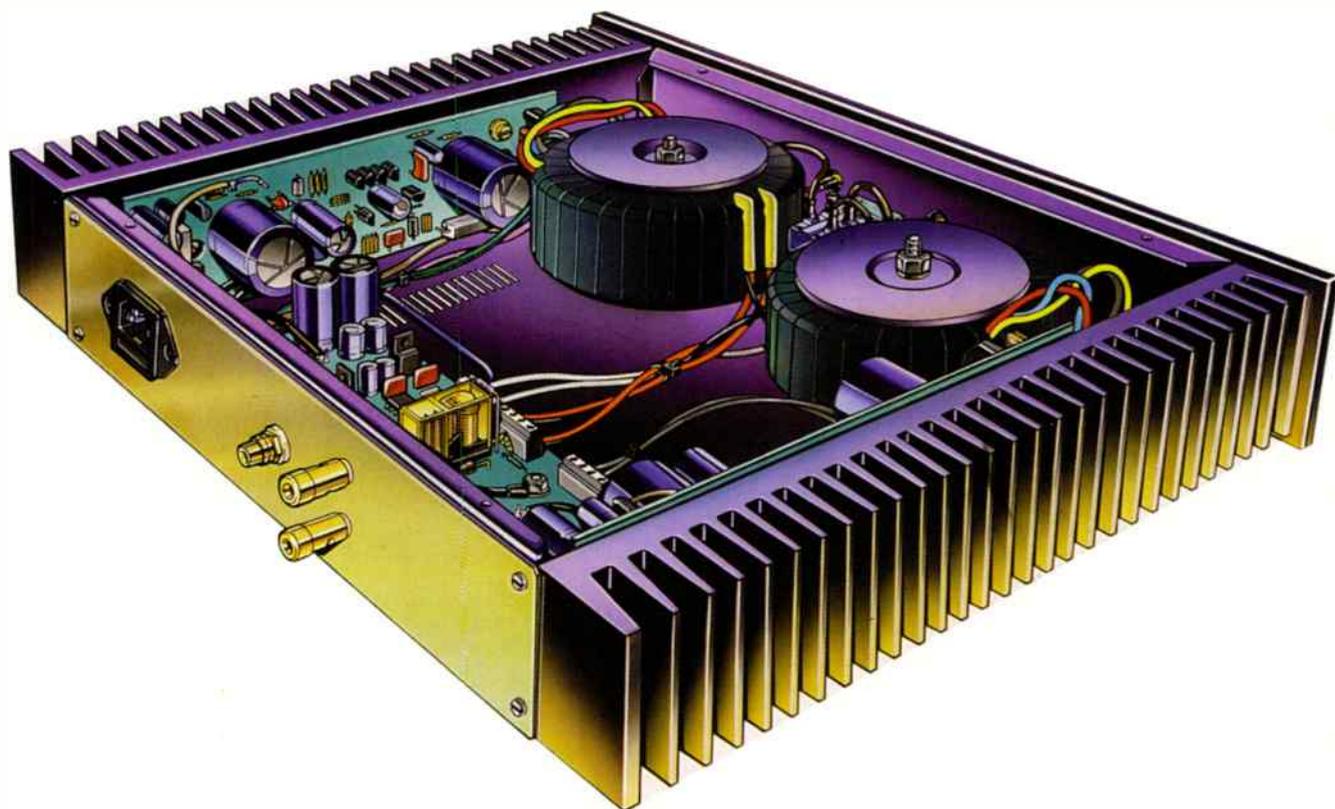
I was left feeling the Q35 is almost a great 'speaker - its treble quality and overall refinement are highly commendable, especially at this price. On the other hand, the relatively dry bass means the Q35 misses out on the drive and scale of floor standers that delve deeper.

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# TANGENT MONITOR 11 £199.95

## THE TECHNOLOGY

There's nothing radical in the technology that's gone into the Tangent Monitor 11. The long-throw mid/bass unit uses a 165mm doped-paper cone allied to a 25mm soft-dome tweeter with ferrofluid cooling. A large port on the 18mm front baffle reflex-loads the mid/bass driver while a small plug round the back can be removed to fill the bottom of the cabinet with sand, which tightens bass and reduces enclosure resonance.

## SOUND QUALITY

### JON SAYS

Considering the Tangents cost a measly £200 I was worried budget constraints might start to take a toll on sound quality. I needn't have troubled myself. These small floor standers (which were sand filled by Tangent themselves for optimum results) boasted beefy bass and an open, detailed midrange and treble.

There were a few rough edges - kick drum and synthesiser notes, though weighty, had a rather artificial 'thrum' due to the cabinet and their decay was curtailed. And upper bass, while commendably punchy, was blurred, as John Lee Hooker's vocals demonstrated. Making up for these shortfalls was the power basslines had and the gusto with which the Tangents handled music.

The sound stage from these 'speakers stretched wide and deep, and was filled with clearly defined images in the face of even the most explosive of orchestral crescendos. Thanks to a generally well-balanced tonal character the Tangents are also happy with whatever music you care to feed them.

The Monitor 11s are all about emotion thanks to their extended and controlled bottom end which lends real scale to music. And for £200 that's no mean feat.

### KETAN SAYS

The Monitor 11s' bass might not possess the ultimate extension of pricier floor standers but it's more than respectable for its size and cost, though it does have a 'tubby'



quality at times. Making it easy to overlook this is the speed and impact basslines enjoy which puts rhythm into whatever the Tangents are playing.

Handling the organ music from Bach Is Back the 11s impressed with the large acoustic they presented. The two drive units are well matched tonally, which helps - there are none of the tonal differences that you can find when a characteristically 'cold' metal-dome tweeter is partnered with a warm sounding polypropylene mid/bass unit, for example.

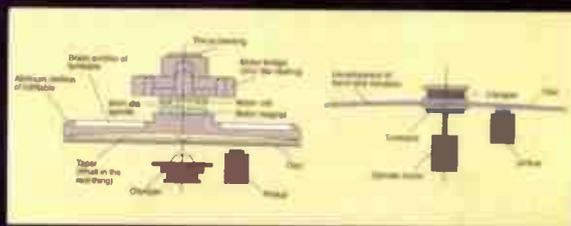
A budget 'speaker such as the Tangent invariably has its compromises but it's easy to forget them when the good qualities combine in such an effective manner. The Tangents are truly bass-on-a-budget 'speakers rather than over-priced boom boxes that pack no real punch at the bottom end.

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# TANNOY MERCURY M3 £239.95

## THE TECHNOLOGY

Singing the highs in the Mercury m3 is a 25mm soft-dome tweeter which is lightly horn loaded to increase sensitivity. The crossover point is set at 2.4kHz, which is 100Hz lower than in the stand mounting Mercury m2. Rolling in at this frequency is the long-throw 6.5in. mid/bass unit with its paper cone and chunky magnet.

The cabinet is hewn from those hi-fi favourites MDF (22mm thick in the front baffle) and particle board (15mm thick everywhere else). The m3s look a little out of step with the times for their lack of bi-wiring terminals though.

## SOUND QUALITY

### JON SAYS

The first thing I noticed with the Mercury m3s was how even and smooth their sound is. There are no nasties like waffling bass and tizzy treble lurking in wait for the unsuspecting audiophile.

Set six to eight feet apart and about a foot and a half from the rear wall (the Tannoys aren't unduly fussy when it comes to positioning) these 'speakers dealt consistently with the Roksan Caspian's signal. Bass was focused and tight, revealing subtle changes in pitch, and it was nice to hear the cabinet joining in only on occasional double-bass notes. This is in marked contrast to the boxes of some 'speakers which seem to put out more low-frequency information than the mid/bass driver! That said, lower registers that went a touch lower would be no bad thing.

Midrange and treble weren't quite as transparent as the bass, as the Mercury's slightly flat front-to-back perspectives demonstrated. Tonal definition could also have been better - the tweeter produced a rather one-note rendition of cymbals, for example.

While I admired a lot of what the Mercury m3s do technically I have to say they never really grabbed me. Their mid/bass driver puts out some of the cleanest and most detailed bass around but, for me, it didn't result in the foot-tapping and head-bobbing that keeps me glued to my hi-fi system.

### KETAN SAYS

The Tannoy m3s are definitely smarter and better finished than your average sub-£250 floor stander. With the same driver array as the highly successful Mercury m2 stand mounter they promise much, and, to a certain extent, deliver.

On John Lee Hooker's Boom Boom CD the Tannoys proved they have an even, well-balanced delivery. The bass provided a solid platform for the sound and remained



unflappable during complex, high-powered passages. It could have been freer though - at times it sounded almost too controlled, as though it didn't want to let its hair down. Treble was pleasingly smooth and well integrated, if not the most detailed - it failed to distinguish subtle high-frequency information. In addition, there was a slight veiling and graininess across the midrange and treble which denied these 'speakers the transparency of the best.

The m3s don't rate highest in the rhythm stakes but dynamically they did better, never sounding flat. They proved this with a track from Bomb The Bass called 'Tidal Wave' which has a thumping great bassline thanks to numerous drum machines working overtime. The Tannoys remained listenable and kept control, which is more than most budget 'speakers manage. For this reason I'd be happy to give house-space to a pair.

# B&W DM305 £349.95

## THE TECHNOLOGY

Setting B&W's DM305 floor standers apart from the crowd is their Prism system panel that sits behind the two drivers. This has been moulded with a series of 'wedges' pointing into the cabinet, which are similar to those that line an anechoic chamber. They work in the same way too, diffusing the sound waves coming from the rear of the mid/bass driver and breaking up standing waves.

The cabinet itself has two ports, one letter-box shaped that fires forward and one circular that vents backwards. Otherwise, the two drivers are fairly standard, with a 26mm soft-dome tweeter and a 160mm mid/bass unit with a paper cone which has straight wave guides stamped into it to minimise standing waves within the cone itself.

## SOUND QUALITY

### JON SAYS

I was looking forward to listening to the DM305s again (they were first reviewed in March 1997) thanks to their grin-inducing bass extension and midrange clarity. Even before I'd optimally positioned them (about seven to eight feet apart and a couple of feet from the back wall in our room) that rhythmic bass was making itself felt on John Lee Hooker's Boom Boom album and its bass guitar and drums. And where the Hammond organ on 'Same Old Blues Again' often gets pushed to the back of the music and submerged under the vocals, guitar and percussion, the 305s' separation allowed the Hammond its own space.

The treble wasn't quite on a par, however. With strings and percussion the tweeter betrayed its presence with a slightly sharp edge and a lack of tonal colour on Classical music.

Sound staging and imaging? Here these 'speakers shone, spreading crisply delineated images out beyond the two cabinets and painting an acoustic with greater depth than the bulk of the competition at the price. As for bass, the DM305s are worthy of any bass-lover's attention because they have the impact, weight and control to bring music to life.

### KETAN SAYS

The B&Ws didn't make a good first impression on me. Taking them out of the box I was disappointed by their insubstantial build and the tacky plastic mouldings of the front panel. Fortunately they sounded much better than they looked.



Low frequencies were characterised by a refreshing agility and speed which worked a treat on Orff's Carmina Burana, turning it into an edge-of-the-seat experience. This piece also showed the treble to be free of any sort of harshness although it can be rather monotonal.

Sound staging was superb, as was the tight focus of the choir and orchestra which, combined with great dynamics, served to make 'O Fortuna' an engrossing listen.

Moving on to Bomb The Bass proved the B&Ws could pound out rhythm with the best of them - they were always in command and stayed unfazed by this synthesiser and drum-machine onslaught.

What the DM305s do well is make life-size music underpinned by realistic bass and it stays that way as the volume level rises.

## CONCLUSION

Working out our favourites from among this bunch of floor standers wasn't easy as, like any hi-fi components, each has its own sets of strengths and weaknesses:

### No1 FOR BASS: JPW MILLENNIUM 910

JPW's lively Millennium 910s aren't perfect - their treble isn't the smoothest or the best integrated, nor do they have the fastest bass of the group - but they make music fun. Listening to them Ketan and I found ourselves nodding along to basslines, a smile on our faces. If you want quality, power and extension and £300 is your limit then the JPWs make a fine choice.

### No2 FOR BASS: B&W DM305

The DM305s have no trouble handling

rhythms and their bass is nice and deep. In addition, it has fine focus and impact. Where they also leave the competition standing, thanks to their Prism back panel, is in the midrange. This is more transparent and detailed than any other floor stander in this group, which helps the B&Ws produce wider and deeper sound staging too.

### No3 FOR BASS: TANGENT MONITOR 11

The Tangents make listening to music a truly enjoyable past-time. Their bass has attractive speed and impact which, matched with a smooth and open midband and treble, means these 'speakers can play a tune superbly. And, like any good 'speaker, their bottom end will happily support any musical genre, not just Dance, for instance. At £200 they are a bargain.

### No4 FOR BASS: TANNOY MERCURY M3

Tannoy's Mercury m3s score for their very even overall balance and taut, secure bass. In this sense they stand out as one of the best performers in this test. But the bass itself didn't subjectively appear to go as low as the 'speakers above, nor did it have that vital rhythmic fluidity. If they had a more involving presentation and a bit more weight they would really shine.

### No5 FOR BASS: KEF Q35

The KEFs may have by far the most accomplished midrange and treble in this group test but they had a rather dry lower bass. Upper bass will go down well with fans of Rock for its speed, but if out and out extension is your desire, then the Q35s might sound a little insubstantial ●

## TECHNICAL CONCLUSION

To probe the bass performance of these 'speakers, we measured 'port' output in addition to 'forward' output from the bass unit. The port of a reflex loudspeaker extends frequency response downward to the loudspeaker's lower limit, but just how well it does this depends upon specifics of design. In this group we encountered some interesting differences.

Ironically, Tannoy and KEF

deep bass fundamentals from musical instruments span the range 40-80Hz. The loudspeaker that gives most output in this region will be the one that gives most apparent bass. So it is that the JPW, with its huge +6dB peak at 50Hz gave most bass in our listening tests. B&W seem to have cottoned on to this phenomenon too, peaking their DM305 at 50Hz, but by a lesser amount, +4dB. Tangent offer the best response shape in my view,

most enthusiastic in what they do. The KEF and Tannoy are optimally damped in pure engineering terms, but subjectively this does not translate so well. My experience is that bass lift must be used, albeit in the right amounts. Optimally damped loudspeakers (in an academic sense) like the KEF Q35s and Tannoy Mercury m3s usually give their best bass performance when driven hard by big power amps in a fairly large



JPW MILLENNIUM 910



KEF Q35



TANGENT MONITOR 11



TANNOY MERCURY M3



B&W DM305

produced the deepest measured bass, as expected in light of their engineering facilities and knowledge. However, their Mercury m3 and Q35s became unfortunate victims of various effects.

Most significant is the fact that

putting in a broad +2dB lift down to 50Hz - a judicious amount of lift, enough to ensure goodly amounts of even sounding bass, free from one-note effects.

The peaky 'speakers are least damped, by the way, so will sound

room, which is how most manufacturers' listening rooms are configured, if not most UK homes. The gap between these differing environments needs to be better appreciated in order to ensure that 'speakers match homes.

THIRD OCTAVE SCALE

From left	Frequency (Hz)
1	12.5
2	16
3	20
4	25
5	31
6	40
7	50
8	63
9	80
10	100



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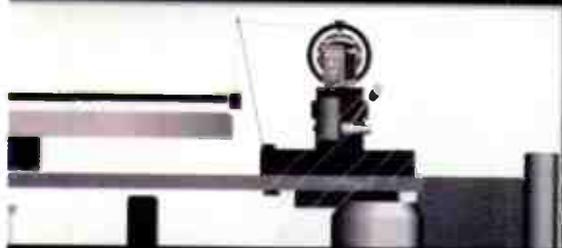
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# CHOOSING A RECORDER

**Today there are seven audio recording systems. Tomorrow there will be nine! Noel Keyword explains the systems and suggests some good buys.**

Everyone's confused - in the music business, the audio business and elsewhere. Today you have a choice of seven different audio recording systems, with two more possibles on the way. Here's our guide through the technological maze, with a chart to all recording formats ever produced, plus our own views to help you sort things out.

The burgeoning computer industry, which recognises few standards, is driving this situation. It has taken the audio CD and turned it into a powerful storage device, the CD-ROM (Read Only Memory). So digital audio discs can store computer data, and conversely computer data discs can store digital audio. That's why we have included, at the end of our list, the latest computer storage device, DVD-RAM - not yet released - as a possible audio recording format. With Sony and Philips behind it, dedicated audio use is likely. A capacity in excess of 5Gb (Gigabytes) means DVD-RAM can hold eight times more music than CD (0.65Gb), and future double-sided, double-layer DVD-RAMs will hold up to 18Gb we are told. In theory, studios could sell 24-bit, 96kHz-sampling-rate professional recordings direct to the public on a disc like this and sound quality would, of course, be phenomenal.

In the meantime, Philips hope you will buy CD-RW (ReWritable), intended specifically for audio. And Sony hope you will buy MiniDisc, also intended for audio. But should you buy either?

If you believe matters can only get

available are mostly Bruce Springsteen and Bob Dylan from Sony music, if London's Oxford Street Megastores are anything to go by. Also, blanks cost from £5 upward, and pre-recordeds £15 or so. This does, unfortunately,

make it for the well heeled, even though Sony have tried to pitch it at the under-25s. Bear in mind that MD is big in Japan, so it won't disappear overnight. And a whole new slew of recorders are about to appear, using ATRAC 4.5 compression, which offers the best sound yet.

If you already own a car CD player and perhaps a portable CD too, then MiniDisc makes no sense. Although it might seem a pain in the whatsits, compiling a CD-R is probably the best option. If you make a mess up, throw the disc away and start again; they cost only £2.50-£3 each. CD-Rs will play on any CD player, so you do not have to buy new Multi-read players, as you do with CD-RW.

The catch with CD-RW is that the discs have such a low contrast ratio they can only be read by new Multi-read players with uprated sensitivity. The blank discs are also very expensive. CD-RW isn't a great option until blank disc prices fall.

DVD is for technos who are well heeled and can wait. It's probably best to ignore this option, for DVD is just not aimed at the audio enthusiast.



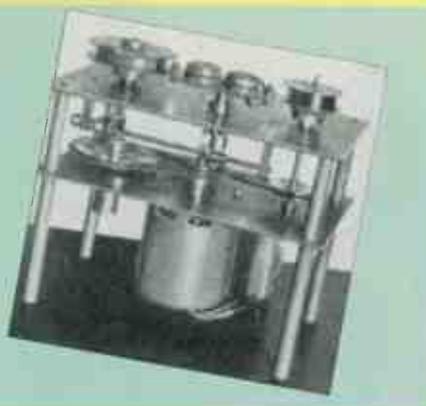
better and can afford to wait a year or so while the market sorts itself out, stay with cassette. If you buy a new Dolby S machine - aim to spend £250 minimum - and then use ferric tapes, this is a relatively cheap option. Ideally, car players and portables should have Dolby S too, for compatibility with recordings made at home, but every S equipped domestic recorder also has Dolby B and C to ensure compatibility with such non-S models. And you can play Dolby S recordings on B/C equipped players without too much loss of quality.

If you really want a high-quality recording system now, for use at home and to make recordings for car and portable stereos, MiniDisc just cannot be beaten. What it lacks at present is pre-recorded software. The few discs

## WIRE RECORDER (1898-1950)

We mention the wire recorder for the sake of completeness. Recordings were made on a steel wire passed between poles of an electromagnet. It was the first magnetic recording system, patented by Danish engineer Valdemar Poulsen in 1898. Although not common in the home, domestic wire recorders did become available.

**FOR - Tough and simple**  
**AGAINST - Extinct**



## 8-TRACK CARTRIDGE (1967-1975)

The 8-track cartridge was an American closed-loop, 3.75ips tape system of good quality, but prone to jamming. For a while it challenged the cassette, but the introduction of Dolby noise reduction countered cassette's main weakness, hiss, causing the clumsier 8-track cartridge to fade from the marketplace, first in Europe, then in the USA.

**FOR - Good sound quality and durability**  
**AGAINST - Extinct**



## CASSETTE (1963- )

Narrow, slow running analogue tape in a protective plastic case. Introduced as a dictation medium, cassette's advantages have been small size, ease of use and durability - jamming apart. When Dolby B noise reduction appeared in 1968 to reduce hiss, the cassette took off in popularity, driven by the Japanese who steadily improved its performance.

**FOR - Low price, portability, convenience, durability**  
**AGAINST - Mediocre sound quality, slow track access, jamming, in decline**

## DAT - DIGITAL AUDIO TAPE (1986- )

A miniature, all enclosed digital cassette the size of a slim matchbox. Developed by a consortium of Japanese manufacturers as a high-quality domestic tape recorder offering the same sound quality as CD. Tape duplication was difficult and expensive. Thought to threaten music sales by encouraging home taping and piracy, it was boycotted by the (Western) music business. As a result of these drawbacks, pre-recorded tapes never became either common or affordable. As complex as a VHS video recorder, machines and tapes remain expensive. Popular with studios. Poorly conceived for domestic use.

**FOR - Excellent sound quality and durability**  
**AGAINST - Expensive, rare, pre-recordeds unavailable**



## OPEN REEL (1930-1980)

Analogue tape that can be run slowly for long playing time or fast for superb quality. German Fritz Pfeleumer produced a paper tape coated with magnetisable iron oxide as early as 1928. The Nazis recorded with it during WW2 and the Americans, intrigued, shipped these recorders and tapes back to the States after the war. Ampex of the USA are commonly credited with commercialising the system and open-reel recorders remain in use today, mainly in studios. Semi-pro machines can be used in the home but blank tapes are now only available from specialist suppliers.

**FOR - Excellent sound quality free of digital nasties**  
**AGAINST - Complicated and inconvenient, difficult to buy tapes**



## ELCASSETTE (1976-1979)

A large, high-quality cassette containing 1/4in. blank tape introduced by Sony. It was designed to provide open-reel quality with cassette's convenience and durability. Overly complex and expensive, larger than cassette and unavailable in pre-recorded form, it disappeared after a few years.

**FOR - Excellent sound quality and durability**  
**AGAINST - Large, costly, no pre-recordeds**



## DCC - DIGITAL COMPACT CASSETTE (1991- )

A digital cassette developed by Philips specifically as a replacement for the old analogue cassette. It used a normal cassette mechanism fitted with digital heads in order to be easy and cheap to mass produce. Players worked well and sounded very good, but tapes were difficult to find and over-priced. Slow access times and use of 'old-fashioned' looking cassettes acted against it. Poorly marketed by Philips, who must have known that recordable CD was coming (see CD-RW), it never caught on.

**FOR** - Fine sound quality, durability, low cost

**AGAINST** - Slow access times, limited tape availability, now defunct



## CD-R - CD RECORDABLE (1992- )

A record-once-only CD. Original seen as a temporary and inflexible solution to recording onto CD, intended mainly for professional audio use until CD-RW (originally termed CD-Eraseable) arrived.

However, since CD-R drives have become cheap and popular as CD-ROMs (CD Read Only Memories) for computers, disc prices have dropped to just £2.50, making CD-R look attractive in terms of cost, if not flexibility.

**FOR** - Cheap blank discs, compatible with all CD players, old and new

**AGAINST** - Record-once discs best for professional and computer use

## MD - MINIDISC (1991- )

A miniature recordable CD in a protective plastic case (caddy). Introduced by Sony in 1992 as a direct competitor to DCC and a replacement for the cassette. Designed to avoid the difficulties that sank DAT, pre-recorded MDs can be easily and quickly duplicated (stamped) and access times are fast. The MiniDisc itself is small and, being enclosed by a case, durable, clearly distinguishing it from recordable CD.

Mediocre sound quality, high prices and poor availability of early models held MD back in Europe, but it became successful in Japan. Designed with portable and car use in mind, new versions sound superb. May yet catch on.

**FOR** - Excellent sound quality, small size, durability, fast access

**AGAINST** - Expensive blank discs, poor general availability



## CD-RW - CD-REWRITABLE (1997- )

The big idea - a CD that can be recorded as many times as you like. Trouble is, it's way behind schedule, being first proposed by Philips (as CD-Eraseable, or CD-E) a decade ago. Held up by the music business, even though CD-RW is new to the marketplace and intended for audio, it is now yesterday's technology, due to be overtaken by recordable DVD in a year or so's time. Blank disc prices are high at £20 or thereabouts. Discs cannot be read by old CD players (unlike CD-R); new 'Multi-read' players compatible with old CDs and CD-RWs must be used.

**FOR** - Intended for audio, flexible in use

**AGAINST** - Discs incompatible with all today's CD players, expensive blanks



## DVD-RAM (1998- )

In frustration at being faced, with DVD, by the same copying disputes that dogged DAT and CD-E, plus realisation of the future dominance of computers, Philips, Sony and Hewlett-Packard, all strong players in the computer market, have broken away from the 10-strong DVD Consortium to market a rival DVD disc recording system aimed primarily at the computer market. Dubbed DVD-RAM (Random Access Memory) it will hold around 15% more information than DVD.

Whilst DVD-RAM is not intended for audio use, audio-processing home computers are now appearing, which are able to process, compile and load audio onto DVD-RAM. The discs will play in CD-RW compatible 'Multi-read' players. Dedicated DVD-RAM audio recorders may follow.

**FOR** - Massive recording capacity intended for computers, pre-recorded discs compatible with CD-RW players

**AGAINST** - Audio recorders initially unavailable

## DVD - DIGITAL VIDEO DISC (1997- )

A new high-capacity CD conceived by Toshiba primarily for video purposes. Able to hold eight times as much info (4.7Gb) as CD, DVD has been marketed to Hollywood studios as an ideal replacement for the ubiquitous VHS cassette. Audio and computer usage were seen as secondary - likely a fatal error (see DVD-RAM). In an attempt to counter this narrow focus it has been awkwardly re-dubbed Digital Versatile Disc, but the film industry has hampered its progress to market just as the music business hampered DAT then CD-E.

DVD has become bogged down in standards and patents licensing disputes. No audio standard has been agreed for pre-recorded discs, although super-quality six-channel surround sound looks likely. Recordable DVDs are at least one year away.

**FOR** - Capable of storing studio-quality digital sound

**AGAINST** - Not intended for audio use, recordable DVD unavailable at present



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# Staying Alive



**Cassette's days may be numbered but with recorders like Teac's V-6030S at least it's going out with a bang, reckons Jon Marks.**

**M**iniDisc, CD-R and now CD-RW are all looking to knock the compact cassette off its perch as the world's de facto domestic recording medium. Adding to cassette's troubles is the fact that sales of pre-recorded and blank tapes are falling and it seems the writing may be on the wall for the format. This hasn't deterred companies like Teac from building quality cassette decks like their £550 V-6030S. And as we found out in August 1995 with the superb V-8030S, the '6030's more expensive sibling, cassette still has an ace or two up its sleeve.

The main difference between the two decks is in the capstan department. Quartz-locked direct-drive capstan motors in the '8030S are replaced by belt drive in the '6030S. Where the two share technology is in the mounting of the transport on a separate sub-chassis from the main casework to isolate it from vibration and in their siamesed record and playback heads which are wound with PC-OCC copper wire.

In facilities and operation as well the two are similar. Both are fitted with Dolby B, C and S to ensure low hiss

and compatibility with pre-recordeds and home recordings. An MPX filter ensures FM's 19kHz pilot tone won't confuse the Dolby systems. If you listen through headphones, a headphone socket with volume control means you won't need a pre-amp. And if you find popping open the drawer a real chore, Teac considerably fit a powered door.

The knobs on the V-6030S's front panel start looking less standard when it comes to recording. There are separate level and bias controls for each channel as well as an overall channel balance potentiometer. In use, these split controls ended up in the same position, so I have to wonder why Teac fit them. That said, as our measurements of the Teac's on-board calibration show, it gets bias and sensitivity right more often than most decks even if it's not as comprehensively automated as Pioneer's CT-S740S reviewed in June 1996 where the FLEX calibration system could alter replay and recording responses (as well as sensitivity and bias) for optimum results. On the Teac, you press 'Calibration Start' and set sensitivity manually against the fluorescent display; press it again to set

bias. Simple and effective.

## SOUND QUALITY

Given the Teac's accomplished measured specifications, especially its extremely speed-stable transport, I was hoping for a crisp, punchy sound with solidly located images; relatively large amounts of wow and flutter tend to produce images that wander around in the sound stage.

Dealing with Heaven 17's *The Luxury Gap* album, the Teac fulfilled its measured promise, particularly on tracks like 'Lady Ice And Mr Hex' with its heavy basslines which tend to come through budget decks as a confused, distant rumble. Through the V-6030S they were powerful and punchy, adding to this track's rhythm rather than tripping it up. Hiss was low too, although it was obviously present on inter-track silences on this Dolby-B tape.

What really lodged in my memory was that, with this tape, the Teac managed to capture all the differing tempos of the various songs. In my experience, a lot of tape decks can fall down when it comes to rhythm.

The piano causes more problems for

more cassette decks than any other instrument. Rather unsurprisingly, the V-6030S and its secure transport shrugged off the pitch-stability problems which can make some piano recordings sound like they were made under water. The real give-away was the solidity and impact of leading edges where they often sound loose and blurred. Once more, the V-6030S showed it was a master of rhythm and expression with one of the most engrossing replays of Vladimir Ashkenazy making his way through a selection of Chopin's works that I've yet heard. Still, good though it was, it wasn't big-league Nakamichi standard - the Teac would need better sound stage depth, overall clarity and dynamics for that to be the case. For £550, this deck was doing a fine job of making a good name for itself.

Cassette's main *raison d'être* is its ability to record. I plucked a fresh TDK AR from its wrapper and used the Teac's accurate bias and level calibration to get it set up correctly for some recording from our Pink Triangle Da Capo DAC and the P-30 from the same stable as the V-6030S. With the near-obligatory Dolby S in place to prevent saturation and reduce hiss, I tested the Teac with a couple of pieces from the Schidlof Quartet's CD of Shostakovich's string quartets, as strings

are cassette's second bug-bear.

Well, there were no speed problems as a smooth but powerful violin showed. And with Dolby S, there was no audible hiss either. This piece was as dynamic and tonally colourful as it had been on CD, the woody resonance of the instruments captured almost complete by the Teac. The only differences between original and copy were a slightly brighter midrange and treble, and a narrower sound stage. Considering the P-30/Da Capo cost about £4500 and the V-6030S about 15% of that, that's not bad for ferric tape.

Stepping up to TDK SA-X chrome formulation, I found confirmation of our readings on the bias levels in the V-6030S - setting bias for this tape type accurately wasn't possible, although the mismatch wasn't great. Everything else about the Teac was a joy - peak-hold fluorescent meters and a resettable numerical reading for the maximum peak made getting recording level right a piece of cake.

Again, there was little divergence between original and SA-X recording apart from a more prominent midrange on the latter and slightly less smoothness which came across as a hint of reediness on strings. Still, hiss was conspicuously absent, sound staging broad as well as deep, tonal colour

wide-ranging and the music's ebb and flow intact. In short, thumbs up once more.

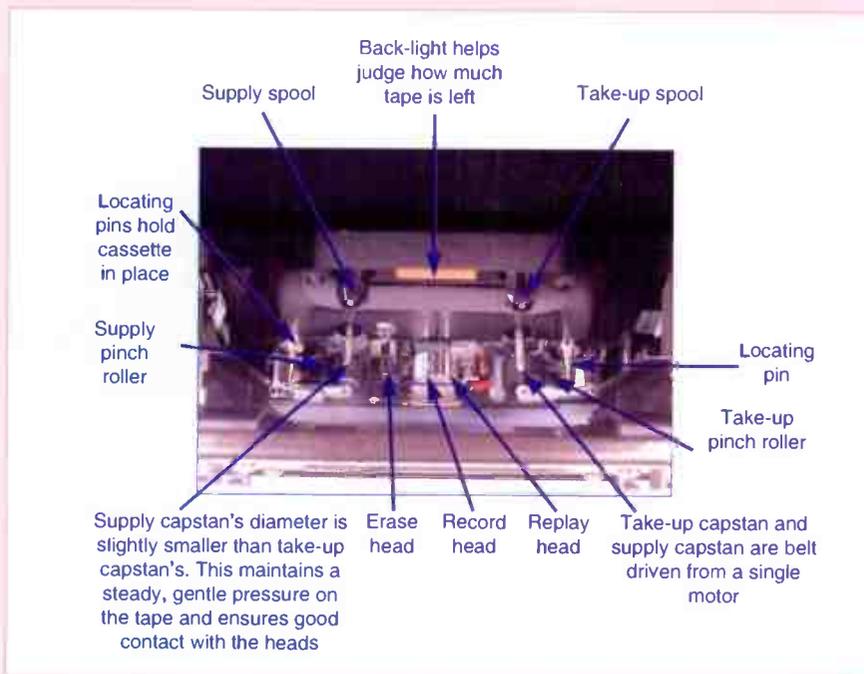
Now for metal. TDK MA in the drawer, I tried taping some well-recorded Indie Rock in the form of Silkscreen's Relief album. With a tape like MA and Dolby S, the V-6030S was capable of producing seriously good recordings. The overall tonal balance was more even than on ferric and chrome, dynamics were faster and harder, low-level detail better and the sound as a whole was smoother - basically all the improvements you'd expect metal to show over more budget formulations. Even with the drummer going mental on his cymbals, they refused to become splashy or hard and the intense power of this album came across vividly. OK, returning to the CD saw a veil lifted off the sound, but then there's that price differential between digital source and V-6030S to bear in mind.

Teac's V-6030S uses capable electronics built around a tasty transport, and it shows. It has no weaknesses whether you want the best playback or recording. Alongside Pioneer's £430 CT-S740S, it's one of the standard bearers for the good old compact cassette.

Teac V-6030S

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WORLD VERDICT



Solid build and solid sounds. This is a very capable all-rounder regardless of tape formulation. Top notch at the price, we could not easily fault it.

Measured Performance  
see p103

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# GRAND PLAYER?



**LFD's new £1000 Mistral CD player looks a million dollars but does it have sound to match, asks Dominic Todd.**

**W**hat a relief! It really is a refreshing change to see a smaller high-end manufacturer like LFD using a little design flair when it comes to the styling of their CD players. More standard offerings tend to be mass-manufactured boxes with a few stick-on graphics and bland controls. But LFD have put rather more effort into the new Mistral CD player. Its exterior gives it an expensive feel, but look closer and details such as glue smears on the tray show LFD still have some way to go in consistency.

Lift off the heavily damped lid and you'll discover the Mistral uses a Sony transport on modified mounting points and a tweaked CDP500 DAC board (also from Sony). A substantial toroidal transformer supplies the juice.

At £1000, the LFD faces some stiff competition. I hooked the player up to my own system alongside a Cambridge CD3/DAC3 and a Marantz CD-17 for comparison.

Divine Comedy's 'Euro Pop' started the ball rolling. The first thing I noticed was the LFD's relatively lightweight bass. While you might not think it lacking if you heard it in isolation, when compared with the Cambridge and Marantz players it missed out on their

sense of presence and authority. On a more positive note, the separation of vocals and instruments was a text-book example of what we've come to expect from better single-bit designs. Fine tonal colour, space between instruments and a general lack of 'grain' also ensured the Mistral was easy on the ear.

Unfortunately, when it comes to rhythm the LFD suffered the digital bug-bear of sounding as though it was simply going through the motions. It failed to draw me in, due to a lack of punch and rather average timing. Disappointingly, front-to-back perspectives were matched by a Marantz CD-63 KI-Signature at half the price. A crystalline treble and fine vocal texture bolstered the Mistral's performance, but the end result was still rather uninvolved.

Chamber music made a better match. The politeness that had previously been a hindrance suited a Corelli quartet right down to the ground - the sweet tone of the violin ebbed and flowed in sympathy with the music.

The LFD is a machine I really wanted to like - it looks great and is a joy to use. But in the final analysis, it misses the mark sonically, and by quite a margin too. Against rivals, especially Roksan's £900 Caspian, it lags in areas

like bass response, spaciousness of sound and sheer involvement with anything but the simplest of music. In truth, the Mistral is a victim of the excellence of cheaper machines whose refinement has vastly improved over the past seven years or so. Perhaps if they enjoyed more of the exterior's flair, the electronics could be further tweaked to produce superior results. But until then, the LFD Mistral remains just a pretty face.

**LFD Mistral**

**£999**

**LFD Audio**

**7 Lancaster Gardens West,  
Clacton-on-sea,  
Essex CO15 6QG  
Tel: 01255 422533**

## WORLD VERDICT

The Mistral is outclassed by cheaper machines, especially when it comes to rhythm and bass depth.

**Measured Performance  
see p103**

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# DISCRETE DIRECTION



New from Creek is the OBH range of discrete transistor phono stages. David Price listens in.

Remember the super Creek Audio Systems 4040 amp and 3040 tuner from the early Eighties? They were so good that designer Mike Creek couldn't make enough of them which led him to sell his company to the TGI Group, responsible for the likes of Tannoy, Goodmans and Mordaunt-Short. But big corporations weren't Mike's style, so now he's back flying solo with Creek Audio Limited.

Along with the A42/P42 pre/power combo, 4240 integrated and a new tuner due out soon, Creek now offers a range of phono stages comprising the £99 OBH-8 for Moving Magnets, the £110 OBH-9 for Moving Coils, plus the £160 OBH-8SE, a tricked up reworking of the standard OBH-8.

I decided to take a listen to the 8SE, the 9, and the two power supplies; the standard OBH-1 and the optional high-power, voltage-regulated OBH-2 costing £20 extra. All the phono-stage variants use the same Class A, single-ended circuit with passive RIAA equalisation and - unusually - discrete transistors rather than IC op-amps. Mike's a passionate advocate of discrete circuitry, which he says is faster and "employs skills that have long been forgotten about" by op-amp merchants!

Well, listen to these little black beauties and you might think he's got a point. I tried the £160 OBH-8SE MM with the OBH2 PSU driven from a Michell Orbe/SME V and Goldring 1042

cartridge, and was seriously impressed. The way it combined real smoothness and refinement with genuine musicality and tunefulness was a joy.

Where lesser phono stages appear fast by adding an artificial edge to the sound, the Creek used good old-fashioned grip. The heavily modulated bass sequencing on Inner City's 'Good Life' proved it could stop-start far faster than rivals like Rotel's IC-based RQ-970BX, without sounding the least bit hard. Rather, the Creek was satisfyingly smooth from bottom to top, if a touch bass light - Mike admitted the warp filter comes in rather earlier than necessary and says it will be lowered on production models. Sound staging was another high point, the Creek projecting lead vocals right out into the room, while allowing backing tracks to hang well back in the acoustic.

Moving to the OBH-9/OBH1, things weren't so impressive - sound staging was flat and detail poor. I swapped back to the OBH-2 PSU, and, hey presto, depth, power, solidity and focus reappeared! The opening piano and acoustic guitar parts of Fleetwood Mac's 'Sara' took on a delicacy and finesse the Rotel just couldn't match; vocals were smoother and more powerful, and drumming had far greater pace and feel.

So, two highly impressive phono stages providing you avoid the OBH-9's standard power supply - whatever you do, pay the extra £20 for the OBH-2. Criticisms? None at the price. Even

after a very expensive valve phono stage, both these Creeks still seemed eminently musical, if slightly rough around the edges. True, cymbals did sound a little processed, there was a lack of real low-level detail and bass was less than generous, but that beautiful, rhythmic midband more than made up for it.

I'd say these new Creeks are easily the best low-price phono stages on the market - you'll need to spend £300 on LFD's Mistral to truly better them. Use a decent budget deck (like a Systemdek 2X2/RB300) and a cartridge with some real bass punch (Goldring's 1042 MM or Ortofon MC 2SE MC spring to mind), and you're away ●

**CREEK OBH-8SE/OBH-2** £160  
**CREEK OBH-9/OBH-1** £110  
 (OBH-2 PSU option £20 extra)

**Creek Audio**  
 2 Bellevue Road,  
 Friern Barnet,  
 London N11 3ES  
 Tel: 0181 361 4133

**WORLD VERDICT** ●●●●●  
 Smooth yet truly musical, these are the best entry-level phono stages around at present.

**Measured Performance**  
 see p103

# WIN AN LFD MISTRAL AMP, CD PLAYER AND PHONO STAGE WORTH £1800



**This month our prize consists of LFD's stylish Mistral integrated amplifier with the matching CD player and phono stage.**

**C**lacton-on-Sea is not perhaps the first place that comes to mind when conversation turns to hi-fi specialists, but it is here that LFD reside. While they used to concentrate their efforts exclusively on high-end components with a range of well regarded amplifiers, DACs and cables, this has changed with the introduction of the new mid-price Mistral range.

The £499 Mistral amplifier is a line-level, direct coupled, 40W MOSFET design which possesses five inputs and a tape loop. The essence of this amplifier is simplicity, both inside and out. Internally the components are mounted on a small circuit board with particular attention paid to the power supply, clean grounding and short signal paths. Carefully

selected high-quality components have been used throughout, including Rubycon electrolytic capacitors and an Alps volume potentiometer.

When David Price reviewed the Mistral amplifier in June 1997, he wrote, "Moving to Lonnie Smith's 'Twenty-Five Miles', the Mistral gave one of the most communicative, least artificial renditions I've heard. Setting up a huge, sumptuous groove with a big, fat bass guitar, the amp sounded beautifully smooth and clear in the midband. Ronnie Gruber's baritone sax was powerful and breathy without the slightest hint of harshness, while Lonnie's Hammond was rich and subtly syncopated with the delicate cymbal and drum work. Superb with rhythms and the little

dynamic accents that make music such fun, this amp pulled me into the song and kept me listening". David closed the review by awarding the Mistral four globes and concluding it is, "An extremely enjoyable, lucid little amplifier that really gets to the heart of the music".

The second part of this prize is the £999 CD player which makes an ideal source for the amplifier. At this player's heart is a Sony transport and Digital to Analogue Convertor which were chosen for their quality and design. The DAC, for example, has the master clock mounted directly on top of it to reduce jitter.

In the power supply both the digital and analogue sections are fed from separate secondary windings on the main transformer and each has extensive regulation. They are star earthed separately too, as this was found to reduce noise. As with all the Mistral range, the passive components are carefully chosen for optimum sound quality - capacitors from Rubycon and Wima are used alongside tantalum and metal film resistors by Beyschlag and Roederstein. LFD haven't skimped on the exterior either, as can be seen from the gold-plated, solid-brass controls.

The last part of this competition will please the vinyl heads among you. As the basic amplifier is line-level only, LFD make

a switchable £299 Mistral phono stage. Nick Tate reviewed this in the September 1997 issue and was so impressed that he said, "If you've got a highish-output cartridge and want a taste of the high end, buy the Mistral - it's a gem". Nick concluded his review by awarding the phono stage four globes and summed it up as, "The most lucid and musical budget phono stage around - a true audiophile bargain".

If you would like to win one of these components, all you have to do is answer the questions opposite, complete the tie breaker and list your order of preferences for the prizes if you win. Send in the entry form on the back of a sealed envelope or post card to reach us before November 4th to:

**LFD Competition**  
**Hi-Fi World Magazine,**  
**64 Castellain Road,**  
**Maida Vale,**  
**London W9 1EX**

Don't forget to include your name, address and telephone number so we can contact the winner promptly ●

**COMPETITION ENTRY QUESTIONS**

- 1) Which seaside town is LFD based in?  
 A. Brighton    B. Margate    C. Blackpool    D. Clacton-on-Sea
- 2) What is the amplifier's power output?  
 A. 99W    B. 150mW    C. 40W    D. 1.7kW
- 3) How many inputs does the amplifier have?  
 A. 1    B. 2    C. 4    D. 5
- 4) How much does the CD player cost?  
 A. £500    B. £999    C. £80    D. £3000
- 5) Who makes the CD player's DAC and transport?  
 A. Sony    B. Sanyo    C. CEC    D. Toshiba

**TIE BREAKER (obligatory)**

Complete the following in less than 30 words

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 .....

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Address: .....

.....

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Preferences:  - Amplifier     - CD Player     - Phono Stage

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**COMPETITION WINNER**

**SEPTEMBER ISSUE COMPETITION**

September saw us offering as prizes two pairs of Mission's technically and sonically accomplished Freedom loudspeakers - the 754F and 753F. The lucky winners are:

**EDDIE ARRATOON**

**of Tooting, London wins the 754F**

**JON CHALCROFT**

**of Luton, Beds wins the 753F**

**Congratulations!**

**COMPETITION RULES AND CONDITIONS**

- [1] Only one entry per household. Multiple entries will be automatically disqualified.
- [2] In the event of more than one entrant submitting all-correct answers, the winner will be picked from the tie-breaker by the Editor. We will endeavour to publish the results in the second issue following the closing date.
- [3] Purchase of the magazine is not a precondition of entry.
- [4] No correspondence will be entered into; the Editor's decision is final.

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# A SHINING X-AMPLE

## Ketan Bharadia finds out whether Musical Fidelity's HDCDX-DAC is more than just a pretty case.

**T**he X Files have a lot to answer for. Is the X-DAC by association meant to be Musical Fidelity's search for the truth or just a weird name for an average product? When you first lay eyes on the X-DAC though, the average-product theory goes out the window. The last thing Musical Fidelity want is for you to mistake this Digital to Analogue Convertor for something else. The same goes for a whole new range of identically styled components which includes a pair of monoblocs, a line-level pre-amp and two DACs. The X-DAC is the more expensive of the two thanks to its 24-bit HDCD filter, the performance of which has impressed us greatly in the past with both standard and HDCD discs.

Digits from Dave Brubeck's *Take Five* were the first from Teac's P-30 transport and the X-DAC shone immediately. Its presentation was articulate and airy with plenty of drive. Though the sound was a tad brighter than neutral (our measurements show gently rising treble from about 5kHz to 21kHz) this didn't undermine all the good things the X-DAC was doing. Paul Desmond's alto sax, for instance, flowed with a rare liquidity and had believable texture and tone. To the X-DAC's credit, this quality of reproduction extended to every instrument. Strangely, despite all the

space around individual images the sound stage itself was a rather two-dimensional affair.

The X-DAC maintained control well at frequency extremes. Treble, though slightly forward, was clear and smooth but it was the bottom end which really impressed. Double-bass had plenty of depth and power making even our reference Pink Triangle Da Capo sound slightly soft and stodgy by comparison. Just as outstanding was the detail and definition of these bass notes that made it so easy to follow what Eugene Wright was doing.

'O Fortuna' from *Carmina Burana* followed. This early digital recording from Decca has a tendency to sound shrill and small scale. Here, the X-DAC was revealing enough not to hide these faults but remained sufficiently engaging to do justice to this intense music. Helping out was the fact that the chanting throughout this piece was clear and intelligible, dynamics were crisp and bass, especially on timpani, was firm and extended - the X-DAC has the enviable trait of never sounding rushed or confused even during the most complex passages. On the negative side, a lack of sound stage depth was apparent, although the sound was projected forward of the plane of the 'speakers just enough to avoid the criticism of being box bound.

Testing the HDCD performance

with Stravinsky's 'The Firebird Suite' showed off the advantages of this encoding system (which has now been used on over 500 releases). Tonal colours were better, the spaciousness of the acoustic opened up and there was a solidity and warmth present that just wasn't there with normal discs. I'm pleased to say the X-DAC's other strengths were still evident as well.

Musical Fidelity have done themselves proud with the X-DAC. For £300 you get an excellent sounding, well designed and interestingly styled DAC which is a match for anything anywhere near its price ●

**Musical Fidelity X-DAC** £299.99

**Musical Fidelity**  
15/16 Olympic Trading Estate,  
Fulton Road,  
Wembley,  
Middx. HA9 0TF  
Tel: 0181 900 2866

### WORLD VERDICT

Outstanding value for money and excellent sound in an attractively styled package.

**Measured Performance**  
see p103

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**World Radio History**



Robert Kelly, dCS's Marketing Manager (left) and Robert Purnell of RT Services proudly displaying the £8500 96kHz 24-bit Elgar DAC.

# FUTURE SHOCK

**STOP PRESS:** Jon Marks previews CD's possible replacement: 24-bit digital code at 96kHz sampling rate. This is a massive technical improvement upon CD - and it's coming tomorrow - but how does it sound? Jon listens to recordings from Data Conversion Systems of Cambridge. An in-depth article will follow in December's issue.

Whichever genius in Philips' marketing department came up with that slogan, "Perfect sound forever" obviously wasn't an audiophile. Compact Disc has had its detractors from day one, and for good reason - it's far from being the ultimate audio format. Vinyl-lovers have vociferously complained about CD sounding hard, flat, uninvolved and artificial.

Enter DVD. While the main thrust of DVD is, at the moment, as an A/V medium to take over from the VHS video cassette, there are negotiations going on to set standards for its use as a high-quality audio format. This would most likely take the form of a music signal sampled at 96kHz (more than twice as fast as CD's 44.1kHz) with a resolution of 24-bits (CD has a very basic 16-bit resolution). Because the standards have yet to be set though, there are no DVD players with dedicated 96kHz, 24-bit compatible DACs.

The technology necessary for building this kind of DAC is new. It has been put into production by very few companies, one of which is Data Conversion Systems (DPA will follow

suit shortly with their proprietary SX128, SX256 and SX512 DACs - see this month's News). So we arranged a listening session to find out just how good 96kHz at 24-bits might sound with dCS's (they use a lower case d) £8500 Elgar DAC (digital to analogue convertor) plus a Nagra D digital open-reel tape deck playing custom recordings.

The Elgar convertor was first fed a normal CD-quality signal of 44.1kHz and 16-bits. Considering the Nagra costs £15000 to £20000 (depending on its spec.) and the Elgar £8500, this combination was bound to sound pretty good anyway, and it did. Sound staging was spacious in terms of both width and depth, and images were three-dimensional. The only problems were a general hardness and a lack of truly foot-tapping funk to the bass. Still, we had 96kHz at 24-bits to look forward to.

What I had expected was more of everything but in a CD-esque fashion. How wrong I was! What emerged from our Jamo Concert 8 stand mounters was some of the most 'analogue' sounding music I have come across. Tonal colours were full and rich, bass

had that power, depth and rhythmic characteristic only displayed by LP up until now, and the sound stage was big enough to make an aircraft hanger feel cramped.

In addition, there was a smoothness and a complete lack of hard metallic grain which set the sound of 96kHz sampling at 24-bits apart from 44.1kHz at 16-bits. By comparison, the latter sounded flat, hard, arrhythmic and artificial. Yes, the Nagra D and Elgar would strain any cheque book, bar the very fattest, but the sounds they produced, especially on a custom recording of a marimba piece, were literally spell-binding. Ketan and I sat there just dreading the time these components would be boxed up and whisked out of the listening room at the end of the day.

In next month's issue, we'll take a longer look at this Nagra/Elgar set-up and find out about what the future might hold with dCS's Marketing Manager Robert Kelly and DPA's head designer Rob Watts. In the meantime, rest easy. There's a format around that wins out over even 96kHz 24-bit recordings and which Robert Kelly uses as a reference: it's called the LP!

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# UPWARDLY MOBILE



**Ken Ishiwata was happy to put his name to Marantz's latest tweaked and upgraded Signature amplifier, the PM-66 KI-S. Dominic Todd finds out why.**

**Y**ou've got to hand it to them, Marantz have the knack for marketing better than anyone else in hi-fi. They were the first with tweaked Special Edition models, a designation that everyone and their dog uses these days. And now, occupying a higher plane of modification, we have the KI-Signature models. KI stands for Ken Ishiwata, the talented designer who has already turned class-leading Marantz CD players into superlative ones.

This time he's turned his attention to the PM-66SE integrated amplifier. The main changes are a new copper chassis and back panel, an upgraded toroidal transformer and an improved phono stage (still Moving Magnet-only).

I approached the '66 KI-Signature in two minds. I found the original PM-66SE rather flat and uninspiring. With Oyster Band's 'Tin Cans', I was pleased to find obviously greater depth and weight than the PM-66SE. Having said that, it still missed out on some of the solidity present in other £400 rivals. There was a trace of muddle in the lower midrange too, but good timing prevented this from being a serious distraction.

I had few complaints with the treble. Plenty of attention was lavished on percussion, in this case castanets, that can often disappear into the background

and sound staging possessed good width to match its new-found depth. Despite this, there was still a degree of the original's grey tonality, which showed up on cellos as a lack of natural warmth.

I decided to try the phono stage using an Audio Technica AT-110E MM fitted to my Roksan Xerxes X turntable. Muddy Water's 'Long Distance' showed the PM-66 KI-Signature in a good light. Vocals emerged from the 'speakers with real presence against a suitably sparse backdrop. Snare drum and guitar lost that last degree of incisiveness, hence the piece's raw emotion was diminished. Timing remained spot-on though, and kept me listening throughout this album.

Divine Comedy's 'Becoming More Like Alfie' provided something a little more up to date. As with Muddy Waters, lead vocals were almost tangible and while bass wasn't especially deep, it gelled well with midrange and treble. The balance achieved by the Marantz also gave a decent insight into the music with details such as the decay of a cymbal easy to make out. Very little 'grain' or 'glare' was apparent either, which is an improvement over cheaper Marantz amps of yore.

There's no doubt that Ken Ishiwata has done an excellent job in tuning what

I felt was a rather disappointing amplifier and making it competitive. Even at £400 it manages a well balanced sound that misses out on just that last touch of bass weight and tonal colour. The PM-66 KI-Signature's sound should suit larger 'speakers perfectly. With stand mounters on the other hand, it might be a little lean. This amp may not be the definitive class-leader, but it still ranks as first division, and not all that far from premier league either ●

**Marantz PM-66 KI-Signature £399.90**

**Marantz Hi-Fi**  
575-583 Bath Road,  
Longfield,  
Middx. UB7 0EH  
Tel: 01753 680868

## WORLD VERDICT



The PM-66 KI-S has an enjoyable and rhythmic sound but may be too lean for some bass-light 'speakers.

**Measured Performance**  
see p103

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# World

## LOSING TRACK

I am a regular reader of Hi-Fi World. As a result of your reviews, I have been very tempted to add a MiniDisc to my Linn system as the recordable medium, mainly for concerts from the radio.

I was swithering between the Sony MDS-JE500 and the Kenwood DM-7090 when I read Trade Winds in your August edition. There on page 7, when talking about hi-fi sales, it mentioned "a newly revised ATRAC system due out soon". To avoid me getting involved in obsolescence, does this refer to 4th generation ATRAC as fitted



Kenwood's accomplished DM-7090 uses version 4.0 of the ATRAC coding system. The updated 4.5 version is just around the corner.

to the above models, a new 5th generation, i.e. a development, or a completely new ATRAC system?

**Keith Oliver  
Edinburgh.**

*The "newly revised ATRAC" is a move from ATRAC 4.0 (which*

*the Kenwood DM-7090 relies on) to its update, ATRAC 4.5. Version 4.0 was generally reckoned to be the first MiniDisc coding system that really cut the mustard in hi-fi terms. Prior to that most MD players had sounded rather flat, grey and mechanical.*

## LETTER OF THE MONTH

### A MEANS TO AN END

Having gone through a busy time at work in the last two years I've really appreciated having a quality hi-fi system on which to listen to my favourite music after a hard day's grind.

It really is difficult to explain to sceptics the virtues of spending money on such a system - so much so that I don't bother anymore! I don't have to preach; I'm happy, and my colleagues with their mini systems are happy too. Live and let live!

What I hadn't appreciated during this time is how much I've missed attending live events. Looking back I realised it was November 1995 when I last went to a live concert (Patricia Kaas at the Hammersmith Apollo).

A friend's 30th birthday gave me a great reason to drag him into London for my first gig in a long time. Seeing Gil



If you're a true music-lover, live music is where it's at - hi-fi is really only a means to an end.

Scott Heron at the Jazz Café reminded me of all the good things that enhance the experience of a live concert - the crush of the crowd in a dark, sweaty atmospheric

venue; the whiff of the bongo player's joint as the smoke drifts through the audience; seeing the band members drenched in sweat but putting everything into the

# d Mail

There will be MiniDisc recorders from Sony and Kenwood amongst others coming out soon that use ATRAC version 4.5 which has apparently gone down a treat in MD's homeland of Japan.

The two main differences between 4.0 and 4.5 are that the latter has a faster signal processing time and it allows you to record text from CD Text discs directly on to MiniDisc. And as with any young format, there are improvements from one generation to the next in areas like the player's internal DACs, power supplies and general componentry.

If you're after the very

best in sound from MiniDisc, hold off shelling out until these new machines make it to our shores at the end of this year. JM

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At its £500 price LFD's Mistral integrated amp has little competition.

## UPGRADE-PROOF AMPLIFIER

My system comprises a Marantz CD-63 mkII KI-Signature CD player, NAD 304 amplifier and B&W 601 'speakers, bi-wired with Cable Talk 3.1. I am looking to upgrade the amplifier soon within a budget of £700 and, later on, the 'speakers to floor standing models below the £500 mark.

My amplifier short-list consists of the Audiolab 8000A or 8000S, Densen Beat B-100 and LFD's Mistral integrated. Which one of these would work best with my present 'speakers and whatever new ones I get in the future? For the 'speakers I'm thinking along the lines of Acoustic Energy AE120 or B&W 603, but any suggestions would be welcome. I listen in a small room to a very varied selection of music.

**C. J. Wood**  
Marchington,  
Staffs.

There are many good integrated amplifiers within your budget but two are outstanding. My first choice would be the £595 Audio Analogue Puccini SE which we reviewed in the September 1997 issue. This amplifier is as natural and detailed as any I've come across under £1000.

An alternative, albeit at a higher price, is the £695 Roksan Caspian reviewed in June 1997. This provides a

powerful, smooth sound that is full of tonal colour and comes with the added bonus of a remote control.

Out of the amplifiers you've short-listed certainly audition the LFD Mistral - it's very enjoyable to listen to and excellent value at £500. As for the 'speakers add Castle's Eden stand mounters to your list as they are highly musical all-rounders. KB

Chord Co. Tel: 01722 331674



Try partnering your new amp with a length of revealing Siren interconnect from The Chord Company.

## LETTER OF THE MONTH (CONT.)

performance to ensure you enjoy the show and enjoying it all the more themselves. None of these things can be provided by a hi-fi system, no matter how costly.

I urge anyone who has not attended a live show for some time to search out some of their favourite artists and get out and see them in the flesh. You will realise that your hi-fi system is ONLY a means to an end and provides a mere glimpse of what music is really all about. The late Albert Collins never did a 100ft. guitar-lead walkabout in your living room via your CD player. He did it often enough live though and anyone who saw him do it will echo my sentiments.

**Nicholas Davis**  
NicholasDavis@compuserve.com

It's easy not to see the wood for the trees when you're smitten by hi-fi and leading a busy life, but of course you're absolutely right - live music is where it's at. I realised this recently as I was bouncing up and down to Beck and The Prodigy at V97, the Virgin music festival. Surrounded by a sea of music-lovers and facing a very powerful and clean sounding PA system, it was time to get down!

As you say though, after a day's grind at work, when bouncing up and down to the beat, having beer spilled down your back and your feet stomped by a 15-stone biker in a crusty venue don't appeal, hi-fi can be a great substitute! JM

## OPENING UP

I am writing to ask your advice concerning the selection of various components for a hi-fi system that I am currently upgrading. At present my system consists of a Rega Planar 2, Marantz CD-63SE CD player, Arcam Alpha 5 Plus tuner, Sonneteer Champion amplifier and Mission 761 loudspeakers.

The sound

... 45



# Valve Vision

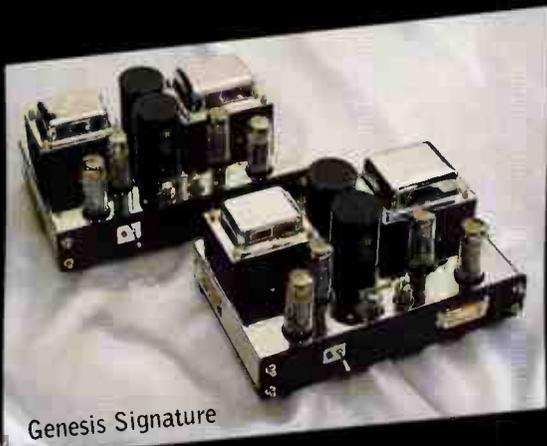
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when played through the CD player lacks space and air. It is also bass light and could be a bit livelier. The tuner is more open than the CD but the overall sound could be bolder - i.e. more authoritative and involving.

I am intending to buy a new pair of 'speakers as well as 'speaker cable and interconnect. The amount I'm willing to spend on 'speakers is fairly flexible but preferably not more than £900. I would be grateful for any recommendations that you can give me (other than Mission 753s).

Given the fact that I'd like to go the bi-wire route, which cables can you recommend - I am using good old QED 79-strand at the moment? And what interconnect (presently Monster Inter Link 400) would you suggest? Would it be preferable to use a different one according to the sonic characteristics of the CD and tuner?

I listen mainly to acoustic music, Dance and light Rock in a room which measures 7m by 4m.

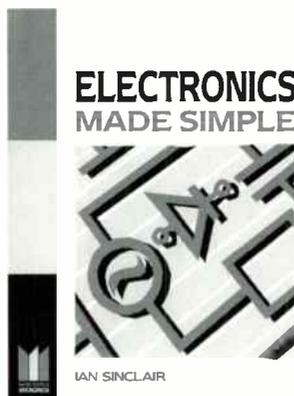
**Christopher Bromley  
London.**

but dynamic Aeroflex loudspeaker cable (£110 ready terminated) the Avons should work well.

If you're looking for a bit more bass on Dance tracks (the Castles roll off at about 40Hz) another contender is Rogers' £250 LS33 two-way stand mounter and matching £350 AB33 column subwoofer which doubles as a stand. And if you'd prefer a stand mounter, B&W's £600 CDM1 would be a good bet.

Interconnects to consider are DNM's Reson (£36/1m) and DPA's Slink 2 (£41/1m).  
**JM**

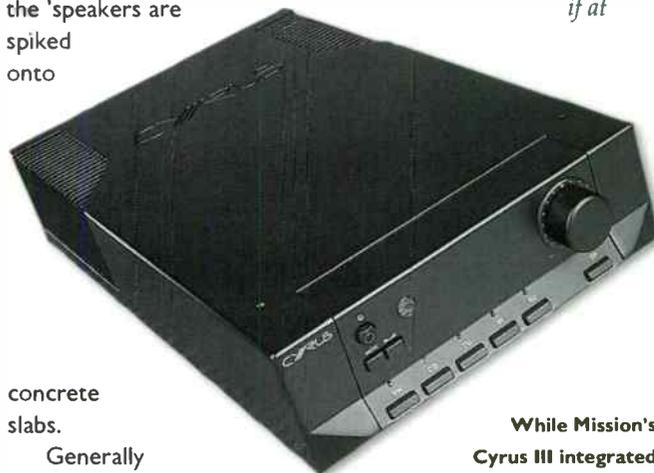
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For some insider information on hi-fi check out Electronics Made Simple.

## FRONT-END CHANGE

My present system is made up of a Ringmatted Roksan Radius turntable fitted with a Tabriz Zi tone-arm, Corus Black cartridge and the XPS 3.5 power supply. This runs into a Cyrus III/PSX-R and a pair of Mission 752s, bi-wired with DNM Reson. The front end sits on a dedicated steel frame wall-shelf and the 'speakers are spiked onto



concrete slabs.

Generally speaking, I thoroughly enjoy the sound of my system. However, I sometimes feel it could do with greater 'attack' and tonal colour, particularly with drums and percussion. Perhaps a tad more control in the bass wouldn't go amiss either.

Several people, my dealer included, have suggested that I could get a very worthwhile improvement by either upgrading to a high-output MC or adding a phono stage and buying a low-output model. Is either a good idea in the context of this system and, if so, could you give me your opinion of the best options in each case? I listen to just about every kind of music except for Country and Western.

**J. T. Kyle  
Edinburgh.**

Your system is, on the whole, well balanced. I suspect that the problem really lies with the Cyrus III's phono section, which we found wasn't quite up to the high standards set by the line stages. The solution to this depends on

your budget. If you have around £300 to spend and want to keep your cartridge (which really is rather good) I would strongly recommend LFD's new Mistral phono stage, which, while it is switchable between Moving Magnet and Moving Coil tends to favour MM because it is rather noisy on MC.

On the other hand, if at

While Mission's Cyrus III integrated scores with line-level sources, its phono stage is bettered by units like LFD's Mistral.

some point you do intend to step up to a Moving Coil such as Ortofon's £250 MC 25FL with its Fine Line stylus and can stretch your budget, then a better bet would be Roksan's Artaxerxes X which at £395 is excellent. To power this you would need one of the dedicated supplies which provide a ready upgrade path, prices starting at £150 for the DSU. KB

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### QUALITY CONTROL

Having been a reader since the beginning, I'd like to offer some constructive criticism.

The success that Hi-Fi World has achieved - and will long continue to achieve, I hope - is the result of much hard work, initially by Noel and a small, hard-working team. But with that success has come a larger team of disparate individuals. Each of them has their individual preferences, opinions, background and experience which is, again, as it should be.

The downside is that, with individuality and freedom of action come also a lack of standardisation and increasing problems with consistency as the team grows larger. This is where a certain lack of what we should call Quality Control begins to make its absence noticed.

For example, let's look at September's review of the Densen and LFD phono stages. Let's also start with the test results at the back of the magazine. (By the way, which do you do first - the main listening sessions and review writing, or the lab tests?)

In the test results for the Densen DP-02, you quite correctly conclude: "The Densen is for super-high-end MCs only." This after reporting the extremely low input noise and overload threshold that (presumably) arise from the unprecedentedly high gain achieved by this discrete design.

Why then did Nick Tate start his review of sound quality by saying that, "both

[phono stages] benefited from the MC15's high output (0.35mV)"? Firstly, the MC15, whilst a very good cartridge at its price point, is certainly not "super-high-end".

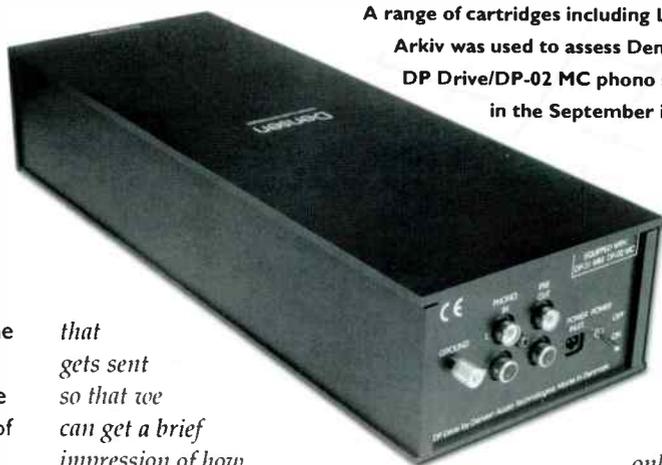
Secondly, how could he describe the use of a high-output cartridge as "beneficial", when clearly the opposite is true?

I submit that, in fact, the relatively reserved review of the Densen was due to the fact that the input was, much of the time, being overdriven. What really makes this 'oversight' so bad is that, in the closing paragraph of the review, Nick wrote: "the Densen... should work well with low-output MCs". This suggests that he was far from unaware of the design parameters for the Densen. To be unaware would, itself, be quite unforgivable, but to carry out and report findings knowing the method used to be improper is an error that would surely never have occurred in HFV's early days.

As a final thought aimed at enhancing and maintaining the high quality of the magazine... could you please try for greater consistency between the results of your reviews and the list of World Favourites. It doesn't exactly go unnoticed, you know, that your favourites' list remains essentially unchanged for months at a time, often after you have reviewed some newer unit so favourably that it should have joined the list, if not actually replaced something on it!

**Nigel Hamlin**  
nigelh@pobox.com

To answer your first question, we tend to have a preliminary listen to every component



A range of cartridges including Linn's Arkiv was used to assess Densen's DP Drive/DP-02 MC phono stage in the September issue.

that gets sent so that we can get a brief impression of how they sound. Any components which we feel don't merit inclusion in the magazine on the basis of sound quality (space is always at a premium) are returned to the manufacturer for confirmation that they are functioning correctly. If they aren't, then we're happy to have another listen to a second sample.

The next stage is to test the component in question before the main review is carried out so that we can pick up any problems which show up more in measurement than in listening. Again, if there's a problem here, the manufacturer is contacted.

The final step is the in-depth listening session that makes up the reviews you read. Obviously our reviewers rely on a combination of their experience and comparison with similarly priced products which they have to hand.

In our preliminary listening tests we connected the Densen, LFD and a DPA 50S phono stage to a full-spec. LP12 system featuring Linn's new Arkiv MC (output 0.4mV, price £1200). Our conclusions on the Densen's sound quality agreed closely with his when using this cartridge.

The Ortofon was not the

only cartridge Nick used - as with all our reviews, we rely on a range of companion components. Audio Technica's AT-33E MC (output 0.35mV, price approximately £600 depending on exchange rate) was hooked up to the Densen too. This MC went unmentioned because it was an import from Japan and isn't available in this country.

As far as updating World Favourites goes, our apologies. As you've noticed, Favourites can go unchanged for a while at times. This is down to time constraints imposed by the production of the rest of the magazine's editorial content. This is, however, a situation we are hoping to remedy soon. JM

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**ELECTRONICS MADE SIMPLE**

IAN SINCLAIR

Get to grips with the basics of how hi-fi works thanks to a copy of Electronics Made Simple.



## DOWN TO EARTH

As a Sextet owner, I was interested to note JM's observations in September's letters. On the advice of Heybrook (notably the extremely helpful Mike



The ports set into the base of Heybrook's Sextet IIs can only operate properly when the 'speakers are raised off the floor on their dedicated spiked stands.

Jewitt) my Sextets have recently been upgraded (I believe they are now in Mk4 guise) and I can confirm that this would, indeed, be a worthwhile move.

In placing the Sextets on a solid base, should the base (being on carpet) also be spiked? In moving from single to bi-wire, should I use the same cable (in my case van den Hul CSI22) or maybe a solid core for the high frequency? The perceived wisdom (and that of Heybrook) is use the same, but comments elsewhere in this issue possibly suggest otherwise!

Finally, what about taking Ken Ishiwata's advice and earthing the negative 'speaker terminals at the amplifier - how could I best achieve this?  
**Geoff Jackman**  
geoff.tmd@btinternet.co.uk

In answer to your first question, yes. The ports which reflex load the Sextets' bass drivers fire out of the

bottom of the cabinet and need to be lifted off the floor if they're to function properly.

Bi-wiring is, like so much in hi-fi, a matter of personal taste. If you find you get better results with different cables serving high and low-frequency sections of the crossover then that's the route to go.

Something like DNM's Reson might work well in the upper frequencies while The Chord Company's Rumour could deal with bass, from our experience.

Ken's advice that you earth the amp's negative loudspeaker

terminals is basically a way of providing a proper connection to real ground for the amp. It won't work with bridged amps, as he said in September's interview, and not all other amps are compatible - speak to the manufacturer before you do anything as you could well invalidate guarantees. It's fine with most Japanese amps (as a generalisation).

In a lot of buildings, the mains' earth is bonded to incoming water pipes or the shielding of electrical cables in order to provide a ground. Trouble is, these days water pipes are plastic so there's no assurance of good earthing and electrical cables' shields may only be earthed at the local distribution transformer end. If you live a long way from this, then the cable's resistance can become significant. The current flowing to earth from electrical appliances

multiplied by this resistance gives rise to a voltage (Ohm's law,  $V=IxR$ ). This voltage will then flow in any equipment plugged into sockets hooked up to that cable.

The solution is to sink a large copper plate into your garden and connect your house mains to this. You should not even think about attempting this before consulting a fully qualified electrician though - messing around with the mains can be lethal. JM

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The Chord Company's Siren interconnects can help you on the road to hi-fi nirvana



## DESPERATELY SEEKING BARGAINS

I have been out of the hi-fi world for a couple of years now and

am currently putting together a system. I have just purchased an Albarry PPI amp and have a pair of Monitor Audio floor standing 'speakers. The problem I have is choosing a CD player.

I have about £500 to spend and have been thinking about either the Meridian 200/203 or the 208. My musical tastes vary from Classical/Ambient through to Rock and Dance.

Are there any other players in this price range that you could recommend, new or second-hand?

**Troy (no surname supplied)**  
troy.beach@virgin.net

Another couple of second-hand worthies to look into are Marantz's CD-42 MkII which tends to go for around £450 if the condition is good. This player is extremely musical and has bass of great power, control and rhythm. You don't see too many of these around though as their owners generally know they're on to a good thing.

Another choice is Technics' SLP1200. These are built like battleships in the tradition of Technics' flagship models, benefiting from cast zinc casework damped with a specially developed non-resonant



With its heavyweight cast zinc chassis and separate transformers for analogue and digital sections, Technics' SLP1200 CD player makes a fine second-hand buy.

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compound. There are also separate transformers for digital and analogue sections which help the SLP1200 sound rather good. In fine fettle these go for around £450 as well. I think you'll find both of these more involving and gutsy than the Meridians. KB



**Perfect partner:**  
**Quad's 707 power amplifier unsurprisingly works rather well with their ESL 63 electrostatic loudspeakers.**

sensitivity of 81dB-82dB so they need a lot of power. In a small room, K5881 MkII would get reasonable volumes out of '63s but if you have a large room you could try Technics' £400 SE-A1000 100watt solid-state power amp (reviewed in Feb 1997). This has great power and control for the price and a slight warmth to it that should suit the '63s nicely. JM

Mission 752 'speakers, NAD 402 tuner and an Arcam Alpha Plus CD player. My musical tastes are mainly Rock, i.e. Yes, Roxette, Genesis, Alanis Morissette plus some Folk.

My problem is, the stylus on the V15 III has died and I need to be able to play discs. I have the following choices: replace the stylus with a new V15 III Micro-Ridge (£85), fit a cheaper standard replacement stylus (£30) or buy a new cartridge like the Goldring 1042 (£100). I can't afford the Slate Brazen which sounds really good. How does the 1042 sound compared to the V15 III and would it be suitable for use in the 3009S2? Any help or other recommendations will be gratefully received.

**John Benson**  
 john@tollesby.demon.co.uk

*As a one-time owner of a Shure V15 III I have to say that Goldring's 1042 is vastly*

superior. The V15 III may have an attractive warmth to its sound but it's about as dynamically exciting as a stale pancake. The Goldring has a crisper, more detailed and transparent sound allied to a seductive sweetness. Going for a Micro-Ridge stylus would help but as Slate have found from their Brazen conversion, the plastic body and stylus grip on the V15 III greatly colour its sound and a new stylus alone won't change this.

SME's 3009 was designed in the days before heavy, low-compliance Moving Coils came into vogue and will work very well with a relatively lightweight MM like the 1042. JM

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**ELECTRONICS MADE SIMPLE**



IAN SINCLAIR

**Delve into the workings of the CD with a copy of Electronics Made Simple.**



**QUID PRO QUAD**

I have just completed building a pair of dipole subwoofers for the Quads as per your recent articles. Could you recommend an amplifier to drive the Quads? Would one of your kits do the best job, or should I look at buying a second-hand commercial amp (as I have done with the Quads).

**Alistair Sibbald**  
 alistersibbald@unn.unisys.com

Simple, just go for Quad's new matching 707 power amp, of which Douglas Floyd-Douglass said in his July 1997 review, "The 707/ESL 63 combination is pure music made for the gods." Possibly the only problem here is its £800 asking price seeing as you're thinking of a kit or second-hand amp as an alternative.

The '63s are an extremely nasty load to drive and they have a cripplingly low

Chord Co. Tel: 01722 331674



**Whatever power amp you settle on, The Chord Company's Siren should go well between it and your pre-amp.**



**NEEDLE NEED**

I am in need of advice and I consider your magazine the only worthwhile source of help after having been a regular reader since it started.

I have at present the following: Shure V15 III MM, SME 3009S2, Lecson pre-amp, Exposure 8 power amp,

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**ELECTRONICS MADE SIMPLE**



IAN SINCLAIR

**Find out how music gets on to vinyl with a copy of Electronics Made Simple.**



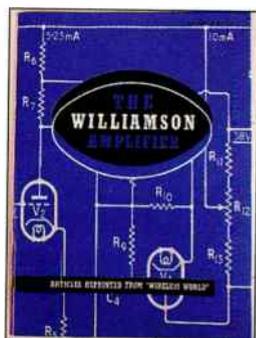
**SME's 3009 tone-arm will happily cope with Moving Magnet cartridges whether it be Shure's V15 III or Goldring's 1042.**

## VALVE BOOKS

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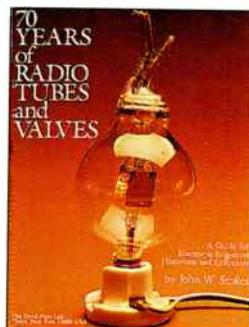
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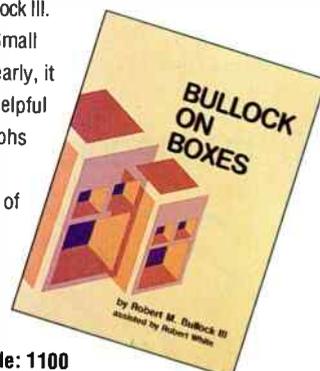


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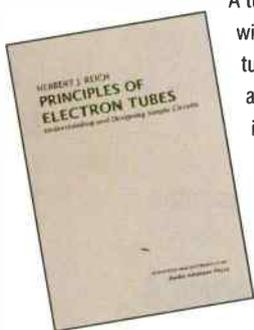
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### Principles of Electron Tubes - Herbert J. Reich.

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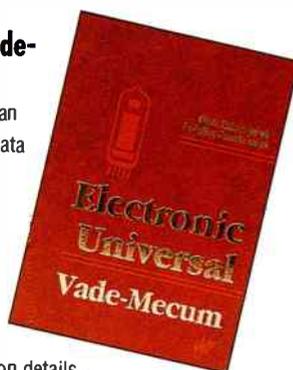


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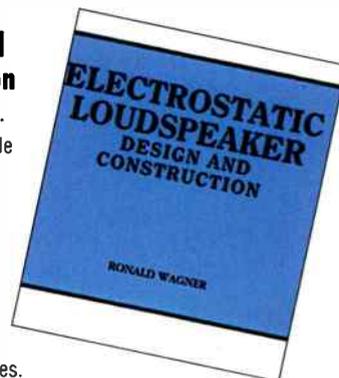
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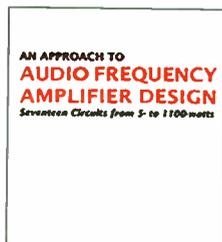


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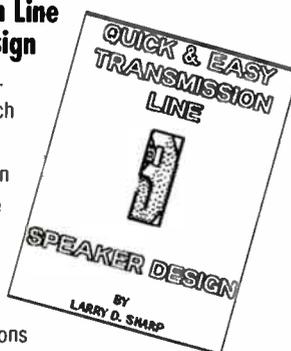


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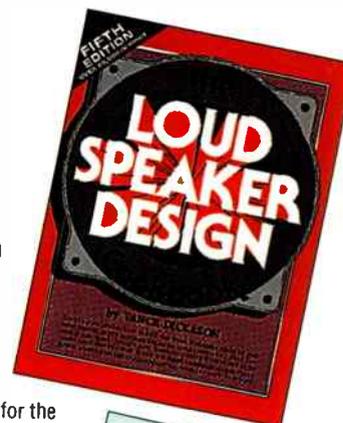
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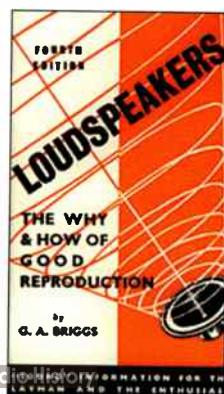
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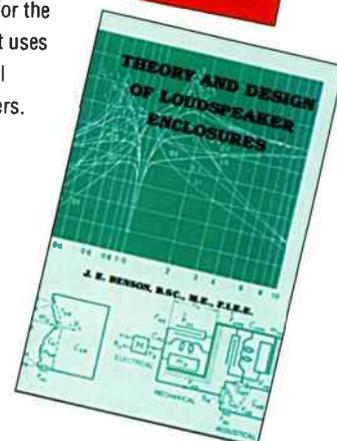
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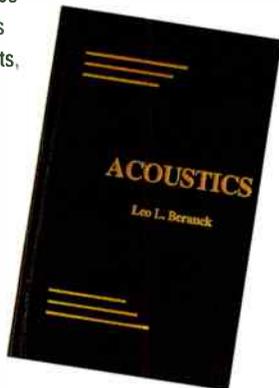
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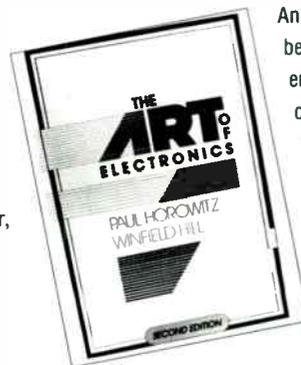
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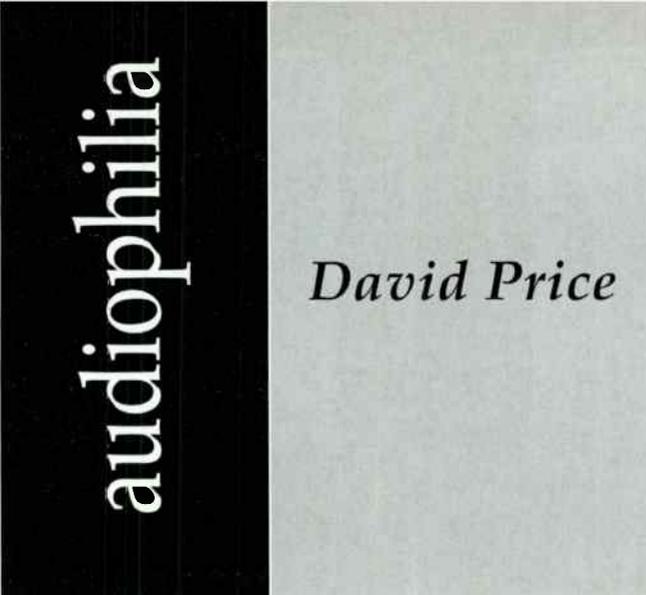
**P**icture the scene: Curiosity Killed The Cat are Britain's next Great Pop Hope, Johnny Marr has just left The Smiths and 'Randy Andy' and 'Fergie' are consuming the tabloids' collective imagination.

Elsewhere the Yuppie look is in and the nation is awash with naff stripy shirts and even naffer Brogues. Inspector Morse is sauntering around a picture-postcard Oxford, while EastEnders is full to brimming with 'Okay, Ya' wine-bar types where once were salt-of-the-earth Cockerneys. Yes, that's right, it's 1987.

Hi-fi was also a very different place 10 years ago. CD was very much a Yuppie fashion icon - Philips ads appeared in The Face with chisel jawed young men pouting in front of a CD 160. The real hi-fi scene was dominated by Linn turntables, Naim amps and Epos 'speakers, while valve amps seemed but a fading fragment of history. Transistors ruled, and if you believed anything else you were bordering on the certifiable.

Big stories? Ivor Tiefenbrun of Linn said CD sales, "have probably peaked" (ha-ha). Exposure launched its first integrated amp - the X - to rave reviews, and Marantz announced their new budget blockbuster CD-273SE. But what was really buzzing was Sony's new format - Digital Audio Tape, or DAT. And boy, was it a buzz! Hi-Fi Review's front cover had a picture of a Technics SV-D1000 DAT recorder, above which a big red caption proclaimed "DAT WIPES OUT CD!"

The national press ran similar stories, one of the main protagonists being a Mr N. Keywood. DAT was said to be the future, the format to make both CD and analogue cassette obsolete. Oh the freedom of it, and the potential! But then, suddenly, the copyright organisations went ballistic, and the likes of the IFPI (International Federation of Phonogram



David Price

and Videogram Producers), the world-wide mouthpiece of the music biz, were throwing writs around like coins in a fountain.

What transpired was that DAT was effectively put on ice for a couple of

powers that be quite as much as you'd think. Why? Because after DAT's huge media splash at its launch, nice, respectable, non-recordable CD had gained a foothold and no longer seemed under threat anymore.

*"What transpired was that DAT was effectively put on ice for a couple of years as various countries squabbled about how to suppress or spoil it."*

years as various countries squabbled about how to suppress or spoil it. The IFPI argued that the CBS Copycode system be used, a draconian solution that notched out half of the midband if you tried to record anything digital that you shouldn't. That it destroyed the purity of the digital signal even when used legally was of course completely irrelevant to the great minds of the IFPI.

DAT really reached the world's hi-fi shops by 1990, with SCMS to show for all those years of legal squabbles. Serial Copyright Management System let you make one digital copy of a disc - for your own purposes - and that was it. The fact that black boxes were available for under £200 that busted SCMS didn't seem to worry the

After so much fuss, the glittering prize of recordable digital tape seemed to have lost some of its lustre. Pros loved its quality, compactness and convenience, but the pro market was minute compared to the domestic. DAT was left to high-end hi-fi enthusiasts, archivists and tape nuts. A handful of companies introduced pre-recorded music DATs - Factory were quick off the mark with Durutti Column and New Order releases but it was all too late.

Sad really, because I still use DAT to this day. I bought my first Sony DAT portable - a TCD3 - in Tokyo's Akihabara district (the so-called 'Electric Town') in spring 1991 and for years it was one hell of a good way to listen to music on the move.



Recordings from my then Linn LP12/Ittok LVIII/Supex 1000 front end could be made on visits back to the UK, stuffed in a top pocket and listened to on the Tokyo subway as I travelled to work. The quality was superb, with just a touch of dryness to distinguish the Sony from my distinctly unportable vinyl front end.

In the car too DAT excelled. I tried in-car CD players but they were useless - first sign of a speed bump or a pothole and that was the end of your song. Not so the TCD3, which just kept on going - even in my jacket pocket as I ran for a train the Sony would be fine. Now, 10 years since DAT first surfaced, I have a TCD7 to play my many compilation tapes made from turntables past and present. I've also got a number of live recordings made from a small Sony electret condenser microphone or direct from the mixing desk. Either way the quality trounces anything from CD or vinyl.

So here's to a great little format that never quite found its feet after the music biz tried to strangle it. But perhaps all the aggro DAT endured has had some positive results, because we're now poised for rewritable CD and DVD and the principle has been established that music-lovers have the right to record what they want, how they want within reason. For that, DAT, we salute you ●

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**W**e-like you I'm sure - can barely believe the recording format farrago reported on in this issue (see p23), but don't expect it to shake down into some simple order where just one system comes to dominate. We are moving out of one era into the next very rapidly and it is perplexing and confusing for everyone, including the music business and most of the traditional audio business. And a long-term, standardised solution dished out by large conglomerates or corporate groupings is unlikely to happen. For what looks like commercial anarchy today will become - fingers crossed - a new freedom of choice.

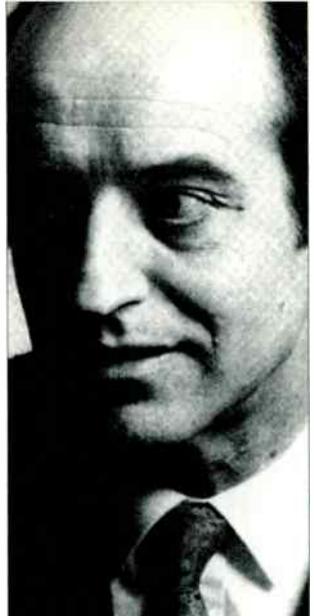
The changes are being rung by the US computer and software industry. Companies like Microsoft, IBM, Intel, Motorola, Adobe, Netscape, Compaq, Oracle, etc, employ tens of thousands of people and drive an industry that has a powerful dynamic with global impact. It may well be that many European countries are relatively unaware of the power of instant global communication and information exchange through the Internet, but America and the Far East, linked across the Pacific, are not. The size and importance of the computer industry cannot be overestimated.

Whilst the computer business ponders how to get a computer into every home, the US and the European Union have recently announced rival digital TV standards. Intelligent, interactive digital TVs are the way in which the traditional Consumer Electronics industry (radios, TVs, portable stereos, etc), which includes professional broadcast, hopes to become involved in the Internet.

How does all this affect audio recording? Simple. All information generation and transmission systems

kaleidoscope

Mysteries  
from Noel  
Keywood



are going digital and will rely on computer manipulation in future. This means you will soon be presented with computer-based digital audio recorders of huge capacity, but of no agreed standard. In fact, it looks like audio standards may become a thing of the past. There will be no new CD

The company ran into severe problems with Video 2000 as well, which flopped, and now DCC has faded from view. I always found it curious though that Philips never really put any serious marketing effort behind DCC; now I know why. Their heart wasn't in it. Philips' engineers saw that the

yet more bickering and manoeuvring by the US film industry, which by all accounts is even worse! Nor are they keen to get involved in setting world-wide standards. Instead, this grouping are content to let Toshiba and its allies suffer whilst they appeal to the broader, more dynamic and relatively unrestricted computer industry.

DVD-RAM is not an audio format. But it can be turned into a no-format audio carrier in the tweak of a microprocessor. Any amount of music can be stamped or burnt onto a DVD

*"DVD-RAM is not an audio format. But it can be turned into a no-format audio carrier in the tweak of a microprocessor."*

code, I believe, because there will be no need to agree one. You will buy a recording on a digital carrier, and it could be any of a number of carriers, but most likely a CD or DVD. The music can be to any code/quality standard - it doesn't matter which because the player will recode to suit its own onboard digital-to-analogue convertor or any external one. I have suspected as much for the last year or so, but some recent announcements and a long talk to a Philips representative have confirmed that this is the way things are going.

It's best to see it from Philips' point of view. They got lucky with the Compact Cassette, a Philips invention and subsequent world standard. They had a hard time trying to convince the world in 1983 that CD was worth buying.

future did not lie in trying to create another inflexible audio standard and that DCC could cause more harm than good to the company by becoming a bottomless drain upon resources.

Philips, like Sony, know all about format wars and doubtless neither company would like to suffer the sort of losses they incur ever again. Now there is a new, safer alternative: no formats. When I read about the new DVD-RAM group comprising Philips, Sony and Hewlett Packard I guessed immediately what was going on. My long-term contact within Philips confirmed it. All three companies have become big in areas of computing. Having been through decades of argument and failure attributable to the restrictive practices of the music business, they are not about to get tied up in

disc, in any digital code. You will either process music from a DVD through a home computer, or, more likely in the immediate future, through an intelligent DVD/CD recorder/player that will decode it for you. My guess is that today's CD code, 16-bit at 44.1kHz sampling rate, will become a background standard, higher resolutions and sampling rates being offered in addition. We recently listened to a couple of 24-bit, 96kHz digital convertors - one of which could become a DIY project! That means YOU will be ahead of THEM (Sony, Philips, et al), for the first time ever, no less. And that's the way it is going to be in future. So what looks like commercial anarchy today will become freedom of choice tomorrow, but it will be a very different tomorrow ●

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# STAR SHOW



## Noel Keyword journeys eastwards to cover one of Malaysia's best hi-fi shows, The Star's 1997 A/V Fest.

I flew in before the monsoon - and hoped to get out before my toes got wet, very wet. Because when it rains during the monsoon season, it literally buckets down for hours. Welcome to Malaysia, and the Star's 1997 A/V Fest hi-fi and video show.

The Star is Malaysia's top-selling newspaper and every year they organise a show to complement their A/V

Supplement. This year it ran over August 8th-10th in the capital, Kuala Lumpur. As always it was my opportunity to catch up on what's happening in the Far East, not only in hi-fi but in food like Nasi Lemak, Rambutans and Tandooris dragged smoking from clay ovens hotter than the sweltering nights.

Malaysia is always a great place to be so I don't like to inject any pessimism, but this year the country's go-go tiger economy has slowed a little and with it demand for audio equipment. "Times are tougher this year. The market has been in decline for some time," said Vincent Chen of Sapphire Audio Systems, Malaysian importer of Audiolab and Monitor Audio.

The A/V Fest, held in the massive 37-floor Crown Princess Hotel, looked a little subdued on its first day, but activity picked up over the weekend. Organiser and Editor Sujesh Pavithran told me the



The impressive VK-D5 valve CD player from Balanced Audio Technology of Wilmington, Delaware, USA. It uses six 'tubes' in the output stages.

figures for attendance ended up being an improvement on last year.

This show, and another held by the Sun newspaper later in the year, are both busy and - in the broadest sense - cosmopolitan affairs. By this I mean Malaysians more readily embrace products from around the world and are exposed to components from Japan and America, for example, that we never see in the UK, most notably some complex electrostatic loudspeakers from Sony, little known about outside Japan.

This year Pioneer had a DVD player



Pioneer were displaying their DVL-9 Digital Video Disc (DVD) player, priced at RM3495.00, equivalent to £1344. DVD was devised by Toshiba as a replacement for VHS tape. Malaysians can get recent movies on DVD, but because of standards' disputes, the format has yet to become available in Europe.



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The LP Shop of Kuala Lumpur's City Square Centre Complex stocks high-quality pressings from the USA and UK. Their room was always busy, testament to the interest being shown in the LP.



Adrian Wong (left) and Andre Sim of Audio Image, vinyl specialists who put together a fantastic record-playing system, leaving no doubt of its superiority over CD (at a price of course!)

on display and importer AUVI were showing action sequences on DVD from this year's most popular choice of film at the show, Turbulence. Audiences were treated to the sight of a 747 sweeping cars off a roof-top car park. This is DVD acting as a replacement for VHS tape; audio DVD has not yet appeared because a replay standard has yet to be agreed.



I spotted an impressive looking tubed CD player, the VK-D5, from Balanced Audio Technology of the USA, unavailable in Britain. It's a new product sporting all-valve (tube) analogue stages and HDCD compatibility.

Otherwise, the interest and action this year were more in LP than DVD or CD, believe it or not. Whereas last year I was asked to talk about D.I.Y. to Malaysian enthusiasts, this year I was beseeched to do a lecture on the LP: "Noel, you're the only one old enough to know about this medium", Kuldeep Singh of The Star told me with brutal sincerity!

LPs are on sale at The LP Shop in City Centre Square, Kuala Lumpur, and their room attracted a healthy crowd. Mind you, Malaysians, most of whom are well acquainted with the LP did, in fact, raise one issue I have not encountered before: how to rid LPs of the mould they attract in a tropical climate. Ambient temperatures of 35degrees Celsius accompanied by humidity levels that hover close to maximum take their

toll, although most homes are air conditioned these days.

As a reminder of how fluent Malaysians are with technology - and remember both national newspapers support hi-fi shows - I had the pleasure of hearing one of the finest LP systems I have heard for a long time, perhaps ever. It was being demonstrated by importers Audio Image and comprised a Benz Micro Glider Moving Coil cartridge mounted in an Immedia RPM2 tone-arm sitting on an Immedia RPM1 turntable, isolated by an Immedia Noise



Helen Chow of Octave Electronics is a valve enthusiast - one of the world's prettiest!

Block air isolation platform to eliminate external disturbances. The platform was fed from a distant air reservoir through plastic tubing! The Benz was working into a Graaf Venticinque amplifier driving Sonus Faber Concert Grand Piano loudspeakers.

Two features of this system's sound struck me. One was an almost total absence of surface noise, which was uncanny but is the sign of a top-flight LP system. The other was impressively stable and full bodied stereo images. As always, there was the complete absence of hardness and shakiness (for want of a better description) that characterises CD and helps make vinyl reproduction seem so much more natural and attractive to the ear.

Another peculiar phenomenon was the appearance of real UK made

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*What do the reviewers say?* Four-star rating from Hi-Fi World's Jon Marks with the words, "A genuinely transparent and musical sound". Whilst the normally hard-to-please Ken Kessler of Hi-Fi News called the Duetto: "So luxurious that it sets new standards for speakers in the sub-£500 bracket".

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Richer Sounds' new franchise store in a Free-Trade Zone in the southern state of Johore. Simon Chang, proprietor, told me they aimed to sell Richer brand products, like Cambridge and Gale, duty free to Singaporeans a few miles away across the Straits of Johore, as well as to Indonesians who come to work in Johore.



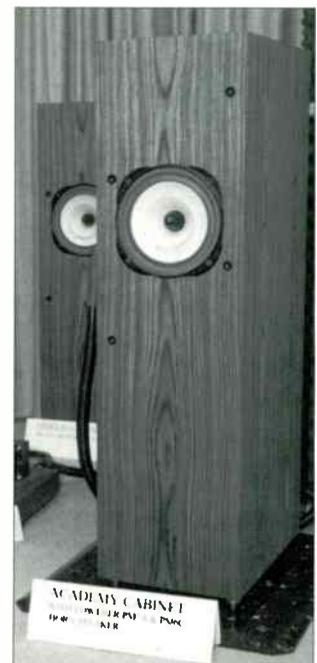
The Audio Image LP system comprising Benz Micro Glider cartridge in an Immedia RPM2 tone-arm sitting on an Immedia RPM1 turntable, at top right. Vibration isolation is by an Immedia Noise Block air isolation platform, at top right. This was fed from an air reservoir, seen at the base of the mirror (left). The Benz's signal was amplified by an all-tube Graaf Venticinque (black) amplifier, sitting directly beneath the Immedia Noise Block. Not visible are the Sonus Faber Concert Grand Piano loudspeakers. Sound quality was stunning. Also visible is a Krell system.



Canadian Robert Lamarre flew a long way to be beside his Lamhorn 2 loudspeaker. He was rewarded by a quick sale of the first pair. At right is Caroline Knott, Advertising Director at Hi-Fi World, attempting to lighten his wallet.

Lowther drive units in locally built horn loudspeakers, as well as 'improved' clone drivers from a Californian company REPS mounted in a Canadian Lamhorn 2 loudspeaker, imported by Octave Electronics (who also carry World Audio Design kits). Priced at a mere £12,000 or so, a pair of Lamhorns were sold to a Singaporean straight away. I could understand why too; they had a delicious mid-band with great projection, and sweet treble. As a result their sound staging was superb.

If anything, Malaysians are more acquainted with this standard of fidelity as a goal of hi-fi than the average Briton, who thinks the sound of a Midi system is where it's at. So 'speakers like the Lamhorns have a ready market in the Far East, something that brought a smile to the face of proprietor Robert Lamarre, who'd travelled about 20hrs to get to the show from Quebec. By contrast London is relatively close to Kuala Lumpur - just a 12-hour non-stop flight in a 747 Megatop ●



Malaysian company High Fidelity Enterprise were showing their Academy cabinet for the Lowther PM7A and PM6C drive units.

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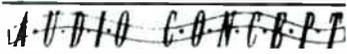
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# Vintage Virtues

by Haden Boardman

Standing at the side of me right now, playing a little bit of Jazz music, is a pair of Goodmans' diminutive mid-1960s Maxim loudspeakers. They stand a mere ten and a half inches tall, a little over five inches wide, and seven inches deep. And as far as I'm concerned, they are simply one of the most competently engineered little loudspeakers I've ever heard.

A sweeping statement? Perhaps. But the box is amazingly solid considering the Maxim's 'radiogram' vintage and the woofer and tweeter are fixed to a sturdy metal baffle, which adds rigidity to the case work and mass to this important area.

The bass unit has a massive alnico ring-type magnet, with a tiny 2in. long-throw doped-paper cone in a very compliant surround, which yields a low free-air resonance frequency. The surround itself is covered in a sticky substance (I have yet to find out exactly what this is), presumably to aid damping. Add to this a very well sorted crossover, of expensive proportions for such a small loudspeaker, and what you have comes close to a miniature work

of electronic art.

The Maxims were not budget loudspeakers - £34 was a lot of money in 1965 for a pair of loudspeakers smaller than your average shoe box when you consider a single Tannoy 12in. dual-concentric driver would have set you back around £30. The Maxims' quality of construction helps to explain their price. The whole package is rounded off with a pair of decent binding posts recessed into the back of the cabinet and a clip-on detachable grille (upholstered in the usual 1960s' 'Targan' which makes most 'speakers look so old-fashioned, although the Maxims seem to get away without appearing too dated).

The first loudspeaker to break the 'nothing less than a decent wardrobe in size will do' rule was the AR3 loudspeaker, designed in the United States by Ed Villchur. When the 1950s' pre-stereo cult was to fill a room corner with some monstrous great sand-filled enclosure, the AR3 must have come as quite a shock! But this was still hardly a small loudspeaker by present UK standards whereas the little Maxim is absolutely tiny yet produces a very spacious sound.



**At 2in. the Maxim's use a bass cone the size of some modern tweeters. A chunky alnico magnet, long-throw voice coil and a very compliant surround help extend its usable frequency response downwards and stop the 'speaker from sounding excessively lightweight.**

These Goodmans don't play very loud, they're not particularly sensitive (around 85dB), and will only handle



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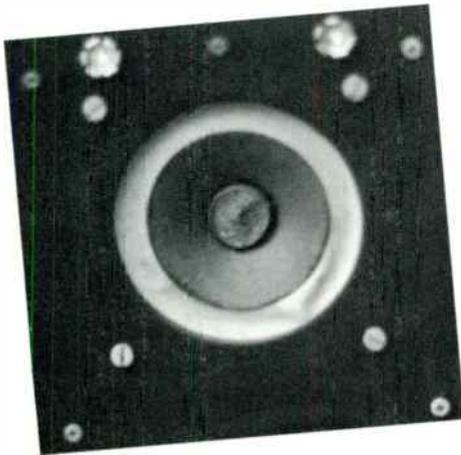
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Audiolab 8000S



The weak link in the chain is the Maxim's original paper-cone tweeter. This can be replaced with something a bit more up to date like a tweeter from Advanced Transducer developments.

about 8watts. However, mounted correctly in a small room, they have amazingly deep, clean bass. Put them flat against rear walls or hard in corners - it doesn't upset the midrange and does wonders for the lower bass. The bass obviously does roll off, but very smoothly, and it was not engineered to give the usual mini-box bass lift at 100Hz. The treble also performs the same roll-off trick, as if to balance the bass end out. Part of the reason for this is because the Maxim's tweeter is a cone instead of a dome type like that used by Leak in their Sandwich loudspeakers covered in July.

The first time I ever heard a pair was quite a shock. They were being driven by a rather tatty looking Quad 33/303 amplifier and a Goldring/Lenco turntable. While the turntable was a bit of a weak link, the overall sound considering the Goodmans are tiny boxes left a lasting impression on me.

It's the easy, musical presentation that sets this little loudspeaker apart from some of its contemporaries. They are very laid back and allow music to flow with great fluidity thanks to an almost complete lack of 'boom' and 'tizz'.

Due to the Maxim's cabinet dimensions stereo, imaging and detail are both to a very high standard and levels of coloration throughout the

bass and midrange are low. The biggest flaw is the slightly cardboard sounding tweeter. It's not offensive, it just isn't in the same class as the bass unit. These two drivers were actually engineered together specifically for the Maxim and I can't help but feel that Goodmans spent too much money on the bass unit and so ended up compromising the quality of the treble.

These 'speakers are a little vulnerable to being damaged by excessive amplifier output, and even using an amp as low-powered as 20watts could destroy the drivers very quickly. Absolutely no spare parts are available, so be warned; you should only buy examples which are functioning perfectly and then handle them carefully. Hooking them up to a 100watt power amp for party use isn't recommended.

Another thing to look out for is the inferior MkII version.



Distinguishing the MkI from the MkII are the former's binding posts. The MkII used an RCA phono connector instead. Other differences in the later model include ceramic magnets instead of alnicos and a wooden front baffle in the place of the MkI's very rigid metal one.

Outwardly, this looks pretty much the same, apart from a phono plug 'speaker terminal on the back panel. But pull the grille off and you'll find a very different kettle of fish. Gone is that attractive, futuristic metal baffle - the drive units are just screwed into the wood. Pull the drivers out and you'll see the alnico magnets have also been replaced by more humble ceramic types. In Goodmans' defence, there is little way they could have made any money on the original given the quality of its construction and components, and 'modern' ceramic magnets were all the rage in the late 1960s. Basically the MkIIs really are best avoided.

I have chosen to upgrade the tweeter in my pair to a driver from Advanced Transducer Developments (available from Audio Classics, tel: 01942 257525), which is a massive improvement on the old one and turns the Maxim into a real high-end performer, albeit one with very limited SPLs.

If you're looking to buy a pair, it really is a car-boot sort of find and can be picked up for very little money. If you purchase from a dealer you'll find that some know about the little things while others do not. This means prices vary widely, from literally a few pounds up to around £60 for an immaculately preserved set.

Even today, there are no 'speakers quite as small as the Maxims, although a lot of stand mounters have gone down that route. A power handling of only 8watts and low maximum volume put a lot of people off the Maxims. But try hiding the Goodmans between a few books on a bookcase and invite some friends around to play hunt the loudspeaker - most of them will think you're using a subwoofer!

The Maxim is a real piece of 1960s' style. For a second system or for a small room, I can think of no other second-hand vintage loudspeaker to recommend so highly. Thirty years on from when the Maxims first saw the light of day and small 'speakers are all the rage, nobody has yet made a more listenable and accomplished all-round performer so petite ●

# WILMSLOW AUDIO

**Wilmslow Audio** are known throughout the industry for their high quality self assembly loudspeaker kits, which have been sold for over 30 years to demanding institutions such as Broadcasting companies, Ford Motor Co and the Royal Opera House as well as to the general public. But this is only a small part of their business with the main stay of trading coming from the sales of Drive units and Components to OEMs, Hi-Fi Traders and enthusiastic DIYers. **Wilmslow Audio** stock a vast range of replacement drive units and are usually able to offer suitable alternatives even if the original manufacturer has long gone out of business. They are the UK stockists for imported drive units from **Dynaudio**, **Morel**, **Peerless** and **Scan-speak** along with British manufactured units from **ATC**, **Coles** and **Volt**. This range of drive units is complimented by an extensive array of high quality components such as **Ansar** polypropylene capacitors, **Volt** air cored inductors, **Puresonic** cables and **Bennic** connectors. All orders for drive units are dispatched via a national carrier and addresses in the UK should receive their goods within 48 hours.



## VOLT

**Wilmslow Audio** are pleased to be associated with the sales of **Volt Loudspeakers** whose range of loudspeaker chassis are designed to offer clean uncoloured sound with smooth frequency response characteristics that allow simplified system design. Their Pro and Studio ranges have such features as dual rear suspensions and symmetrical field magnets with an extended centre pole. Manufacture is rigourously controlled to ensure consistency of construction and performance. **Volt's** extensive research and development has generated high performance products that are reliable in applications worldwide. One of their innovations is the unique Radial chassis loudspeaker as used in **Wilmslow Audio's** new 3 way system, the **Prestige**, which typifies how well established techniques are intelligently re-engineered to provide better loudspeakers. This concept addresses the biggest problem for high power loudspeaker manufacturers in the prevention of excessive voice coil temperatures. Lower temperatures mean better output, better bass performance and more reliability. As well a stocking **Volt** loudspeakers **Wilmslow Audio** also carry a large range of high powered air cored inductors manufactured by **Volt** to professional standards.



# WILMSLOW AUDIO

## PEERLESS

**Wilmslow Audio**, the UK stockists for **Peerless**, have now included drive units from the new range of CSC woofers within their stock profile.

**Peerless'** Composite Sandwich Cone improves accuracy and consistency of sound reproduction over the entire frequency range, creating a more 'musical' driver. These units have extra thick, rattle-free stamped steel baskets allowing woofers to be more easily mounted - with no countersinking necessary. The basket windows have been enlarged to minimise rear deflection interference. They also include a new 'Linear Restoring Force' spider which maintains consistent frequency response over the entire power range - even at the lowest volumes. The inverted, non-reflecting dustcaps minimise distortion created from edge interference. **Peerless** began by reinventing woofer cone material from the ground up, by laminating multiple material layers of differing physical characteristics, **Peerless** engineers created a combination that reinforces the best qualities of each material. Thus the 'Composite Sandwich Cone' was born.



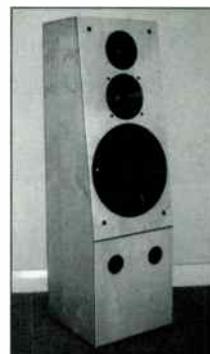
## ATC

ATC studio drive units, stocked by **Wilmslow Audio**, are built for people who want nothing less than the finest quality and the highest performance. Because **ATC** use state of the art design, and are subject to very tough quality control, their studio drivers have a reputation for reliability second to none. The ATC SM75-150 soft dome mid-range driver has established new performance limits for such units, although only a 3 inch unit, it combines high sensitivity with extremely low distortion and has a usable frequency response from 300Hz to 4kHz. There is no doubt that **ATC's** mid-range has an unrivalled combination of efficiency, compactness and power handling capability.

## SCAN-SPEAK

The **Scan-speak** product philosophy includes a single goal that transcends all others: to produce the highest quality drive units that can be used in loudspeaker systems to reproduce music with the highest fidelity to the original source material. One element in their product philosophy is to use technical sound methods and equipment in their production, using expert engineering capacity, the finest raw materials, the most advanced measuring techniques and equipment, and a thorough testing and quality control system. Another part of their production philosophy is good design work, striving to seek better sound rather than better response curves. Ensuring the sound has integrity and a natural balance among the elements; detailed and clear definition; realistic imaging from left to right, up and down and front to back. Good sound represents every instrument and all types of voices with their own unique characteristics.

The **Scan-speak** philosophy is also reflected in their choice of materials and components used in the production of their drive units, along with the choice of distributor to service the sales market. This is confirmed by the continued use of **Wilmslow Audio** as their UK distributor, enabling the company to concentrate on the production whilst knowing that the distribution and sales are in safe hands.



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I've always been a bit cynical about the old cliché, "The best things in life are free". Yet a recent trip to the doctor provided one of the best tweaks to my listening pleasure since taking the plunge with vinyl in preference to CD four years ago.

And, best of all, it was totally gratis on the NHS.

Ever since being bullied into attending a 'sound-off' where proud car owners demonstrate their ear-bleeding in-car 'hi-fi' systems, my hearing hasn't been quite the same. The thing is, my ears did bleed - not with anything as dramatic as blood but a healthy surge of self-defensive wax.

After a couple of weeks of realising that something wasn't quite right with my hi-fi, I decided to get my ears syringed. Sure enough, out came enough wax for a set of Christmas tree candles. And what a difference! Those of you who've already had your ears 'done' will know what I mean.

The instant I put my jacket back on in the waiting room and clearly heard every swish of the inner lining I knew that listening to my hi-fi was going to be a treat. Picking up on a dozen new squeaks and rattles driving back in the car did make me think that I might also notice a few nasties not so obvious before.

I need not have

worried. Treble detail was vastly improved, not only in its timbre and clarity but in its direction too. The whole sound seemed far more focused, with a more consistent sound stage. This is probably due to there having been more

quality that don't involve your hi-fi or potentially expensive room-tuning.

Nearly everybody these days knows the best spot for siting their 'speakers but where and how the listener sits can make a considerable difference to

*"What's the point in spending thousands of pounds on a decent system, if your favourite pouffe is playing havoc with the sound stage?!"*

wax in one ear than the other which impaired stereo separation. Upper midrange benefited as well, which was especially apparent with female vocalists. Each syllable was more finely etched than before, with better defined texture and character. The only possible downside was a marked increase in sibilance, but this was only really annoying on poor-quality recordings.

Of course, nothing's perfect - the bonuses will wear off in time. I've also heard that once your ears have been syringed, you need to continue having them done. I'm a believer in the old maxim, "If it ain't broke then don't fix it", so it's something I'd only recommend if you and your doctor feel it's necessary.

However, there are a few more off-the-wall routes to better sound

your enjoyment of music. The height of the listening position is especially important. The loudspeaker's tweeter should be at the same height as your ear when you're sitting down. Some 'speakers are less likely to show improvements than others in this respect. For example, loudspeakers with an inverted driver layout where the mid/bass driver is placed above the tweeter have normally been engineered this way because their response is smoother off-axis than on-axis.

With traditional driver arrangements, one way to better results can be to adjust the spikes at the top or bottom of a stand in order to tilt the 'speaker upwards towards the ear. At the same time, make sure the spikes are nice and tight. If you're using top spikes, you could

damp the point with a speck of Blu Tack.

It's also important not to sit too close to a rear wall. If your favourite chair sits directly against the back wall try moving it forward a metre or so. It can be quite surprising just how much the sound stage appears to 'tighten up', with individual instruments showing greater focus.

Next, make sure any coffee tables, foot rests and other clutter are cleared out from between you and the 'speakers. What's the point in spending thousands of pounds on a decent system, if your favourite pouffe is playing havoc with the sound stage?!

Then there's the chair itself of course. The main priority is to get something comfortable, as trying to relax to music sitting on a straight-back wooden chair defeats the object somewhat. A word of warning though - something with too high a back and padding around the head can have the effect of dulling the sound.

Another pointer is simply to turn the lights down low

and close your eyes! Seemingly, by having less sensory information to 'number-crunch' the brain is more receptive to sound.

Finally, for those of you who, like me, wear glasses, take them off. I remember being somewhat bemused when I first read this suggestion from Nick Davis ('World Writes', Nov. 1995 issue) but it does make a difference. I'm not sure whether it's down to sonic reflections from the lenses or deformation of sound waves caused by the frame but wearing glasses doesn't help your hi-fi give its best performance.

So there you have it. A few easy (and free) tweaks to help you get the best out of your hi-fi as the long evenings once more draw closer. And remember, the next time someone asks you to listen to their car stereo, take along some ear plugs just in case!

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# REEL HI-FI



## David Price looks at that great forgotten recording medium, open-reel tape.

Nowadays with digital discs increasingly ruling the roost, it's easy to forget just how important plain old-fashioned magnetic tape once was. Without it, hi-fi as we know it would never have existed, so dramatic has been its effect.

Sound recording was a very tricky process before tape was invented - you only have to look at Thomas Edison's

cylinder phonograph recorder from 1877 to see how crude and unreliable it was. Ten years later, Emile Berliner's direct-to-disc recording system appeared, but this was also far from ideal - grooves were cut acoustically onto 78 rpm discs by huge horn 'microphones', with no electronics involved at all!

Poulsen's magnetic wire recorder

followed in 1898. This was probably the first recognisable ancestor of the modern tape recorder although a fossil by comparison. And then variations like the Marconi-Stille system appeared using 1/2 inch steel tape which wasn't too practical because when the 'tape' broke the ends had to be welded back together!

After the first commercial electrical

recording in 1925, the whole equation changed and by the early Thirties discs were routinely cut electrically with valve amplifiers powering the cutters. Then in 1934, Telefunken and EMT developed a new system using paper tape coated with magnetic oxide running past a pick-up head. Despite its tendency to snap, things at last looked promising.

Finally, modern tape using a magnetic oxide coating on a plastic base arrived. More durable than paper and less dangerous than wire or steel, it established a sound recording medium that took over fifty years to replace.

In 1947 EMI recording studios abandoned direct-to-disc and suddenly the likes of Bing Crosby were recording onto 'high-fidelity' magnetic tape. By the late Fifties, tape technology had come on in leaps and bounds. Superior coatings meant that studios no longer needed to spin the tape past the head at 30in. per second and 15ips became standard.

Better heads and electronics began to offer real hi-fi quality, and recording techniques improved noticeably. Costs came down and soon open-reel tape made the transition from a professional to a domestic format.

Suddenly 'tape recorders' became the latest consumer durable and

countless designs appeared either ready-made or in kit form. British companies like Collaro, Garrard, Windsor, Pye and Vortexion began marketing units built into a case, complete with amplifier and 'speaker. EMI offered a range of 'Stereosonics' pre-recorded tapes, and the golden age of open-reel was on in earnest.

Although popular machines like Grundig's TK85L cost upwards of £70 - a lot of money in those days - home recording took off, the novelty of buyers recording themselves and their favourite bands proving hard to resist.

Another reason for tape's explosion in popularity was records. First seen in 1948, long playing 33 1/3rpm microgroove records offered superior sound and long playing times. Like Compact Disc three decades later, they provoked plenty of interest in home music reproduction, fuelling a mini audio boom in the process. LP's main drawback however was the ease with which it could become scratched or damaged by the primitive pick-up cartridges of the day. Recording your expensive new LP on reliable, durable open-reel tape was the answer, and machine sales soared.

By the mid-Sixties, tape decks were getting cheaper still - £60 would buy you a solid multi-speed recorder with valve amplifier, 'full-range' loudspeaker and glowing 'magic eye' level meter.

Meanwhile, the popularity of the new stereo LPs, first introduced here by Pye in the early Sixties, further boosted the market. A number of exotic stereo machines followed, probably the most famous of which was the Swiss Revox G36. Its superb build



In the shape of Teac's A-3340S open-reel joined the brief quadrophonic revolution.

and serviceability made it a sensation with both recording studios and well-to-do enthusiasts.

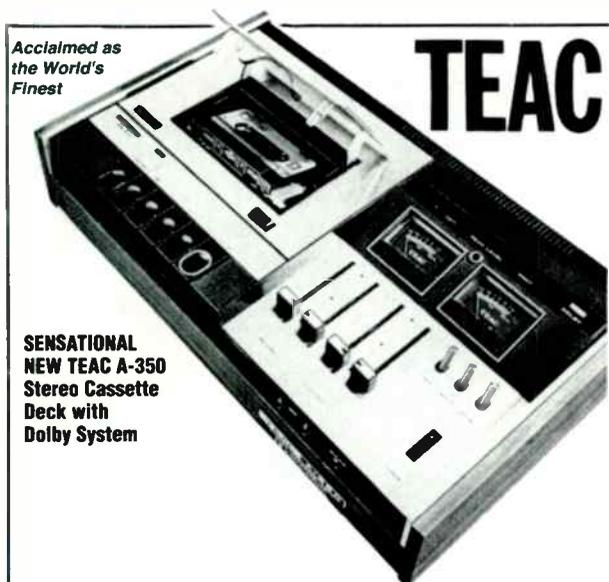
By the early Seventies, a stereo tape deck was the mark of any decent hi-fi system. New decks from Japan like Akai's 4000D and Sony's TC366 brought increasing levels of quality to the bottom end of the market. At higher prices, Revox's A77 and B77 cleaned up against the competition, forcing rivals to develop ever more sophisticated machines.

Auto-reverse was now being fitted, making open-reels at least slightly more convenient. Multi-head, multi-capstan machines duly appeared and everything got bigger, better and more complex!

Open-reel seemed unassailable. Budget decks were worthy of real hi-fi status, while high-end models vastly outperformed all other formats including LP. But then something strange happened - 'hi-fi' cassette decks appeared.

At first they were considered a joke - after all, Compact Cassette was the preserve of cheap mono portables barely up to recording speech. Owners of open-reels sneered at such aberrations: how, they asked, could a tape format that ran at 1 7/8 inches per second on tape half the width of domestic open-reel possibly be taken seriously? It was hissy, unstable and had a dreadfully limited bandwidth. But two things happened to change the odds

First, Dolby Laboratories, purveyors of noise-reduction systems



By early 1972 Dolby B equipped cassette decks were appearing. Eventually they took over from open-reel in the home.

to professional studios, licensed 'Dolby B' for use on cassette machines, greatly reducing hiss.

Second, a small Japanese company called Nakamichi started producing cassette decks like no one before them. They caused a storm in professional circles, and stories spread about top Nakamichi cassette decks outperforming the then king of domestic reel-to-reels, the Revox A77! Open-reel had been dealt a blow from which it would never recover.

Soon, Japanese manufacturers were making affordable three-head, dual-capstan Dolby decks. As prices plummeted, new chrome tape formulations from BASF and Philips and ferrochrome from Sony boosted cassette's performance still further.

Reel-to-reel sales dropped like a stone and, by the late Seventies, the writing was on the wall. Ironically though, in open-reel's dying days some of the very best decks were made - Japanese giants like Technics, Teac, Akai, Pioneer and Sony all offered super-sophisticated, mega-bucks machines with stunning sound quality.

Even in open-reel's natural habitat of the recording studio it was under siege, as digital Pulse Code Modulation recording on Sony U-matic video machines took over. As digital recording eliminated all of open-reel's faults, recording engineers took the new system's superiority as read.

Unfortunately, enlightened engineers didn't discover digital's failings until analogue tape recording had all but disappeared from the world's top studios. A great shame, but given that it was one of audio's most basic technologies, it's remarkable that it lasted as long as it did!

## BUYING

Aside from pro and semi-pro machines, the only option is to buy second-hand. This needn't be too daunting because properly maintained, even 20-year-old budget machines will outperform 99% of modern cassette decks, while high-end Ferrographs, Revoxes and Sonys will eat Super DAT and CD-Recording for breakfast. Many machines like



Akai's 4000 saw the light of day in 1967 as one of the first affordable open-reels.

Revoxes are serviceable today and most are built so well they'll still be going when DVD appears on Antiques Roadshow.

Tapes are available but they're either new and expensive or second-hand and cheap - look in your local free-ads paper. Decks turn up everywhere from boot sales to classifieds. The only catch is that they require expert servicing to work properly, so splash out on the best preserved deck you can find.

## AKAI 4000DS/DB, £50-£100

Popular mid-Seventies budget machine with 7in. maximum spool-size, three heads and primitive single-capstan transport. DB model featured Dolby B noise reduction, of dubious value on open-reel decks. Sound is good but not brilliant. A reliable cheapo deck.

## SONY TC377/TC399/TC766-2, £75-£250

The 377 was an affordable three-head machine with performance comparable to Akai's 4000DS. The 399 brought better looks and sound but retained 7in. maximum spool-size and three speeds (max 7 1/2ips). The £700 766 offered NAB spools, 15ips, full logic and excellent sound, arguably superior to high-speed Revox B77s. All very good used buys.

## PIONEER RT-707, £150

Rack mounter restricted to 7in. reels. Good auto-reverse with full logic, three quartz locked direct driven motors, dual-capstans and four glass/ferrite heads. Sound was very good with

superb speed stability and excellent noise levels. Desirable then and now.

## REVOX A77/B77/PR99, £150-£600

A77, quintessential semi-pro machine with good sound and parent company Studer's pro credentials. B77 replacement offered solenoid operation and superior sound. 'Pro' PR99 had similar performance to the B77 but sturdier build, balanced outputs and rack mounting. A fine second-hand buy.

## WHERE TO REPAIR STUDER REVOX

Revox can still service or repair the following machines, the A77, B77, A700, PR99 and 36 series. They can service most other makes as well. Serviced machines available to buy. Tel: 01246 275479

## REVOX SERVICE

Service and repair all Revox decks as well as supply parts and tape. Tel: 0181 207 6159

## GT AUDIO

Can repair and service most open-reel decks. Tel: 01895 833099

## WHERE TO BUY TAPES

KVJ Fairdeal - 0171 247 6029  
Hi-Fi Care - 0171 637 8911 ●



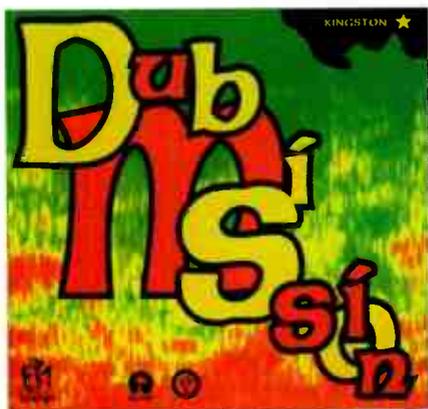
Revox's A77 made a name for itself as a 1970s' status symbol.

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# Rock and Pop

rock & pop reviews

*John Clarke*



**DUB MISSION**  
**PART 1**  
QUANGO 524 294-2

Dubmission is exactly what it sounds like - a mission into Dub. This delicious slice of Reggae from the Mango vaults has some of the most influential sounds spanning the last 20 years and reads like a who's who guide to the Jamaican musical aristocracy. If you haven't yet heard of legends like Lee 'Scratch' Perry, King Tubby and Bunny Lee then you have probably never heard of Reggae and have, in fact, been living on a remote island all this time.

Practically all the chestnuts are here, making this a perfect opportunity to get an education in Reggae. It also helps to explain where Ragga, Drum 'n' Bass and Jungle, the true bastard offspring of Dub Reggae, come from.

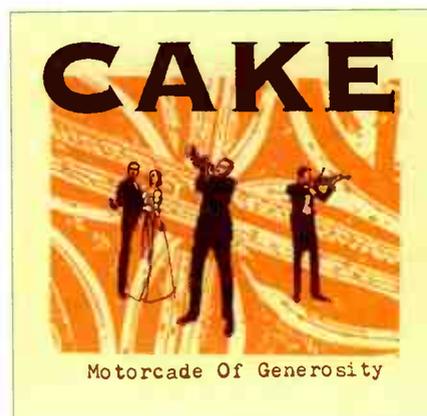
A brief history: Dub originated from

Reggae producers paring down completed songs and removing the vocal, isolating the bass and drum, and then adding various flavas like reverb. But the most important ingredient however, if all else failed, was simply to CRANK IT UP! And maximally cranked-up bass is what you get, starting with the exceptional talents of Sly and Robbie, one-time members of the Wailers and considered one of the hardest rhythm sections in the whole of Jamaica. On Dubmission they give us two brilliant songs in 'Destination Unknown' and 'Demolition City'.

Listening to these tracks and the following Black Uhuru number 'Ion Storm' you cannot avoid being struck by how spartan and mellow the numbers are; it's like listening to, say, a Metalheadz Dubmix being played at 33rpm. With a touch of piano thrown in there is little of the modern Breakbeat savagery to be found in any of these tunes.

A range of solid Dub versions by some of the UK contingent is included too, with tracks from Linton Kwesi Johnson and Aswad. But the best by far are the efforts of the Reggae vanguard, Burning Spear's classic Dub 'I and I Survive' and Gregory Isaac's rare instrumental version of the international hit 'Night Nurse'.

Dubmission is an innovative and cool slice of true musical history. One for any discerning Reggae-head with a taste for the irie.



**CAKE**  
**MOTORCADE OF GENEROSITY**  
STAMEN STACD 37

This band hail from Sacramento and they could very soon put their city on the American music map alongside REM's Athens or Pearl Jam's Seattle. Maybe not, but they are going to try hard, that's for sure, even if they are going to travel backwards to achieve it. On the success of their last album Fashion Nugget, the boys have decided to re-release this, their 1995 debut album.

Cake are a group who record on a shoestring, creating music for people who live on a shoestring. Still, it seems obvious that even this LP was recorded in something that clearly doubles up as a telephone kiosk. But I'm getting away from the point - what we have here is clearly a song-writing talent in its

infancy.

John McCrea sings in a seductive Jonathan 'Roadrunner' Richman voice and writes songs in the Pavement vein. He has even taken a leaf out of Mark Eitzel's book (he of American Music Club fame) in conceiving songs which have the bizarrist of titles - 'Jesus Wrote A Blank Cheque', for instance. Songs run the musical gamut, from the deranged style of the Violent Femmes to Country music and Gospel via Funk. There are even some great trumpet licks in there.

Highlights are 'Up So Close', 'Jolene' and 'Rock 'n' Roll Lifestyle' which all capture the understated simplicity of the vocals and melodies that are the essence of Cake.

If you like Pavement, Tex Mex and Country music wrapped up in a lo-fi package, buy some Cake and especially the Motorcade Of Generosity.



WORLD'S ARTISTS  
**SPAWN: THE ALBUM**  
 SONY 488118 2

With a soundtrack to accompany the screen version of the super-cult US comic Spawn, the film's creators decided it was a millennial milestone and

would therefore need mutant versions of that most current of musical forms, Digirock. In their infinite wisdom they hired Happy Walters, Immortal Records' supremo and the man responsible for mixing Rap and Rock artists in the music for Emilio Estevez and Dennis Leary's dud Judgement Night. Nope, we hadn't heard of it either but he apparently quite successfully paired off Cypress Hill with Sonic Youth and Slayer with Ice-T.

And so to this latest enterprising venture. As if boasting an executive producer by the name of Happy was not weird enough, just wait till you listen to the hybrid contents of this particular CD. To give you an idea of who it brings together, we have, amongst other bizarre musical specimens, Orbital and Metallica, together for one night only! Surely the culinary equivalent of chalk and cheese, or does it make for

## rock & pop record of the month

### FAT OF THE LAND XL XLCD 121

God gave America Crosby, Stills, Nash and Young, Bruce Springsteen and Michael Jackson. He gave Essex Keith Flint and The Prodigy. The Yanks must therefore be a touch confused that their good ole Pop chart has just been invaded by Britain's most unruly anti-establishment band since the Sex Pistols.

Starting with housewives' favourite 'Smack My Bitch Up', The Prodigy have become one of only four British groups to go straight to number one in the US album charts.

Launched in songwriter Liam Howlett's Braintree bedroom in 1990, The Prodigy first hit the Top Ten with catchy House single 'Charly'. Having whipped up the crowds at raves across the country, it became a milestone number, paving the way for underground rave to become a chart-topping entity. Seven years on and the unthinkable has come true - a House band has lasted more than a year.

The follow-up to 1995's highly acclaimed Music For The Jilted Generation, which coincidentally went to number one as well, Fat Of The Land is a classic crossover album - it has the knack of keeping all the youth

cults interested. Essentially House, it also comprises a good deal of Rock, Punk and even Hip-Hop.

Anchored by the two brilliant singles 'Breathe' and 'Firestarter' with all their ire and spite, it is the rest of the album that needs judging. Kicking off controversially with 'Smack My



Bitch Up', we have a bass-driven mother of an intro. Repetitive, spooky and subversive, this track casts a chilling feel over the album, particularly with its humming rhythm and breakbeat, punctuated by the haunting Asian vocals of Shahin Bada.

Hip-Hop, it seems, is a major influence on the Prods these days - certainly much more so than on the Techno-centric Music For The Jilted

Generation. This is obvious on 'Funky S\*\*t' which samples Beastie Boy Ad-Rock for a lunging dancefloor track while 'Diesel Power' has more conspicuous links in its full-on collaboration between our Keith and Rap pioneer Kool Keith.

But this is a truly experimental band and they are not beyond trying out ideas with the unlikeliest of candidates. Hence we have Crispian Mills of Kula Shaker dropping by to help record the mesmerising 'Narayan'. Apparently the boisterous Saffron from Republica also contributes somewhere on the album.

Fat Of The Land is resolutely not a Dance oriented album (with the exception, perhaps, of the Techno 'Mindfields'). It is the most up-front, aggressive album to be released since Never Mind The Bollocks. Prodigy shock and baffle audiences with music and performances which are neither Rock nor Dance - let's just say they're cutting edge. Like Johnny Rotten, Keith Flint is rapidly becoming the world's most reviled cultural icon. Will this cat get the cream and live the high life in California alongside Johnny or will he retire early as a stray to the Isle of Dogs? Nobody yet knows but wherever he goes, Prodigy will, on the strength of Fat, be catapulted into more than just Outta Space.

something curiously tasty?

Spawn opens up with Filter and The Crystal Method's 'Trip Like I Do' which rocks along nicely before changing up a notch mid-song to a more direct Techno block-rock direction. This is actually one of the album's magical tracks. Grizzly rockers Metallica provide some interesting moments too, guitarist Kirk Hammett bonding well with Orbital over the brooding 'Satan', while their foray with DJ Spooky in 'For Whom The Bell Tolls' is a fine Ambient track splintered with Kirk's crunch chords.

By far the most inspirational and creative inputs are from those bands that already have some experience of crossover, and we're talking Prodigy with Rage Against The Machine's Tom Morello and Moby with The Butthole Surfers, the latter a dead-pan vocal delivered over an Ambient backdrop and a killer bass hook.

Then there are combinations where all parties concerned should stick to their day jobs, like Henry Rollins and Goldie's Ambient poetry contribution. Slayer and Atari Teenage Riot do not fare better - their messy Cock-Rock effort is truly awful.

All in all Spawn displays little consistency; occasionally inspired beauties buoy up a cosmic mess. And we knew all along that Rockers don't take E.



### THIS IS NOT A LOVE SONG

RCA 74323496262

There is Nothing Like This. And really there was nothing like this when Omar's debut single jetted up the charts in the early 1990s. The handsome crooner with the lop-sided pineapple of a haircut soon became the darling of the dancefloor. Now, we're four albums

down the line and not a whole lot has changed.

Omar still sounds like 1970s Stevie Wonder and still makes the perfect bedroom Soul; maybe not quite up to the faultless standards of the original walrus of love Barry White, but I can see this man going down under a hail of panties. For Omar is sticking resolutely to his true path while much of the current crop of Soul is being consumed by faddish loops, samples and Hip-Hop: R. Kelly, Puff Daddy, etc.

Tagged Nu Classic Soul, for want of a better term, Omar's quickly recognisable brand of music is possibly more aptly named Old Soul: ie, real instruments and proper lyrics. The step forward is crisp production and Reggae-style bass sounds.

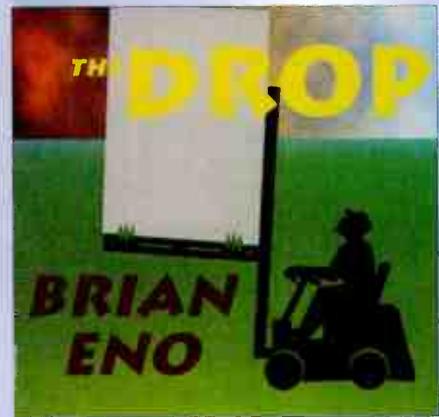
Regularly lumped in with the likes of Maxwell and D'Angelo, strictly speaking Omar is nearer the wonderful and sadly long-forgotten sound of the Young Disciples and Carleen Anderson - he's been doing this for years, don't forget!

There is a distinct US influence for all to see as the album kicks off with title track 'This Is Not A Love Song', a piano-based track which sounds something like a number on a lost Stevie Wonder album. Somewhere between 'Music Of My Mind' and 'The Secret Life Of Plants', 'Fallin', the fifth track, is floating and mature. And if that were not enough, he has gone and hired Syreeta Wright (Wonder's ex-wife) to sing on two tracks, 'This Is Not A Love Song' and 'Lullaby'.

That easy Jazz/Soul feeling permeates the entire album and is very difficult to find fault with. There's a touch of 1970s Commodores-type Funk in 'Spring Step' and a couple of lush ballads, 'Lullaby' and 'World Of You', where Omar's greatest strengths lie.

Other songs are standard Omar with the exception of 'Say Nothin' which features Wu-Tang Clan's Ol' Dirty Bastard as guest vocalist, and the surprise re-working of The Stranglers' 'Golden Brown'.

All said, however, there is nothing quite as infectious as that original cracker of a single, 'There's Nothing Like This'. That aside, This Is Not A Love Song is bound to do well: it's musically competent, lyrically mature and catchy in its entirety. It deserves to be a hit. After all, there is a lot more to life than stroking the goatee and wondering why success has eluded you for so long.



### THE DROP

ALL SAINTS ASCD32

Pop Egghead-in-chief Brian Eno's records vary in sound and intent so markedly you never know what to expect. His Ambient meanderings have always been designed as backgrounds to other (in)activity - such as waiting in airport lounges or travelling in a lift. We even had a series of Music For Airports albums and other cerebral escalator musics.

For those of us who never paint anything more engrossing than the bathroom ceiling, the effect would soon backfire and cause us to drift off on the stepladder and we would inevitably find ourselves interfacing with the floor. Yes, and The Drop is as interesting as that.

Then again we have Eno's two other personae, the maverick Dance music and sampling pioneer, the latter best represented in his collaboration with David Byrne in their acclaimed My Life In The Bush Of Ghosts.

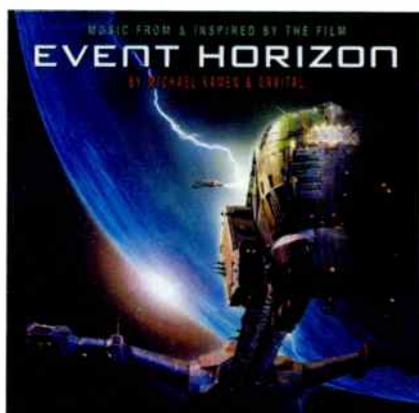
His new non-vocal project The Drop falls somewhere between the two with the diverting, often gentle, pulsating beats lacking the hard-edged grooves of his excellent Nerve Net (heavily Dance-oriented) or the haunting beauty of, say, On Land.

This is distinctly an album of two halves. The first 16 tracks are 1990s-style experimentals, similar to his Another Green World album. Then the closing track 'Iced World' is 25 minutes of Satiesque piano ebbing against gently insistent percussion.

As a whole The Drop seems inconsequential and often grates like a naff sci-fi film soundtrack. But then trying to find the purpose or reason behind any Eno creation will leave you floundering. That's just the point and The Drop is no different.

# Dance and Ambient

Sara  
Davis



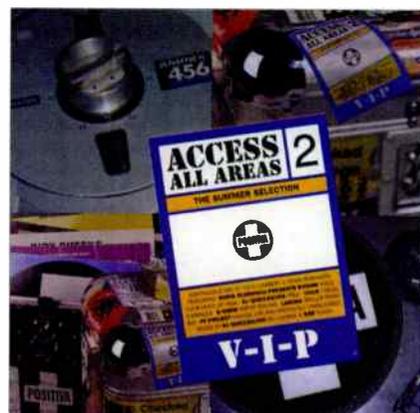
**EVENT HORIZON**  
LONDON RECORDS 828 939-2

Musical pioneers like Orbital are few and far between. Who else has both the confidence and ability to even begin to attempt a Dance crossover into the realms of Classical music film scores? Forget the Trainspotting-style new breed of pounding club-land film soundtracks - Orbital are engaged in a chalk-and-cheese collaboration with Michael Kamen (acclaimed composer of both the Die Hard and Lethal Weapon scores) on Paul Anderson's Event Horizon.

The album opens with and moves through traditional orchestral sequences

encompassing strings, woodwind and dramatic blasts of brass. At particular points in each movement, the Orbital contribution kicks in, generally in the form of their unmistakable off-beat rhythmical thwack. It works quite well, surprisingly well, but then Orbital can make anything sound good - take that Belinda Carlisle 'Heaven Is A Place' remix, for example. This time, however, the Hartnoll brothers' influence is much more subtle. Like old professionals, they've blended Michael Kamen's rather dull orchestral finesse with their own red-hot, synthesised rhythmic energy. I can guarantee that you've never heard anything quite like it before.

Event Horizon stands alone as a progressive new perspective on Dance music. Even Classical-music aficionados may find themselves slowly brainwashed by the hypnotic chemical chimes. It would be nice to think that fans of both musical styles will find their minds opened by this sound but it's more difficult to imagine either actually going out and buying it. Hardcore Orbitalettes who enjoyed the natural melodic flow of the earlier and more experimental Green and Brown albums will, perhaps, find Event Horizon appealing. Hopefully they won't be alone.



**ACCESS ALL AREAS 2**  
POSITIVA TIVA 1015

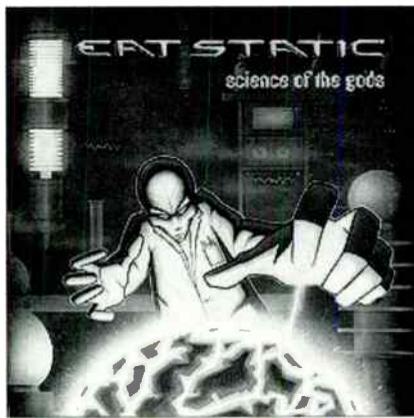
Access All Areas 2 is a classic album for all those unashamed House fans among you out there. Firmly set in the up-for-it anthem mould, Positiva's follow-up to Access All Areas 1 again throws pretensions to the wind with a smoothly mixed beat and melody hands-in-the-air offering.

Access 2 kicks off with hefty bpm's in the form of DJ Quicksilver's recent stormer, 'Free'. Within seconds we're dropped into Diddy's 'Give Me Love', from the days when catchy tunes were all anyone cared about. The mix selected is Tony de Vit's, queen of

unaccommodating acidic distortion and abusive bassy beats. But before you can even think about saying the words "largin' it", Jeremy Healy and Amos' 'Argentina' rushes in to take its place, only to be swiftly followed by Amen UK's chart-fringe surfer 'People Of Love'.

Such tracks make for an unrelentingly Housey flavour and even as the mood evolves into a Garagesque groove towards the end of the first side with B-crew's 'Partay Feeling', key changes and vocal power maintain a funky lift which makes you feel, well, all glowy inside.

Access All Areas 2 should be enforced pre-club listening to ensure plentiful dancefloor hugging. Dave Lambert and Kevin Robinson must have had a field day in the studio with this little set of corkers. They've rolled up an absolutely seamless montage of House anthems. With mixes tighter than Julian Cleary's leather trousers, the tunes take the form of catchy samples on a bed of smiley House music. Don't invest in this album if you're after a favourite featured track; Access 2 is about flow and vibe.



EAT STATIC  
**SCIENCE OF THE GODS**  
PLANET DOG BARK CD029

Eat Static have always generated an experimental and truly idiosyncratic Dance music energy. Synthesiser spin-offs from Rock/Trance hippies The Ozric Tentacles, their sound is a constantly evolving interpretation of modern styles which holds true to its musical roots. The complexity and sheer range of rhythm, tone and effects on Science Of The Gods are typical of the Eats and should even impress serious music buffs.

Already initiated fans will be surprised to hear Eat Static going Drum 'n' Bass on this album - it looks like Merv and Joie have been hanging out with their pals the Propellorheads and are now heading off into a sunset of Hip-Hop-fuelled sweet music with them. The result: infectious electro crackle, swirly breakdowns, distorted tempo and banging tribal jives, all of which can be sampled on pretty much every song on this release, but on none more so than the title track 'Science Of The Gods' itself.

The Drum 'n' Bass vibe is prominent throughout the album but is always combined with massive sound effects. Let your imagination fly and you'll hear drinking straw bubbles in a milkshake and hyenas armed with kazoos.

The recording quality of Science is a little fuzzy, but Eat Static have always been a 'live' band whose raw creativity isn't really suited to confinement on a plastic disc. The strengths of this latest release lie in its musicality, originality and complexity. If you think Dance music is about beats and bleeps, check out Science Of The Gods and ingest the energy.

## dance & ambient record of the month

SYSTEM 7  
**GOLDEN SECTION**  
BUTTERFLY BFLCD27

When I first heard System 7 a few years back, they were making epic plinky-plonky Ambient tracks. The sound was always a little moody, but the tunes had an uncanny knack of making you feel all emotional.

It must have been their adolescent stage because the maturity and eclecticism of Golden Section are definitely twenty-something at least. Gone are the deep, meandering, hormonal chords that typified earlier efforts and in their place is a fresh diversity of sounds brimming with self-confidence.

Opening with the bouncy Chumbawumba-type summer release 'Rite Of Spring' the album moves through a wide variety of styles. On 'Don Corleone' System 7 get cultural

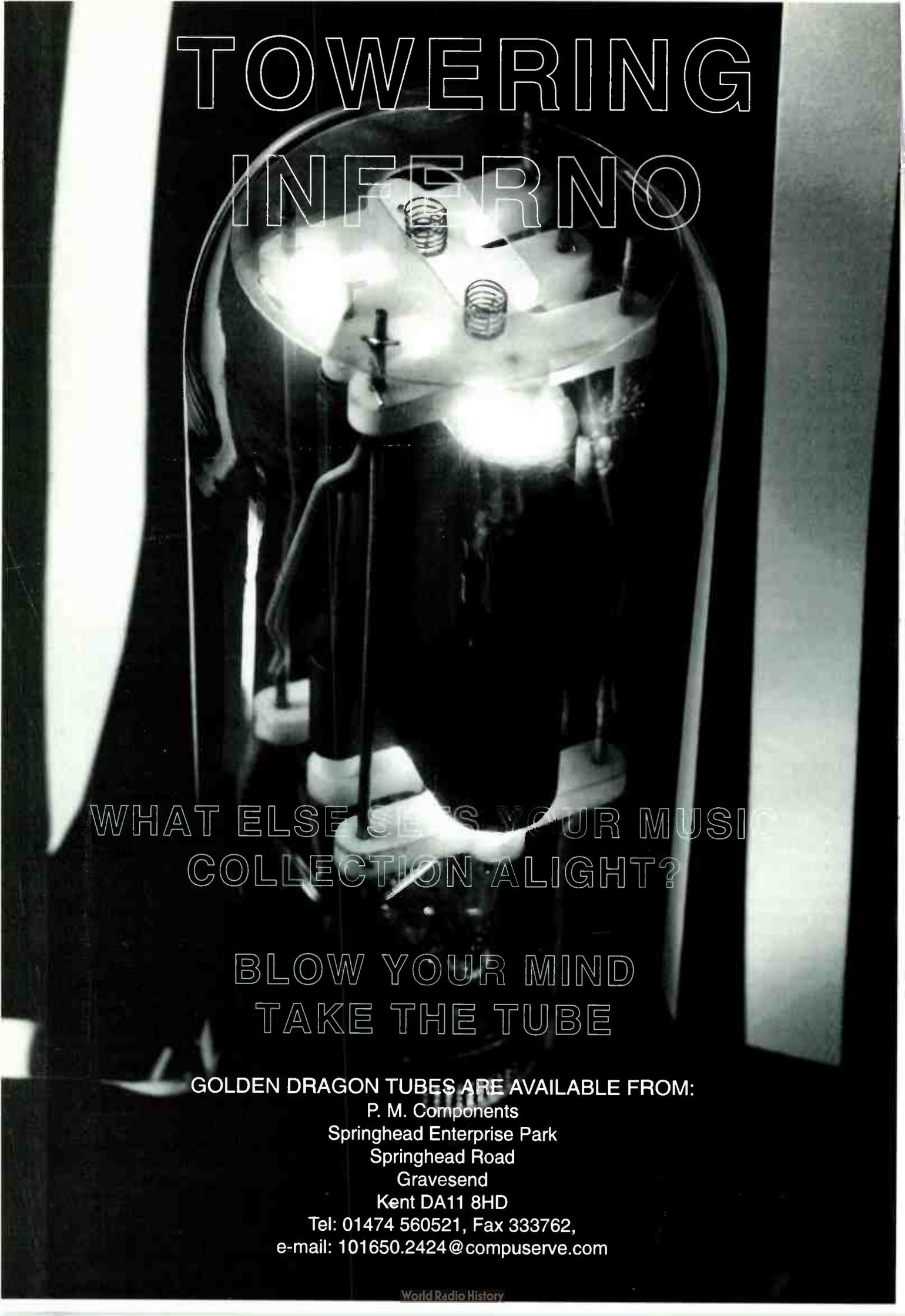


with a modern experimental Jazz piece complete with chugging choral chants and trumpet sampled from the late Don Cherry. 'Wave Bender' and 'Sinom X Files' find System 7 travelling into the rainforest where they take acid

for the first time and listen to tribal chants. 'Y2K (Beatnik mix)' is in a System-7-go-to-a-gig-with-old-university-friends-for-guitar-feedback-and-wah-wah-layered-on-fine-Ambience vein, while the 'Back To The Future' mix of the same track is tinted with reminiscences of early Pink Floyd albums.

Some of the Trancier tunes can drag but the rest will crawl straight under your skin and blow you away. Although Golden Section illustrates a maturer System 7, it

looks like Hillage and Giraudy will never grow out of their ability to really move you. A good recording like this will sound awesome on a good system. Music for all ages to laugh, cry and shag to ●



# TOWERING INFERNO

WHAT ELSE SETS YOUR MUSIC  
COLLECTION ALIGHT?

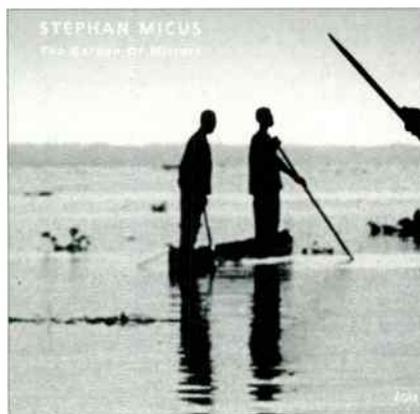
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# Jazz

## Simon Hopkins



STEPHAN MICUS  
**THE GARDEN OF MIRRORS**  
ECM 1632

Over the course of the last two decades, the 44-year-old German composer, singer and multi-instrumentalist Stephan Micus has forged a unique body of work. Unfortunately, at best this has all too regularly been overlooked and, at worst, almost deliberately misinterpreted. The vast bulk of his output has been released in recorded form on either ECM or else ECM's subsidiary label JAPO and amounts to over a dozen albums in total.

With its singular packaging, impeccable production techniques and an A&R policy often steeped in a certain austere, deeply spiritual seriousness, ECM as a label has often been accused of, if not giving birth to, then at least being midwife to the birth of the whole

New Age music movement that swept across America and Europe in the early '80s. It certainly wouldn't take an art history student to point out that the movement's most successful record label, Wyndham Hill, packaged its releases in sleeves that openly, if utterly hamfistedly, aped ECM's.

This, of course, was always a preposterous suggestion, for reasons we need hardly go into here. Of all ECM's large roster of artists, there's little doubt that Stephan Micus is the one musician to whom the tag New Age could be most easily attached. Some of those album titles say it all: *Koan*, *Listen To The Rain*, *The Music Of Stones*, *Oceans*. But Micus' musical career - if one can use such an 'industry' word as career to describe a path which has more truly been a calling - has been one of such dedication and, to be frank, length, as to effectively gainsay any crass zeitgeist marketing or flip gibes.

Since his teens, Micus has travelled tens of thousands of miles around the world, observing dozens of musical cultures in action, and learning to play a bewildering diversity of 'ethnic' instruments, stringed, percussion and woodwind. Not that he has done this in the spirit of ethnography. For all that he has steeped himself in the cultures from which he has acquired instruments, he has never sought to actually learn to play indigenous music. In this sense, he could certainly never be put into the 'world music' pigeonhole. Instead he has brought the instruments and techniques

he's gathered to his own music, a music of genuine richness and lyrical beauty, if nonetheless shot through with a deep asceticism. One might, then, see some analogues between Micus' work and the American trumpeter/composer Jon Hassell's ongoing *Fourth World* project. This is an attempt to form a non-idiomatic, utterly new 'world music' out of components drawn from all over the world and from any point in its history. Yet, this concept aside, Micus' introspective, solo, acoustic music could not be further from Hassell's electronic, collaborative bacchanalia.

*The Garden Of Mirrors* is Micus' fourteenth album, and if it's typical of his work, it's also among his best. The album features a suite of nine pieces, some performed solo, some multi-tracked. Again, we find him playing some extraordinary instruments: the bolombatto and sinding, both West African harps; West Indian steel drums; the Japanese shakuhachi flute; the suling, a Balinese reed flute; the Irish tin whistle; and the Egyptian nay, another reed flute. He also makes regular use of a technique he thoroughly explored on 1994's *Ethos*: multi-tracking his own sonorous voice to produce choral textures that recall plainchant. When combined with other instruments on, say, 'Violeta', where he combines 20 voices with seven tracks of bowed sinding, the effects can be spell-binding.

This music, then, may be an acquired taste, but attentive listening bears rich fruit. Deep stuff ●

# Simon Cooke

# Jazz



*BILLIE HOLIDAY*  
**PRICELESS JAZZ COLLECTION**  
GRP 98712

Several new releases of old material have come my way of late, and, although I have a certain antipathy towards reviewing them, some selections do have a noteworthy quality, such as Robert Parker's re-masters reviewed recently, or Decca's authentically old-style '60th Anniversary' series.

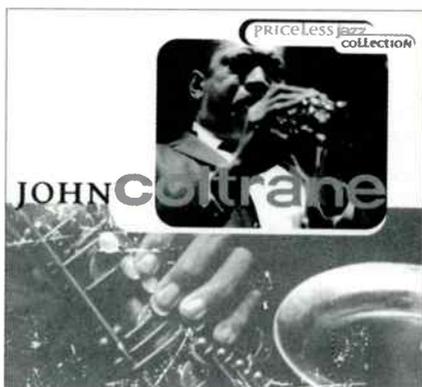
This Priceless collection falls between these two camps in being re-mastered tracks from the extensive back catalogues of Commodore, Chess, Decca, Impulse! and GRP. The engineers have succeeded in retaining much of the ambience of the originals without allowing them to sound like a certain brand-name breakfast cereal. The accompanying notes also steer clear of the completism of the Parker series or the Rough Guide To Jazz.

The idea is simple - a nice, clean presentation of the recording with the minimum of fuss, and with each CD covering the work of just one artist. The chosen tracks are pretty much a 'best of' selection - this CD covers 16 tracks including 'Good Morning Heartache', 'Baby I Don't Cry Over You', 'Lover Man (Oh Where Can You Be?)', 'Crazy He Calls Me' and (predictably) 'God Bless The Child'. If you're already a Billie fan, you'll have all these tracks by now but if you're new to it, this must be the most complete round-up available.



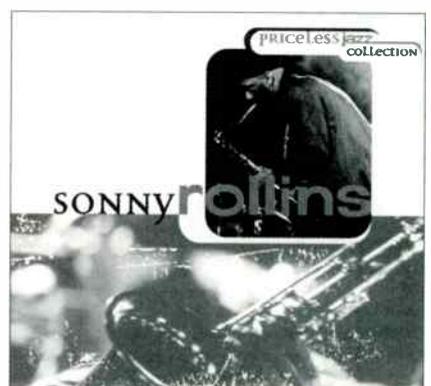
*CHARLES MINGUS*  
**PRICELESS JAZZ COLLECTION**  
GRP 98772

'Better Get Hit In Yo' Soul', 'Hora Decubitus' and 'Mood Indigo' are some of the numbers on this nine-track CD, which almost manages to encompass the many facets of Mingus' musical character. It runs the work of the Mingus Big Band a close second for me, which is surprising considering all the advantages that band have over a single compilation CD.



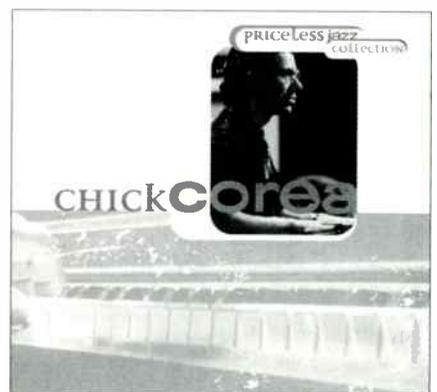
*JOHN COLTRANE*  
**PRICELESS JAZZ COLLECTION**  
GRP 98742

With the same format as the Billie Holiday release, this one covers only nine tracks, but these number 'Bessie's Blues', 'Alabama' and 'After The Rain' among them, and provide a very tasty morsel of the man's work.



*SONNY ROLLINS*  
**PRICELESS JAZZ COLLECTION**  
GRP 98762

It may seem this should be named the 'incredible shrinking Jazz collection' since this CD gives you only seven tracks. Or is it just that Rollins put more into a single track than Holiday or Coltrane? Work it out for yourself by listening to 'Three Little Words', 'Blue Room' or 'Alfie's Theme' on this album. Your choice.



*CHICK COREA*  
**PRICELESS JAZZ COLLECTION**  
GRP 98782

This last of the series features 10 Corea tracks including 'Trance Dance', 'Make A Wish' (parts one and two) and 'Blue Miles'. It serves its purpose as well as any other CD in this group, and that's much, much more than I can say of many other similar series ●

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**James Bowman, countertenor; Holst Singers; conductor, Stephen Layton**  
 HYPERION CDA66928 (DDD/79.04)

At first glance, almost eighty minutes of generally slow-paced choral music derived from the tradition of the Eastern Orthodox Church may seem heavy going, yet from the outset this disc, beautifully performed and recorded, is utterly spellbinding. Even at its most quiescent, the fervour and intensity underpinning this music grasps the senses, and it is easily capable of being simultaneously haunting and uplifting.

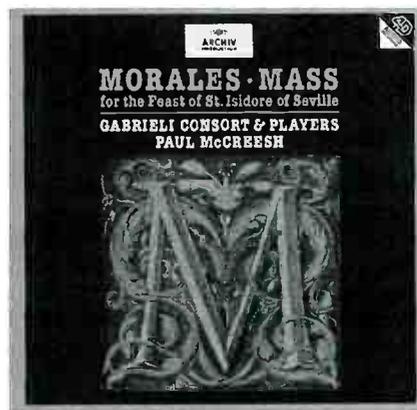
The programme is derived from concerts given by the Holst Singers in Arundel, Southwark Cathedral and London's Greek Orthodox Cathedral during 1996 and the magical atmosphere of those occasions clearly transferred itself to the recording

sessions. The choir displays an astonishing command of what must have been both truly unfamiliar repertoire and an alien style, and the ensemble singing is without fault, regardless of textural complexity. Intonation, too, is outstandingly secure and the dramatic inflections are impeccably judged. These singers could just as easily have hailed from the St Petersburg Conservatoire as from St Paul's School in London's Hammersmith!

Opening with seven pieces by Georgy Sviridov, the Holst Singers then interlink works by Gretchaninov and Tchaikovsky, including a setting by each composer of the Cherubic Hymn from the Liturgy of St John Chrysostom (Tchaikovsky's is a choral gem). Sviridov's music, clearly influenced by predecessors such as Tchaikovsky but without sounding at all dated, is exquisite, and all the more remarkable for having been written in defiance of Soviet decrees which banned religious music.

Arvo Part's spare, simple, yet eloquent and touching setting of the Magnificat makes for a stark contrast with the comparatively rich choral textures of Tchaikovsky, while Gorecki's Totus Tuus, composed for Pope John Paul II's visit to his native Poland in 1987, confirms itself as one of the finest inspirations of this somewhat overrated composer.

Finally, two works are premiered here: Victor Kalinnikov's Radiant Light, which is as glowingly rapturous as the title would lead you to expect, and Knut Nystedt's homage Immortal Bach which takes one of the German master's chorales, Komm Susser Tod (Come, sweet Death), to a quite unexpected sonic plane.



CRISTOBAL DE MORALES

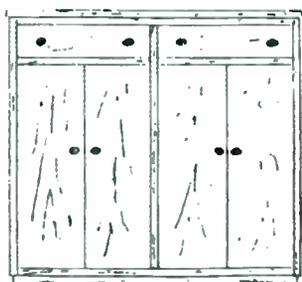
**Missa Mille Regretz for the Feast of St Isidore of Seville (with music by Cabezon, Gombert et al)**  
**Gabrieli Consort & Players; director, Paul McCreesh**  
 DEUTSCHE GRAMMOPHON ARCHIV 449 143-2 (DDD/76.13)

The 'liturgical reconstruction' has become Paul McCreesh's trademark, with several such recordings on the Archiv label. And neither McCreesh's enthusiasm for this original form of presentation, nor his stock of likely subjects seems on the point of exhaustion. This latest reconstruction takes the listener to Sixteenth-century Spain, to the cultural centre of Toledo around 1590. Here, in the cathedral, the feast of St Isidore of Seville is being celebrated, on April 4th during the Lenten season prior to Easter.

The centrepiece of the service is a Mass setting by a composer who had been described by one of his contemporaries as "the light of Spain in music" - Cristobal de Morales. Only later was Morales' pre-eminence to be eclipsed by the fame of his compatriot, Tomas Luis de Victoria. However,

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# Classical

Morales, like Victoria, was employed for a large part of his career in the service of the church in Rome. He returned to Spain in 1545 to the job of choirmaster in Toledo but was beset by ill-health and financial problems and resigned within two years.

Despite his brief tenure in Toledo, Morales left the cathedral with a substantial musical legacy. It continued to use his music after his death in 1553, hence the inclusion here of the *Missa Mille Regretz*, from his Roman years.

The Mass is a typical 'parody Mass' of the period, based on a chanson attributed to Josquin Desprez, and a tune much enjoyed by the Holy Roman Emperor, Charles V.

During his visit to Rome in 1536, the Emperor heard Morales' Mass sung in the Sistine Chapel although, as Douglas Kirk argues in his liner notes, given the monarch's refined musical ear, the version performed was probably more contrapuntally elaborate than the score of 1544.

Taking the *Missa Mille Regretz* as his starting point, Paul McCreech then places it in the context of the highly elaborate ceremonial which would have typified a feast day in Toledo Cathedral. This, after all, was the richest and most powerful religious establishment on the Iberian peninsula and there is ample evidence to suggest that the service would have been punctuated with contributions from the organ and from a wind band made up of cornetts, sackbuts, shawms, dulcians and recorders. While these instruments did sometimes double with the voices, generally their involvement was confined to accompanying certain sections of the liturgical rite: entrances, exits, processions and the movements of the celebrants during, for example, the elevation of the host. Pleasingly, a great deal of this instrumental music, much of it derived from 'minstrel' manuscripts, is far from solemn - some

pieces are positively dance-like, and what a delicious contrast it makes with the heavenly sonorities of the Mass and the plainchant.

The effect of this diverse and colourful musical tapestry is utterly convincing, with outstanding playing from the wind soloists and organist, Timothy Roberts. The Gabrieli Consort, too, is in fine voice. The singing of the plainchant choir is similarly arresting. Both as an evocation of an exotic musical past and as a showcase for some rare vocal and instrumental jewels, this recording succeeds in every respect.



## MY FAYRE LADY

### Images Of Women In Medieval England

Choral music by John Browne, William Cornysh, John Dunstable, Richard Pygott and Anon  
**Lionheart**

NIMBUS N15512 (DDD/60.09)

Bring together the medieval ideals of courtly love with the cult of the Virgin Mary, which was so fervent during this period, and you have the basis for this attractive programme from the American ensemble Lionheart. The choir, which is a new name to me, consists of six New York-based

scholars-cum-singers and specialises not only in early polyphony but also in contemporary vocal music. The keystone of Lionheart's repertoire, however, remains plainchant and their feel for the form is evident in the performances of six items of Sarum chant included here.

Sarum chant, I should perhaps explain, had its origins in the rituals observed at Salisbury Cathedral and, while other ecclesiastical establishments developed similar forms of plainsong - Canterbury, York and Hereford, for example - it was that of Salisbury (the original site of which became known as Old Sarum) which came to prevail throughout Britain and even parts of mainland Europe.

The inclusion of the chant adds variety to the well-chosen sequence of polyphonic pieces, among which the contributions of two great English composers of the Fourteenth and Fifteenth centuries - John Dunstable and William Cornysh - stand out. The former's *Quam Pulchra Es* is an exquisite miniature, while two of the three songs from the pen of Cornysh - *A Robyn*, *Gentyll Robyn* and *Blow Thi Horne*, Hunter - are sheer delight. But by far the grandest and most complex work here comes from the Eton Choirbook compiled sometime during the 1490s. This is the only source of the music of John Browne whose votive anthem, *O Regina Mundi Clara* - superbly sung here - gives the measure of his considerable talent. The rich interweaving of the anthem's six vocal lines, soaring to a majestic climax, is in sharp contrast to the gossamer delicacy and simplicity of most of the other pieces here.

The refined, beautifully tuned singing of Lionheart is matched by Nimbus's clean and focused recording, although the relative dryness of the ambience is unusual for a label known for its ample acoustic.

# Record of the month

BELA BARTOK

**The Miraculous Mandarin - complete ballet BB82\*/Hungarian Peasant Songs BB107/Hungarian Sketches BB103/Roumanian Folk Dances BB76/Dances of Transylvania BB102b/Roumanian Dance BB61**  
**Budapest Festival Orchestra; Hungarian Radio Chorus\*;**  
**conductor, Ivan Fischer**  
 PHILIPS DIGITAL CLASSICS 454 430-2  
 (DDD/66.56)

Hungary has produced its fair share of internationally acclaimed musicians: composers such as Liszt, Dohnanyi, Lehar, Kodaly and, the subject of this new Philips CD, Bartok; instrumentalists such as Sandor Vegh, founder and first violin of an eponymous string quartet whose recordings of Beethoven remain among the most illuminating; and then there have been the great orchestral conductors - Szell, Ormandy, Kertesz and Solti to name a handful. The curious fact is that none of those conductors has been able to conduct a Hungarian orchestra of a quality commensurate with their talents. For whatever reason, Budapest has never hosted a symphony orchestra to match those of its neighbouring capitals of Prague and Vienna - until now.

As anyone who heard its Prom concert during August will testify, under the guidance of Ivan Fischer the Budapest Festival Orchestra has joined the front rank of European orchestras, and is peerless in the music of its fellow-countryman Bela Bartok. Two of the items included in that hugely

enjoyable and memorable programme reappear on this CD, which couples a wealth of Bartok's Folk music transcriptions with one of his most startlingly original orchestral scores - the ballet, *The Miraculous Mandarin*, here given complete, not in its usual truncated form as a suite.

In a time when we have access to indigenous music from every corner of the globe, it is difficult to appreciate the effect that the discovery of the Folk traditions, not only of Hungary but of neighbouring countries such as

unpleasant characters (only the unfortunate mandarin is likely to evoke any sympathy, and his motives must be mistrusted), this is far removed from the fairy-tale ballet world of a Delibes or a Tchaikovsky. It is Bartok's most powerfully dramatic score and Fischer, to his credit, makes no attempt to sanitise or dilute the impact of the piece.

The Budapest orchestra's performance is a match for their rivals under Boulez and Abbado (both DG) and, for me, has the edge in allowing all the strands and colours of Bartok's instrumentation, all the orchestral 'voices', to be clearly differentiated and layered - you homogenise this music at your peril. Trombones growl menacingly in the chase scenes and the strings have an almost unbearable vehemence.

It would be facile to say that Hungarians have this music in their blood and that idiomatic playing such as this is only to be expected. The *Miraculous Mandarin* calls for considerable virtuosity, and an equal measure of perception on the part of the conductor, which it certainly receives here.

But if intelligence is called for too, then perhaps instinct does hold sway elsewhere - witness the utterly Magyar rubato in the dance pieces and the disarming pathos of the woodwinds in the *Hungarian Sketches*. There is no doubting that Fischer and his colleagues are aware that this music was rooted in a living, vital tradition. There is simply a 'rightness' to everything here, which includes the vividly immediate recording, engineered using the Bit-Stream system in Budapest's Italian Institute ●



Romania, had on Bartok. It was to prove the catalyst for his genius, and be at the heart of virtually everything he composed, albeit harnessed to classical forms and subjected to his own highly original harmonic language.

In a way, these delightful and characterful Folk-inspired pieces, originally written for piano but here given in their orchestral transcriptions, make an incongruous coupling for the lurid violence and seedy eroticism of *The Miraculous Mandarin*. Set in a squalid brothel and peopled with deeply

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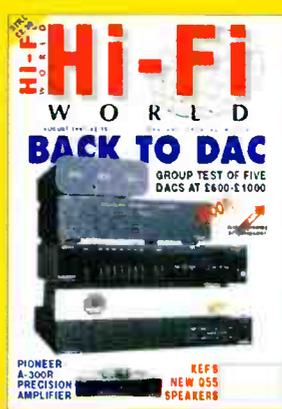
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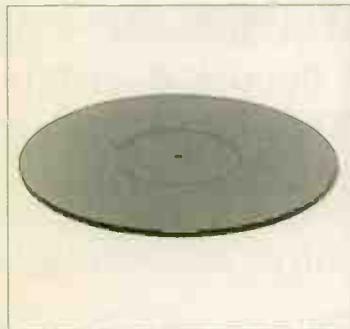
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"It sounded quick, direct, uncomplicated, with an ability to resolve subtle textures in instrumental scoring. Taken overall, the sound quality score (on my usual subjective listening test scale) was an impressive 23 points.

*Martin Colloms*  
HI FI NEWS / RR March 97

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

*Jon Marx*  
HiFi World July 1996

#### WORLD VERDICT

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

#### WHAT HI\*FI? says

sound ★★★★★

facilities ★★★★★

build ★★★★★

verdict ★★★★★

*Dan Houston*  
WHAT HI\*FI May 1997

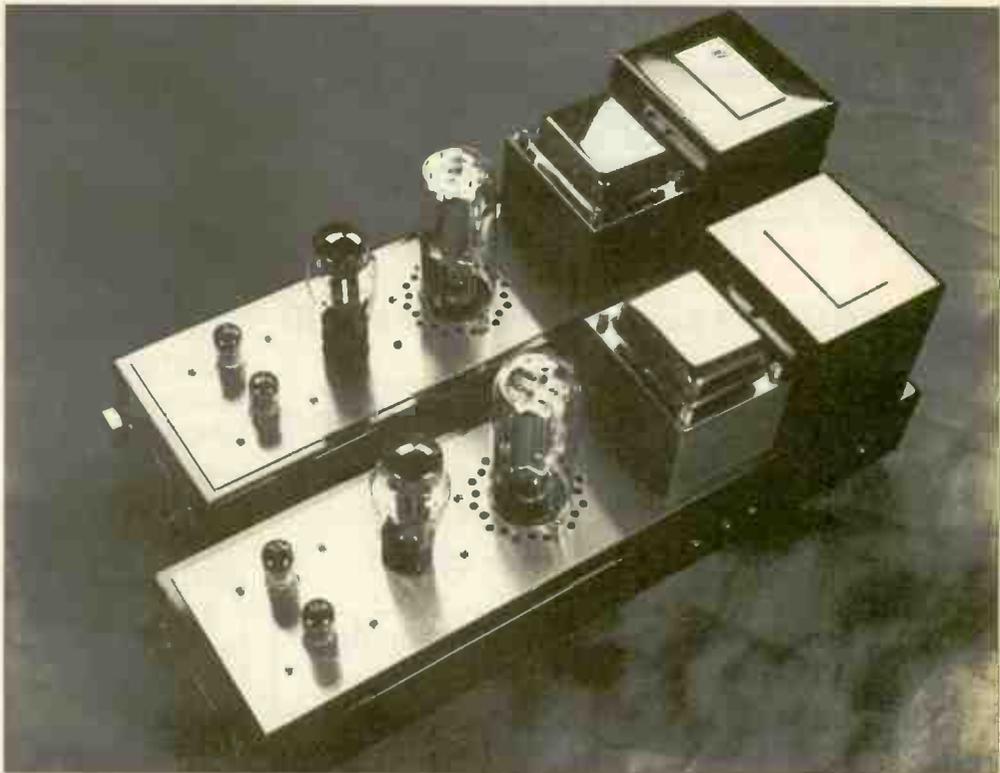
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			Rogers Studio 3 rosewood S/H mint	£500	£180
			Audio Note SPX Reference speaker cable 2.5m bi-wire set (10m)	£7000	£2750

# MEASURED PERFORMANCE

## PHONO STAGES

### CREEK OBH-8SE AND OBH-9

The Moving Magnet OBH-8SE has a warp filter that comes in at 67Hz and applies bass cut below this frequency. Its slow roll-off introduces -7dB attenuation at 10Hz, the frequency below which warp signals become significant, which is useful but not great. It is likely this will lighten bass. Equalisation above this frequency was accurate right up to and beyond 20kHz, so the tonal balance will be smooth and accurate.

Noise was low at 0.45µV (Equivalent Input Noise) and gain around normal for MM at x96. However, input overload was on the low side at 26mV. Luckily most cartridges get nowhere near this output, managing 12mV or so maximum before flying out of the groove. But 40mV or more is usually taken as the safe lower limit for MM input overload. The Moving

Magnet stage is a good all-rounder, but may well have less bass weight than some.

The Moving Coil OBH-9 also has a warp filter, but it introduces cut even higher than the OBH-8SE, at 90Hz no less. This will again result in light bass. It is usual to roll off bass below 40Hz when a warp filter is included, preferably fast at 12dB/octave - not a difficult task design-wise. This stage also possessed more noise than is usual with MC stages, measuring 0.13µV equivalent input noise. I look for 0.1µV or less. The Creek has around 6dB more hiss than many dedicated MC stages, especially the Linn and Densen tested by us recently. This makes it a budget design, best suited to high-output MC cartridges. Gain measured x670, again best suited to high-output types; low-output MC stages have up to x2000 gain. The overload margins were adequate at 7.5mV in/5V out. The input load has been set at 1kohm.

The MC stage is for low-cost, high-output cartridges and, like its MM brother, will have light bass. **NK**

Disc (MM)	
Frequency response	67Hz-90kHz
Separation	94dB
Noise	0.45µV
Distortion	0.003%
Gain	x96
Overload	26mV in/2.5V out

Disc (MC)	
Frequency response	90Hz-90kHz
Separation	82dB
Noise	0.13µV
Distortion	0.003%
Gain	x670
Overload	7.5mV in/5V out

## LOUDSPEAKERS

### JPW MILLENNIUM 910

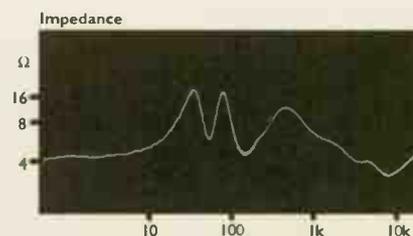
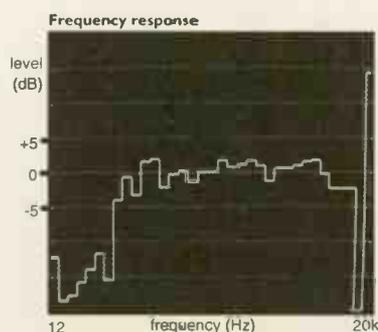
The large three-way JPW Millennium 910 has a modestly sized bass driver and a large rear port. It has rising treble on the tweeter's axis and the tweeter integrates poorly with the midrange unit above its axis, so the ideal listening position is in line with the midrange unit, not above the treble unit. This 'speaker will sound a little bright no matter what though.

Forward output holds up well down to 80Hz (-2dB), below which the port starts to take over. This 'speaker was the only one with significantly more (+6dB) port output than forward output. In effect the port lifts overall output steadily below 100Hz, driving the room hard down to 30Hz. As a result it will very obviously have powerful bass in all but the smallest

rooms, so the Millennium 910 offers measurably more wallop than its rivals in this report.

The big JPWs should be sensitive, because big 'speakers have the potential to be so. They came in at a very respectable 90dB, plenty good enough by any standard, doubtless aided by the 50Hz bass peak. At

5.1ohm impedance was low, so they will draw current and need a good amplifier, if not a lot of power. The impedance curve drops down to a low 3ohms at 8kHz but for the most part has smooth slopes, indicating low reactance, making them a reasonable load. **NK**





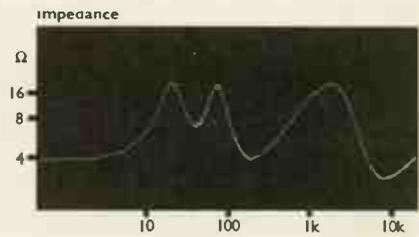
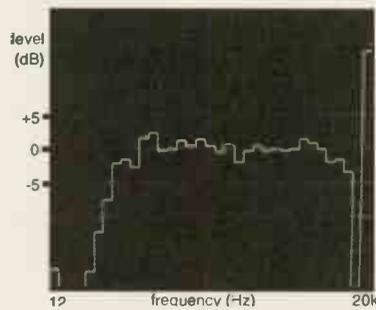
## KEF Q35

The KEF Q35s have a remarkably smooth and flat frequency response, with a gentle roll-off in treble above 10kHz, just enough to avoid sharpness. They will have good detail, due to the flat midband, plus an even tonal balance.

Forward response steps down below 100Hz but the port makes up the loss exactly, ensuring a net flat response. Below 100Hz port output rises by 1dB or so, running flat right down to 20Hz no less (-3dB), so the Q35 goes very low indeed although a large room will be needed to appreciate this.

Sensitivity was high at 90dB for one nominal watt (2.84V) input, aided by a low-ish overall impedance of 4.7ohm which causes the Q35s to draw a bit more power from an amplifier. The impedance

curve dips down to a low 3ohms at 7kHz and high slopes indicate heavy reactance, meaning the Q35 is not an easy load. **NK**



## TANNOY MERCURY M3

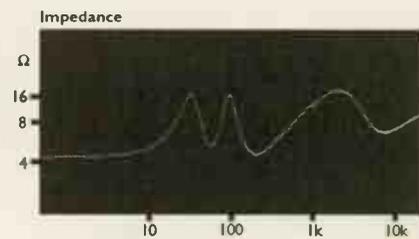
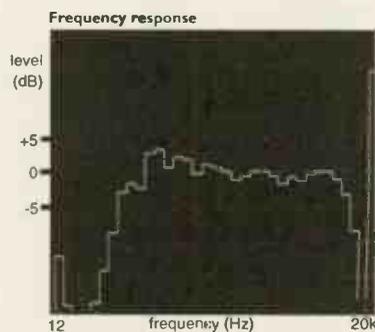
The Tannoy Mercury m3 floor standers have a very smooth and well integrated forward response, with a lift at lower frequencies to ensure the loudspeaker has plenty of body to its sound. The roll down in upper treble, above 12kHz, ensures there will be no sharpness to the sound.

The m3 acts like a proper reflex with the foam bung removed, whereupon the mid/bass driver's forward output is curtailed sharply at the port frequency, measuring -2dB at 80Hz. This is perfectly balanced by port output, the two adding together to give a net flat response down to 20Hz (-2dB) - a very low figure. The m3s went as low as the KEF Q35s and both extended farther down than all the

others in our group.

With the bung in place, by the way, the m3 acts more like a sealed box (infinite baffle), giving faster sounding in-phase forward output, but less downward extension. In some situations, like a boomy room, this may be beneficial.

Sensitivity was mediocre in this group, measuring 88dB sound level for one watt input (2.84V). I thought this would be due to high impedance but it was not, for the m3s measure out at 5.6ohms overall. However, by current standards the m3s are still quite sensitive and their impedance curve is reasonably amplifier friendly. **NK**



## B&W DM305

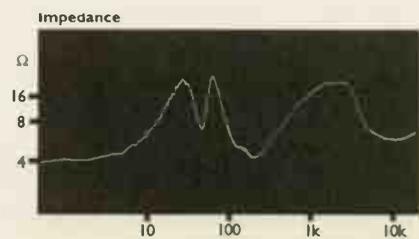
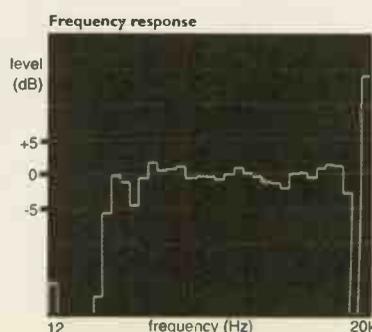
The B&W DM305s have one of the flattest frequency responses of any loudspeaker. Looks good, but it is wise not to be too academic with loudspeakers; I usually aim for upper treble roll-off to avoid brightness, plus a little bass lift for body (see Tannoy Mercury m3). Looking at treble output, I'd expect the DM305 to sound a little bright, but it has a super-flat midband.

Forward response of the bass unit extends smoothly down to 63Hz (-3dB). Both ports peak at 50Hz, ensuring the DM305s drive rooms really well with plenty of deep but reproducible bass.

There's strong output down to 30Hz, but below this it falls away fast. All bass fundamentals will be reproduced strongly as a result.

The B&Ws were up with the rest of

the group in sensitivity, producing 89.5dB from one watt (2.84V) input. Impedance measured 6.6ohms, dipping to around 4ohms minimum, a reasonable load, if not the lightest. **NK**



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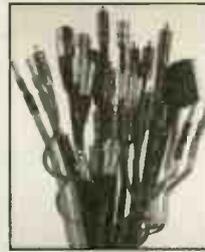
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 although the subliminal  
 message will hopefully be  
 "call signals and spend  
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hi-fi for grown-ups

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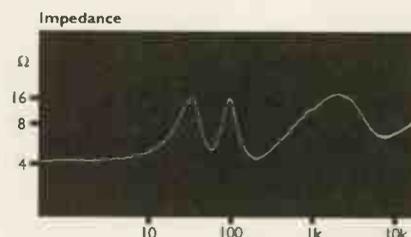
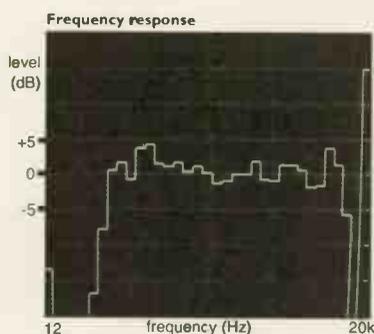
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## TANGENT MONITOR II

The Tangent Monitor II's had a reasonably flat forward response, albeit with a treble peak at 12kHz. Bass output lifts from 160Hz down to 120Hz, by around +5dB. This is enough to add body and warmth to the sound. Forward response from the bass unit rolls down at 80Hz (-2dB) but the port more than compensates, being +2dB up at this frequency which is maintained down to 40Hz. Port output only starts to roll off below this point, being -3dB at 30Hz and -6dB at 25Hz. This ensures bass fundamentals are reproduced with power.

The Monitor II's proved to be very sensitive at 91dB, making them the best of the group. Lightweight paper cones help here. Impedance was 6ohms overall, the

impedance curve showing a fairly gentle characteristic that hit 4ohms minimum, making these 'speakers a reasonable load. **NK**



## CD PLAYER

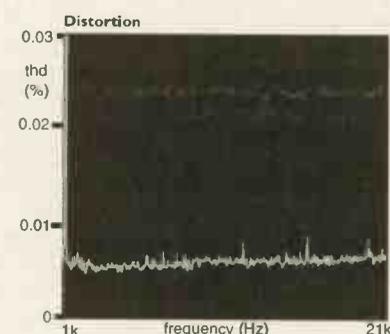
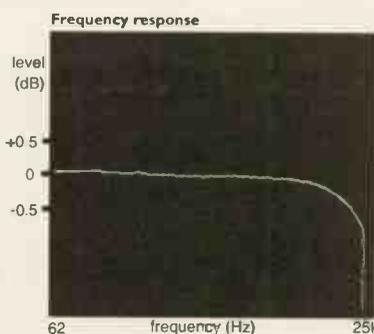
### LFD MISTRAL

The LFD's frequency response is characterised by a roll-off of the treble which should make the sound warm and smooth. Distortion figures were very good with the -30dB trace showing only small amounts of non-harmonic distortion. Dynamic range is good at 107dB and spurious outputs were well suppressed, typically being -72dB or better. This is a well engineered player. **KB**

Frequency response 4Hz-20.5kHz

Distortion (%)	left	right
-6dB	0.005	0.005
-30dB	0.007	0.007

-60dB	0.55	0.58	20kHz	73	65
-90dB	31.3	31.4	Noise		-101dB
-90dB dithered	19.4	20.3	with emphasis		-102dB
Separation (dB)	left	right	Dynamic range		107dB
1kHz	97	91	Output		2.1V



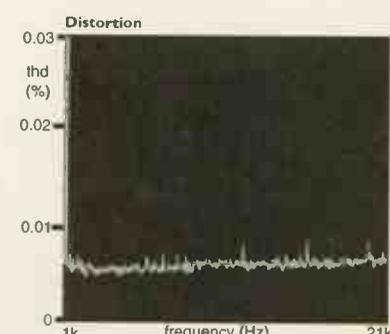
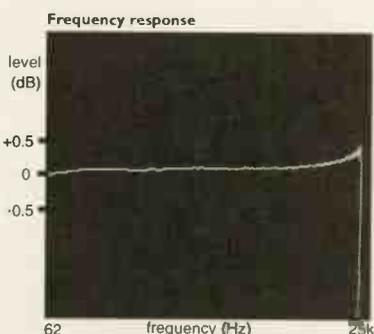
### MUSICAL FIDELITY X-DAC

The X-DAC's distortion figures are higher than average but not disastrously so. The -30dB trace shows high levels of harmonic distortion but this is predominantly even-order. Noise performance is reasonable at 99dB but the dynamic range of 96dB is below the normal 100dB-110dB. Mind you, it is arguable whether this has any subjective effect at all. **KB**

Frequency response 4Hz-21kHz

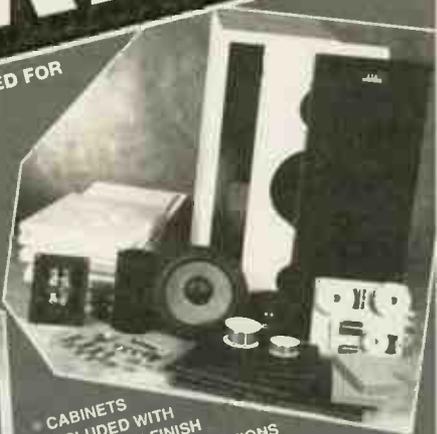
Distortion (%)	left	right
-6dB	0.014	0.013
-30dB	0.057	0.053

-60dB	1.57	1.58	20kHz	94	87
-90dB	31.8	33.4	Noise		-99dB
-90dB dithered	17.1	18.5	with emphasis		-99dB
Separation (dB)	left	right	Dynamic range		96dB
1kHz	110	107	Output		2.1V



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## CELECT AUDIO

## WHAT PRICE REVIEWS

IN SEPTEMBER HI-FI WORLD REVIEWED TWO NEW INTEGRATED AMPLIFIERS, NAMELY THE AUDIO ANALOGUE PUCCINI SPECIAL EDITION AND THE PRIME DESIGN A100, BOTH REALISTICALLY PRICED AT £595 AND £650 RESPECTIVELY. THE FORMER GOT A FAIRLY ECSTATIC REVIEW WHILE THE LATTER WAS FAIRLY LUKEWARM. COINCIDENTALLY I HAVE ALSO AUDITIONED BOTH AMPLIFIERS, AND ALTHOUGH NEITHER HAS THAT UNIQUE QUALITY THAT THE AVI INTEGRATED HAS, I CAN QUITE APPRECIATE THAT THOSE INCLINED TOWARDS THE ROUNDED TUNES OF VALVE AMPS WOULD APPRECIATE EITHER AMP, BUT THEY ARE ALSO CONSIDERABLY CHEAPER. HOWEVER, IT HAS TAKEN 3/4 WEEKS FOR THE A100 TO SOUND GOOD AND I DO WONDER IF THE REVIEW SAMPLE HAD BEEN SUFFICIENTLY RUN IN. IT IS CERTAINLY A BARGAIN AND IS VERY AGILE ON DYNAMICS, THOUGH YOU HAVE TO PARTNER IT WITH CARE, BUT I DON'T KNOW OF ANOTHER 100 W/CH AMP FOR ONLY £650, AND IT CAN BE BI-AMPED WITH MATCHING P150 POWER AMP. THAT EXTRA POWER DOES HELP WITH SMALL SPEAKERS PARTICULARLY.

### SALE OF EX-DEMO (X) / P.E. EQUIPMENT

	NEW	SALE
AUDIO INNOVATIONS P2 PHONO STAGE (MM)	£750	£400
S800 ANNIVERSARY POWER	£1500	£800
S800 ANNIVERSARY POWER + BORDER PATROL POWER SUPPLY	£2000	£1000
DALI 104 MS FLOORSTANDERS (MODIFIED)	£650	£350
HORNING AGATHON SIGNATURE BRONZE (OAK)	£2800	£1400
X CELESTION KINGSTONS + STANDS	£2500	£1800
LFD MC2 PHONO STAGE	£1500	£700
AUDIOPLAN KONTRAPUNCT SPEAKERS (BL)	£N/A	£500
AUDIO INNOVATIONS 1000 VALVE PHONO PRE	£1500	£700
DENON DP3000 D/D TURNTABLE + SME 3009	£N/A	£250
ROKSAN XERXES + SME 3009 S/2 + 1022	£1200	£550
X ATC SCM 50A (MKII) IN TEAK	£5000	£3000

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## EX DEMONSTRATION EQUIPMENT

	NEW	SALE
CYRUS Dacmaster D/A Converter	£950	£396
EPOS E525 Walnut Loudspeakers	£1655	£1250
EXPOSURE 17/18 Pre/Power Amplifier	£1700	£1496
MICROMEGA Minium Integrated Amplifier	£400	£249
PROCEED Pre/Power Amplifier	£4000	£2996
ProAc Studio 250 Loudspeakers (Cherry)	£2249	£1995
REGA EL8 Loudspeakers (Black)	£298	£219
REGA ELa Loudspeakers (Rosewood)	£535	£430
REGA Elicit Integrated Amplifier	£730	£660
ROTEL RC970/RB970x2 Pre/Mono Power Amp	£625	£495
RUARK Paladin Loudspeakers (Rosewood)	£1099	£850
TRICHORD Genesis CD Player inc. base	£700	£460
YAMAHA CDX-890 CD Player	£350	£299
YAMAHA DSP-E390 Pro Logic Processor	£250	£165
YAMAHA RXV 590RDS Pro Logic Receiver	£450	£326

### QUALITY USED EQUIPMENT

CYRUS DAD7 CD Player (As New)	£900	£676
CYRUS XPA Power Amplifier	£298	£225
ProAc Response 1'S' Loudspeakers (Black)	N/A	£796
SONY MDP850D Laser Disc Player	£700	£326
SPENDOR BC1 Loudspeaker (Teak)	N/A	£349

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# AMPLIFIER

## MARANTZ PM-66SE KI-S

The PM-66SE KI-S has plenty of power, developing 78watts into a normal 8ohm load and no less than 132watts into 4ohm loads. American and European loudspeakers will draw the higher power figure; UK 'speakers the lower one. There's plenty enough power here for most rooms and requirements though.

The line-input stages have a high 200mV sensitivity and a wide bandwidth of .12Hz to 150kHz. With low noise and good channel separation, the amplifier measures well. It will likely have plenty of bass depth and fairly open sounding treble. Distortion was minimal at 0.005% in the midband and reached a maximum of 0.05% at full output, a low figure, although it did comprise odd harmonics (3rd and 5th).

The disc stage is for Moving Magnet cartridges only. It has a 47k input impedance with little capacitance (around

220pF). Bandwidth measured 35Hz-112kHz within 1dB limits, the lower value being set by the presence of a warp filter that introduced a useful -9dB reduction in output at 10Hz. Although this does perceptibly lighten bass a little, it also prevents cone flap in today's reflex loudspeakers. Hiss was very low at -80dB and sensitivity and overload normal at 3.5mV and 185mV respectively.

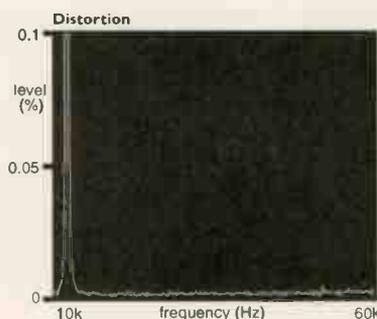
The Marantz PM-66SE KI-S measured very well in all areas and should give good results with all sources. **NK**

Power 78watts

CD/tuner/aux.

Frequency response	12Hz-150kHz
Separation	86dB
Noise	-100dB
Distortion	0.005%
Sensitivity	200mV
DC offset	10mV/10mV

Disc	
Frequency response	35Hz-112kHz
Separation	69dB
Noise	-80dB
Distortion	0.004%
Sensitivity	3.5mV
Overload	185mV



# CASSETTE DECK

## TEAC V-6030S

The dual-capstan transport of this machine held speed tightly, as the sharpness of the test-tone 'spike' shows. Capstan 'shoulders' are low and flutter, further out in frequency, is well suppressed, giving a fine result. I'd expect good, steady tone and clean backgrounds, free from the 'paperiness' of many decks.

The semi-automatic tape-tuning system was superb, giving a flatter frequency response than auto-tune systems. TDK MA metal tuned flat, but TDK MA-XG, a dual-layer metal, displayed the usual midband dip that no tuning could cure. Chromes like TDK SA showed a hump at 3kHz and overload ceilings were peculiarly low. Dual-layer TDK SA-X proved best, but bias had to be wound up to maximum.

Ferrics generally tuned flat and their response extended from 10Hz right up to 20kHz, so I'd expect a good ferric from TDK or Maxell to give superb results providing Dolby S is engaged to reduce hiss and counteract treble saturation.

The V-6030S records well without

Dolby, but it is not a Nakamichi, managing only +3.5dB relative to IEC0dB (+5 on the display), against a Nak's +6dB to +9dB.

Replay response was accurate on both channels, ensuring accurate tonal balance with pre-recorded tapes. It's only a pity Teac don't fit Play Trim.

The V-6030S was a delight to use and measured well in all areas. As today's cassette decks go it's a cracker. **NK**

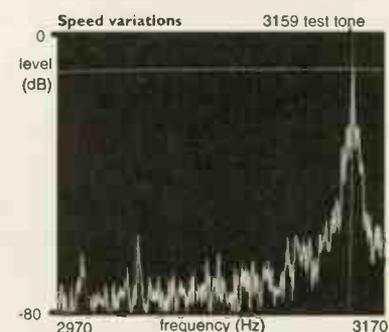
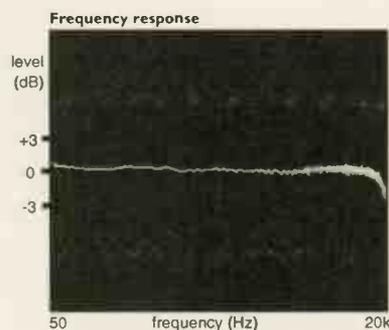
### REPLAY (pre-recorded tapes)

Frequency response (-2dB)	30Hz-20kHz
Speed accuracy	+0.4% fast
Hiss (70uS, Dolby out)	-61dB

### RECORDING (blank tapes)

Frequency response (IEC Primary Refs.)	
ferric (IEC I)	10Hz-19kHz
chrome (IEC II)	10Hz-18kHz
metal (IEC IV)	10Hz-19kHz
Separation (1kHz)	66dB
Distortion (315Hz)	1.1%
Hiss (70uS, Dolby out)	-55dB
Speed variations (DIN total)	0.05%
Flutter energy (3-3.13kHz)	-45dB

MOL/SAT (IEC Refs.)	315/10k
IEC I (ferric)	3dB/-3dB
IEC II (chrome)	-4dB/-4dB
IEC IV (metal)	3.5dB/1dB



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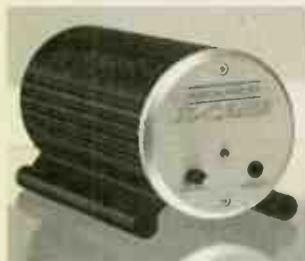
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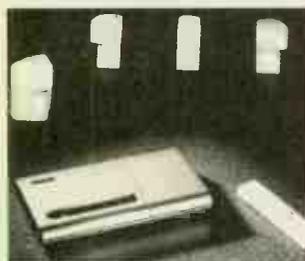
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**Audio Analogue** : **Puccini & Puccini SE** integrated amps, **Bellini** pre and **Donizetti** power amps. You should be familiar with these very, and we mean very classy Italian products by now. The **Puccini SE** recently had a storming review in **Hi-Fi World**, the **Bellini** and **Donizetti** will be equally as well received. Available in both silver and high gloss black finishes, these products are destined to become future classics. We strongly urge you to book your demonstration now. Priced from only **£ 450.00** for the **Puccini** integrated, the range represents unbelievable value in the sound per pound stakes. Another Italian import heading for the Premier League !!



**Partington** : Speaker stands or works of modern art ? How about both. After 25 years in the audio industry **Partington** have come up with what can only be described as a truly brilliant and revolutionary **NEW** loudspeaker support in the **A7-60**. Will sell by the bucket load on looks alone, but the sound enhancement properties of this support make for something bordering on the spectacular. The **A7-60** should be deemed as an essential purchase for anyone wishing to extract the maximum performance from stand mountable loudspeakers. Forms an incredible sonic and visual statement with the **Townshend SSS** . We have been waiting for a speaker stand like this for ages. Nice one Partington !!

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\*\*\* STOP PRESS \*\*\* Sonic Frontiers Anthem CD Multiplayer - Finally available & well worth the wait.

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& other quality audio visual products from around the World.

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#### AMPLIFIERS

	Equivalent New Price	Sale Price
Arstson Amplifier Int (f/c)	s/h	109.95
Merridan MCA Int M.C. phono stage (vgc)	s/h	199.95
Line Modules for above (vgc) each	s/h	69.95
Quad 66 pre-amp inc remote control station (vgc)	s/h	863.00
Quad 34/306 pre/power (mint/as new)	s/h	764.00
Rotel RA 960 BX Int (vgc)	s/h	325.00
Rotel RA 940 BXII Int (g.c.)	s/h	179.95
Rogers Cadet II Int valve amp (as new condition) must be seen	s/h	149.95
Naim NAC 72/NAP 140 (half size) latest style (mint/as new)	s/h	1256.00
Naim NAC 42/NAP 110 (vgc)	s/h	449.95
Proton S20 Int amp (vgc)	s/h	99.95
Legend P300 2x200 watts Mosfet power amp (scruffy but mega powerful)	s/h	225.00
Yamaha CR-1020 70's 2x100 watts tuner amp (g.c.)	s/h	500.00
Pioneer A300R precision remote Int (mint/as new) purchased 25/4/97	s/h	299.95
Marantz PM350 Int amp (f/c)	s/h	49.95
Yamaha AX390 remote Int amp (vgc)	s/h	170.00
Audiolab 8000A Int amp (vgc)	s/h	500.00
Quad 33/303 pre/power (vgc)	s/h	149.95
Quad FM3 Tuner (Mint)	s/h	89.95

#### TURNTABLES

Thorens TD 125 MkII/SME 3009 fixed head/Oriolton	s/h	129.95
VMS 20E II (as renewed Hi-Fi World September) (vgc)	s/h	159.95
Thorens TD 166/arm/A.T.M.H. (black) (vgc)	s/h	129.95
Thorens TD 145 II/arm/mag. cart. (silver plinth) (g.c.)	s/h	89.95
Thorens TD 150/arm/Oriolton FF ISÉ (g.c.)	s/h	229.95
Thorens TD 320/arm/Arcam C77 cart (vgc)	s/h	430.00
Walker CJ 55/RB250/VMS 2 cart. (g.c.)	s/h	169.95
Systemdek IIX/ADC ALI/Oriolton cart. (vgc)	s/h	199.95
Systemdek IIX 900/RB300/Rega Elys (light ash) (mint)	s/h	484.00
Origin Line/Syrinx PU2 arm/HH cart. (g.c.)	s/h	169.95
Rega R/RB 250/Rega Bias (mint/as new)	s/h	253.00
Linn Sondek LP12/Ittok LVIII/Silton MP 10 (vgc)	s/h	495.00
Decca (London) Super Gold Yoh (re-calibrated) (low use) (vgc)s/h	s/h	340.00
Oriolton MC 20 Supreme (approx 20 hrs use from new) (mint)s/h	s/h	450.00

#### COMPACT DISC PLAYERS

Denon DCD 600 remote (vgc)	s/h	99.95
Nakamichi CD4 (g.c.)	s/h	350.00
Philips CD 160 (vgc)	s/h	69.95
Denon DCD 625 remote (mint/as new)	s/h	200.00
Rotel 945 AX remote (mint/as new)	s/h	230.00
Technics SLP8 remote (heavy transport) (g.c.)	s/h	479.00
Yamaha CDX 750 remote (g.c.)	s/h	149.95

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Anwa X300 remote (g.c.)	s/h	89.95
Cambridge CD 4 remote (vgc)	s/h	150.00
Mission PCM II remote (g.c.)	s/h	600.00
Rotel RD 855 remote (vgc)	s/h	129.95
Pioneer PDS S05 precision remote (mint/as new) purchased 16/5/97	s/h	460.00
Marantz CD36 remote (g.c.)	s/h	79.95
Audio Alchemy Dac-In-The-Box DAC (mint/as new)	s/h	250.00

#### LOUDSPEAKERS

### PRODUCT OF THE MONTH

Audio Research D240 II Power Amp  
2 x 120 watts 8Ω. 2 x 240 watts 4Ω  
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...480 watts into 8Ω  
in mint condition/boxed as new) ~~£2200.00~~ **£1595.00**

Tannoy 635 (dual concentric drivers) in rosewood (mint/as new)	s/h	450.00	349.95
Tannoy 603 Bi-wire (inc. dedicated stands) (mint/as new)	s/h	210.00	129.95
Infinity Reference 10 (mint/as new)	s/h	-	169.95
Ref Coda III (vgc)	s/h	-	99.95
Castle Warwick (mint)	s/h	240.00	139.95
Celestion 5000 (ribbons)/QED tri-stands (mint/as new)	s/h	1100.00	399.95
Mordaunt Short MS 35Ti (vgc)	s/h	-	109.95
Heybrook HB1 (black) (vgc)	s/h	280.00	139.95
Heybrook HB1 (walnut) (vgc)	s/h	280.00	129.95
Jamo Corset 70 (black) (g.c.)	s/h	330.00	169.95
Acoustic Research 22BX (110 watts) (vgc)	s/h	-	109.95
Allison CDT Floorstanders (black) (g.c.)	s/h	380.00	189.95
Allison (RA Labs) micro (ex-dem)	s/h	95.00	69.00
Allison (RA Labs) Ref 4A (new) (ex-dem)	s/h	170.00	149.95
Mordaunt Short MS10 (black) (mint)	s/h	-	79.95
JPW Minim (walnut) (vgc)	s/h	-	49.95
Sony SSE 600 (black) (mint)	s/h	160.00	99.95
Heybrook Heystacks (black) (mint/as new) purchased 28/7/97	s/h	500.00	349.95
Ref Coda 7 (mint/as new)	s/h	140.00	99.95
Celestion Little 1's (surrounds) (mint)	s/h	100.00	59.95
Leak 200 (original Sandwich) (g.c.)	s/h	-	49.95

#### CASSETTE DECKS/REEL TO REEL

NAD 6020 (g.c.)	s/h	-	59.95
Kenwood S030 3 motor/HX Pro	s/h	170.00	109.95

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Denon DRM 07 (gold facia) (f.c.)	s/h	-	89.95
Denon DRM 24 HX 3 head/HX Pro (f.c.)	s/h	300.00	139.95
Rotel RD 865/2 2 motor/HX Pro (vgc)	s/h	-	129.95
Technics RS 8905 HX Pro/3 head/DBX (g.c.)	s/h	400.00	169.95
Sony TCR 515 Dolby S etc (mint)	s/h	250.00	149.95
Akai X 150 D (another one) (boxed in original condition) Collectors item reel to reel	s/h	-	89.95

#### PRO LOGIC/HOME CINEMA

Celestion Little 1's surround LS (mint)	s/h	100.00	59.95
Sony LS SS/CRI10 surround/centre speaker (mint/as new)	s/h	-	89.95
Sony SSE 60V LS fronts for above (mint)	s/h	160.00	99.95
Sony STR 611 Dolby Pro Logic remote receiver (mint/as new)	s/h	330.00	249.95
JVC RX 508V Dolby Pro Logic remote receiver (vgc)	s/h	400.00	189.95
Pioneer YSA 303 Dolby Pro Logic remote amplifier (mint)	s/h	-	179.95
NAD 901 pre-processor/Dolby Pro Logic (mint)	s/h	400.00	199.95

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## It's October Silly Season in the Hi-Fi industry

October is the time for most hi-fi manufacturers to launch their exciting new products. Competition will be as fierce as ever as they try to outdo each other. The magazines will burst with glossy ads and features will extol the virtues of some major products. If you're looking for new equipment you won't know which way to turn.

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25V/10	1.60	1.50

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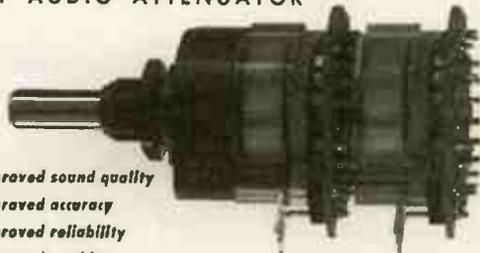
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**AUDIO NOTE ANE/SE Loudspeakers silverwired** £3995  
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**ION SYSTEMS Nexus SP1 pre & X-PAK 2 psu with** £595  
**ION SYSTEMS Nexus SAM 40 Stereo Power Amp** £3750  
**STUDER A807 Pro. tape recorder MINT** £595  
**HEYBROOK Quartets & stands Ex Dem:£840** £1995  
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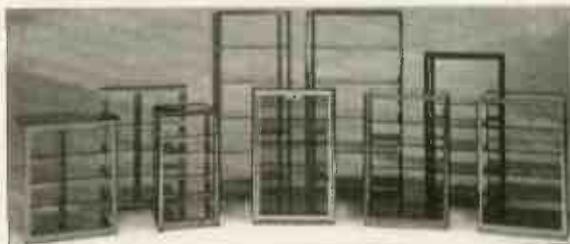
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# World favourites guide

## COMPACT DISC PLAYERS

### QUAD 67 second-hand

One of Quad's best products for a long time, the 67 is warmer and smoother than most, yet is highly musical and revealing.

### DENON DCD-315 £150

Real hi-fi and real music for a mere £150.

### NAD 510 £200

A competent all rounder with lifelike soundstaging and impressive treble clarity.

### ARCAM ALPHA 7 £320

This British built player is extremely good value. Upfront, punchy nature suits Techno and Rock.

### MARANTZ CD-63MKII KI-S £500

Similar to the CD-63SE but more powerful bass and an all-round smoother sound.

### TRICHORD GENESIS £549

Conveys music in a powerful and dramatic fashion. Smooth and sweet, with a good sense of depth. A little soft sounding though.

### DPA RENAISSANCE £895

Words cannot describe its infinite variety, but you'll love it or hate it. Highly emotional presentation with not a hint of self-doubt.

### ROKSAN CASPIAN £895

The Caspian has a smooth, even sound with some of the clearest treble in the business. Very engaging, dynamic character.

### MARANTZ CD-17 KI-S £1300

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.

### NAIM CDI £1600

This single box 16-bit player sounds very engaging compared to your average bitstreamer. Has that vital tingle factor of the larger, two-box CDs.

### MCINTOSH CDM7009 £2635

A thoroughly inspiring machine. One of the most musical CD players around; sweet, open and detailed.

## COMPACT DISC TRANSPORTS

### TEAC VDRS-T1 £550

Not as substantially built as its chunky looks suggest, the T1 is nevertheless a good entry-level transport with a warm, expansive sound.

### AUDIOLAB 8000CDM £1300

Beautifully built and finished, the CDM is packed with sensible features and performs superbly, day-in day-out.

### TEAC P-30 £2500

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

## CD CONVERTORS

### DPA LITTLE BIT III £300

A lot more weight at frequency extremes than the II and far better control. A bargain at £300.

### THORENS TDA2000 £700

Used with the TCD2000 as a transport, the TDA2000 produces a sound that is focused, detailed and spacious. Good value.

### MARSTON SILHOUETTE £795

With Crystal Semiconductors' 18-bit DAC the Marston produces clean-cut images and a transparent sound stage. Very rhythmic too.

### PINK TRIANGLE DA CAPO £1450+

Offers a choice of filter modules, all up there with the best. The Da Capo is superb in many respects, but can sound a touch polite on Rock.

### DPA 1024 £6000

Proof positive that today's CDs needn't sound CD-like! Uses an in-house discrete convertor, and DPA haven't skimped on the build either!

## TURNTABLES

### GARRARD 401 second-hand

In a decent plinth with an arm of SME309 calibre, the 401 has a highly authoritative overall sound with the most solid, expressive bass in the business. Very musical, but treble isn't up to modern standards.

### THORENS TD124 second-hand

One of Thorens' best-ever turntables. Needs a modern plinth to give of its best. Duly installed, it's good enough to face off the Garrard 401, swapping some of its bass power for a more delicate, incisive treble.

### SYSTEMDEK IIX900/RB250 £330

A fine all rounder and easy to upgrade too. Has more depth and breadth than Rega Planar 3.

### PINK TRIANGLE TARANTELLA £575

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

### VPI HW 19 JUNIOR/RB300 £599

With its control and grip on music the Junior never fails to engage. Set-up is a piece of cake and there's a whole range of upgrades on offer too.

### MICHELL GYRODEC £800

Stunning looks, build and fine sound. Standard PSU has detailed, architectural, if undynamic sound. With QC PSU, scale and insight kill the competition.

### PRO-JECT 6.1SA £999

The Pro-ject places the listener in the best seat in the control room. Outrageous dynamics and a punchy, seriously deep bass. Comes with Sumiko arm and Ortofon MC30 Supreme.

### LINN SONDEK LP12 £840 - £1530

Cirkus bearing puts it back up with the best. Superbly beguiling, rhythmic sound that plays Jazz like few others, but lacks the Gyrodec's detail or imaging. You'll forget CDs were ever invented.

### PINK TRIANGLE ANNIV. £2495

One of the finest-sounding turntables around, the Anniversary takes the listener nearer the recording studio than almost any other deck. Works with Rega, Linn and SME arms alike.

### 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.

### MICHELL ORBE £1950

The Darth Vader of analogue, the Orbe builds on the strengths of the Gyrodec. An ultra-tuneful, expansive sound.

### SME MODEL 20 £2495

Including the excellent SME V tonearm, the Model 20 is possibly the last great turntable, unless you've got £11,000 for the Model 30, that is.

## ZONE-ARMS

### REGA RB300 £130

Supremely capable at the price, but not quite humankind's salvation as has been suggested. Detailed, tight, rhythmic sound but tonally rather grey and cold-sounding.

### SME 3009SII £375

This Paleolithic device doesn't bother with frequency extremes or detail, but its legendary serviceability makes it a cult in Japan. Oh death, where is thy sting?

### SME309 £570

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.

### SME V £1235

A masterpiece of precision engineering with a cohesive, ultra-transparent sound.

### LINN EKOS £1400

A thunderous battleship of an arm, with a very impressive sound, masses of detail and dynamics, but lacks the SME V's cohesion and musicality.

## CARTRIDGES

### ORTOFON VMS-2E £10

Warm, full-bodied, punchy and fast. Not to be sniffed at for a tenner. Can be upgraded with a better stylus at a later date.

### GOLDRING I012GX £60

An accomplished MM with a solid bass, slightly forward midband and clean transients. £20 buys the faster, more dynamic I022GX.

### GOLDRING I042 £100

The best moving magnet available. Has an extremely cohesive, weighty sound that's warm but highly involving.

### SHURE V15VXMR £295

The Shure produces a warm, dynamic sound which has great detail and impact. Far superior to earlier V15s.

# World favourites guide

## ORTOFON SUPREMES £225-£450

The MC10, MC20 and MC30 Supremes all offer superb sound and value for money, with a rich, smooth and musical performance.

## ORTOFON MC2000 £650

We came across this one in an SME IV on a Garrard 401; it duly gave one of the best results we've ever heard.

## ORTOFON ROHMANN £1000

In a way it's MC2000 meets MC7500 with the tonal strengths and dynamo sound Ortofon put into their moving-coil cartridges.

## LYRA LYDIAN £649

A truly musical, sophisticated device that makes most other MCs sound frigid.

## VAN DEN HUL MC-10 £840

Fluid bass, finely etched treble and highly tuneful in between. The MC-10 is honey, pure and simple.

## ORTOFON MC7500 £2000

Conclusive proof that there's hope for humankind. CD lovers would die if they heard it.

## INTEGRATED AMPLIFIERS

### NAD 3020 second-hand

Classic sweet sounding, punchy budget super-amp with strong phono stage. Able to embarrass many modern budget amps.

### NAD 310 £130

A real hi-fi amplifier at a bargain price. Forms the heart of a separates system that will murder any midi system at twenty paces. No phono stage, but you can't have everything at this price.

### NAD 312 £200

Smooth, clear and dry. Fine detailing with little to complain about at the price. Good facilities.

### ROTEL RA-970BX £250

With its smooth and powerful sound, the Rotel sings a seductive song with all types of music.

### AURA VA-80 £280

The VA-80 is superb for the price - it is capable of embarrassing more up-market competition.

### PIONEER A-300R PRECISION £299

This is the cooking A-300 tweaked with special components and it shows. Rhythm and detail are first-class and the phono stage isn't far behind.

### NAIM NAIT 3 £500

A taste of high-end audio. The most involving, musical design at the price, but low power.

### MISSION CYRUS 3 £500

Superb engineering, a solid cast chassis and a clear, spacious sound. Phono stage could be better.

### SONNETEER CAMPION £579

An amplifier that delivers near studio definition along with exemplary timing. Utterly gripping.

## DPA RENAISSANCE £595

Rich and smooth, the Renaissance is one of the sweetest amps around, if lightweight.

## AUDIO ANALOGUE PUCCINI SE £595

This superbly made Italian integrated has a lucidity and control which leave the competition at up to £1000 standing. Sound stage depth is unequalled.

## AUDION STERLING ETSE £600

Economically but well built single-ended valve amplifier. Wonderful clarity with vocals.

## SUGDEN A21a £640

Class A transistor amp. Rich, crisp, deep, tight sound and it images well too. Wonderful.

## MERIDIAN 551 £795

Beautifully-built integrated with a sweeter, clearer sound than mid-price alternatives. Plenty of facilities and remote controllable.

## UNISON SIMPLY 2 £995

This single-ended valve amplifier is smooth, sweet and open. An extremely musical performer.

## UNISON SIMPLY 4 £1495

Sonically similar to the Simply 2, but with more power and control.

## McINTOSH MA6800 £3735

The MA6800 not so much plays music as takes control of it, with effortless bass drive and a three-dimensional sound stage.

## PRE-AMPLIFIERS

### QED DISCSAVER £35

A true bargain that offers a cohesive, musical sound but avoid using it in thin sounding systems.

### ROTEL RQ-970BX £130

Superb value entry-level phono stage with audiophile quality components and clear sound.

### LFD MISTRAL PHONO STAGE £300

The Mistral has a warmth and involvement that make many more expensive phono stages sound overpriced.

### TECHNICS SU-C1000 £350

At its price, this battery powered pre-amp is difficult to beat. Weak points are lightweight build and average phono stage.

### DPA DSP200S £495

Not quite the 50S, but there's little to match it at this price if transparency and involvement are your priorities.

### AUDIOLAB 8000C £520

Versatile with superb phono input. Can sound sterile, but latest version is much improved.

### MICHELL ISO/HERA £530

This phono stage has fine midband and treble detail, with taut bass. The £850 ISO/HR brings more of everything.

## AUDIO INNOVATIONS P2 £749

Fantastic bass and super insight make this one of the best phono stages around. One for vinyl lovers.

## AUDIOLAB 8000Q £995

Excellent line-level only pre-amp, greatly improves on 8000C with a more fluid, musical sound and greater grip. Remote control.

## ROKSAN ARTAXERXES X £950

With the Atessa PSU the Artaxerxes X MM/MC stage still shines. Its fortes are great stage depth, neutrality and tonal colour. Musical too.

## MARANTZ MODEL 7 PRE-AMP £3500

A '60s reissue, the Marantz pre-amp still sounds superb. Has a great phono stage.

## POWER AMPLIFIERS

### QUAD II second-hand

Classic valve monoblock with many thousands still in use. Archetypal warm, smooth valve sound, although not the last word in detail or dynamics.

### LEAK STEREO 20 second-hand

The Stereo 20 can sound impressively up-to-date, although power and detail are ultimately limited.

### QUAD 405II second-hand

Solidly built, but lifeless sounding, power amp can be substantially improved by a Quad service.

### ARCAM ALPHA 9 £400

With 70watts on tap, the 9P will drive most loudspeakers with a spacious and detailed sound. Good bass drive too.

### MISSION CYRUS POWER £450

This power amplifier is a real honey. Rich and smooth, but with a firm grip; a fine blend of properties.

### ROSE RP190 £495

Used with the partnering pre-amp it gives 70watts of smooth, relaxing sound.

### SUGDEN AU41P £530

Extremely competitive at the price with 100W of unusually smooth, full-bodied sound.

### SHEARNE PHASE 3 £619

A neutral, highly dynamic and thoroughly exciting amplifier. A sonic bargain.

### DPA DPA200S £750

Better than anything else at the price. Not as dry as the 50S.

### NAIM NAPI80 £900

Partnered with a NAC82, this has classic Naim control, making for a superbly rhythmic presentation. A touch lean for some tastes.

### MICHELL ALECTO STEREO £1300

A refined transistor amplifier with valve-like transparency and a full, warm, easy-going sound. The £1800 Alecto monoblocks have rare lucidity and three dimensional realism.

# World favourites guide

## MERIDIAN 557 £1400

Great control is allied to seductive smoothness. A rare combination of power and delicacy.

## MARANTZ MODEL 9 £8000

Authentic reproduction monoblocs still more than cut the sonic mustard. The sound combines grunt with great tonal colour and expressiveness.

## TUNERS

### LEAK TROUGHLINE second-hand

Our favourite way of listening to the wireless. A deliciously mellifluous sound will have you junking your transistor radio in seconds.

## NAD 412 £190

The 412 is remarkably musical and natural sounding. Rich sound and full bass are a rarity.

## MISSION CYRUS FM7 £300

Clear and lucid sound puts it up with the best regardless of price. Superb build too.

## ROTEL RT990BX £500

High quality Michi-based tuner with a sophisticated, forward sound with great imaging and soundstage. Sensible facilities and remote control.

## NAIM NAT03 £500

The NAT03's warm, atmospheric sound is further proof of Naim's proficiency with tuners.

## FANFARE FT-1 £1350

In its native US the FT-1 is no mere tuner but a 'broadcast monitor' no less, a task at which it acquires itself well, with a clear and powerful sound.

## NAIM NAT01 £1380

This is the best solid-state tuner available bar none. For better radio, go and live in the studio.

## CASSETTE DECKS

### AIWA AD-S750 £150

Sonically a very decent machine. For the price there's nothing better. Comes fitted with Dolby B, C and S.

### KENWOOD KX-3080 £160

A simple deck, but high quality head and transport give an unusually high level of performance at this price. Not to be missed.

### YAMAHA KX-580SE £250

The 'Special Edition' tag is more than a marketing gimmick. Sound is solid and clear with Dolby S.

### AIWA AD-S950 £300

A stable transport, superb head and Dolby S make the AD-S950 an excellent all rounder.

### PIONEER CT-S740S £430

A great piece of engineering from Pioneer, with first rate sound on playback and recording.

### NAKAMICHI DR2 £600

Where serious cassette decks start. The DR2 pushes recordings to the limit, remaining unflustered at all times.

## NAKAMICHI DR1 £850

Better still than the DR2, with manual head azimuth adjustment to boot.

## NAKAMICHI CR7 £1500

Kills every other cassette deck and stamps on their graves.

## LOUDSPEAKERS

### KEF Q15 £199

These stand mounters offer impressive bass and excellent clarity but need a powerful amplifier to perform at their considerable best.

### HEYBROOK HBI S3 £269

Fine tonal resolution through midrange and a smooth and extended treble make the HBI's ideal for Classical/acoustic music. Bass is a little boxy and constrained though.

### CELESTION IMPACT 23 £299

A smooth and even handed loudspeaker. Has clear and well extended treble and deep, tight bass. Midrange is focused and pure with plenty of detail and speed.

### B&W DM 602 £300

Deep and strong bass, pure, projected and uncoloured midrange. Treble quality a little metallic, but imaging precise. A lively, enjoyable sound.

### REL Q-BASS £350

Few subwoofers match the Q-Bass at the price. The tuning controls can be a bit of a fiddle, but once set up the rest is pleasure.

### CASTLE EDEN £450

Impressively vice-free 'speakers that offer great transparency and involvement. Unbeatable at the price.

### EPOS ES12 £495

Strong, punchy bass is allied to detailed and articulate midrange and treble. Above all, these 'speakers are thoroughly musical.

### REL STRATA £500

The Strata subwoofer is not a toy. It offers superb, true hi-fi bass depth and power, and opens up sound stage depth in particular.

### MISSION 752 Freedom £600

Use advanced High Definition Aerogel bass/midrange driver and silk dome tweeter. Dynamic, punchy and musical, yet refined like few others are at the price. Not as sweet or soft as the original 752s though.

### TANNOY D100 £650

This small dual-concentric loudspeaker produces believable three dimensional imaging.

### CASTLE AVON £700

Taut, dry bass and lucid midrange from their carbon fibre driver, but need warm ancillaries to avoid sounding bright.

### HARBETH HL-P3ES £799

A fine example of good loudspeaker engineering. The top of the mini-monitor league.

## HARBETH HL-K6 £975

Clean, musical and classy - Harbeth have done themselves proud again.

## KEF REFERENCE SERIES ONE £995

The KEFs combine pin-point imagery and detail with a smooth and polite balance. Good, agile bass too.

## HEYBROOK SEXTET II £1129

Heybrook have retained the strengths of the original Sextet, improving on bass extension and smoothness. Treble and imaging still excellent.

## MISSION 754 FREEDOM 5 £1299

The 754 Freedom 5 has a highly articulate and informative sound with fine imaging and tight, deep bass extension. Uses silk dome tweeter, HDA midrange and 8in woofer.

## JAMO CONCERT 8 £1500

With their inch-thick cabinets and fabulous drive units, the Concert 8s are the most transparent stand mounters around. They don't suffer poor sources gladly though.

## EPOS ES25 £1505

Epos' best. Combines near-uncoloured tonality with characteristic fireworks in the rhythm department. Superb by any other name.

## SPENDOR SP7/I £1970

This big Spendor is very appealing thanks to its lucid sound and valve-friendly load.

## TANNOY AMS8 £2700

Bold sounding professional active monitor with solid bass, clearly focused midrange and delicious treble. Built-in amplification.

## QUAD ESL-63 £2860

A reference against which all other loudspeakers are judged, the '63s have superb imaging qualities and genuine transparency. Earlier ESL model is a fine second-hand buy.

## KEF REFERENCE SERIES FOUR £3099

Superb bass and near-electrostatic soundstaging make these involving loudspeakers a reference to others. Need a strong amplifier though.

## JBL S2600 £3500

Smooth, detailed and spacious with great dynamics and fine imaging. Capable of producing a superb performance when used in a big room.

## TANNOY WESTMINSTER ROYAL £10,000

An incredibly dynamic, detailed full-range horn design with a rich sound. Its high sensitivity predisposes it to valve amplification.

## MINIDISC PLAYERS

### SONY MDS-JE500 £300

An impressive sound and unmatched convenience make this MiniDisc player an excellent buy.

### KENWOOD DM-7090 £500

Both replay and recording quality are superb through this Kenwood. Nakamichi owners should start getting worried - at last there's competition.

# Grandix

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B&W P6	£1095	£ 849
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MUSICAL FIDELITY E101	£ 500	£ 399
MUSICAL FIDELITY E60 CDP	£ 300	£ 239
PIONEER A400X	£ 300	£ 245
PIONEER 605R	£ 400	£ 325
PIONEER PDS904	£ 400	£ 325
REGA ELA S/H	£ 550	£ 249
TANNOY 637 R/W	£ 550	£ 425
TEAC VRDS 10 se	£ 850	£ 679
TDL T LINE 3 R/W	£ 750	£ 499

## MARK LEVINSON



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The Listener (USA)

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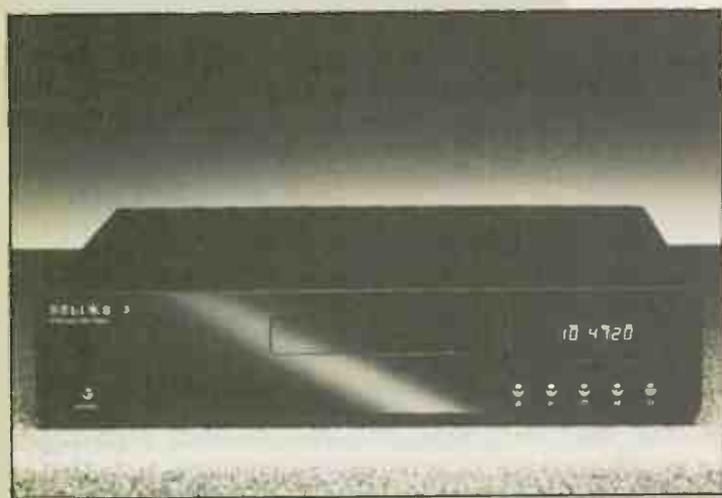
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World Radio History

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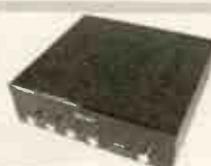
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# SIX APPEAL

## David Price looks at Celestion's controversial Eighties' classic, the SL6 loudspeaker.

Until the early Eighties Celestion were regarded as a conservative company, rather pipe and slippers and Gin and Tonic. Like Quad, they'd lived off the success of a popular range through the Seventies without much need for change. But the Ditton range was fading, and an exciting new design to get buyers back was called for.

Enter 1981's SL6, born of advanced laser-interferometry techniques pioneered by Graham Bank, who'd done much of the ground work for his previous employer, Wharfedale. This technique meant engineers could accurately plot the behaviour of a 'speaker cone and its break-up modes three dimensionally. Designers could therefore tune out distortion and coloration far more accurately than before. As a result, what Celestion arrived at was a copper-dome tweeter designed to act as much like a pure piston at audio frequencies as possible, and a one-piece mid/bass driver with no glue joints between the surround, cone and dust cap.

It was an instant hit with most of the hi-fi press, its metal-dome tweeter a particular revelation. Although Yamaha had done something similar five years previous with the NS1000's titanium unit, Celestion became widely regarded as starting the trend for metal domes. The SL6S followed several years later,

this time with a lighter aluminium tweeter design plus a thinner, braced cabinet, and got equally enthusiastic reviews from certain sections of the press.

Without doubt the SL6 was different to what had gone before. Seventies' loudspeakers had generally been big multi-driver boom-boxes with wobbly cabinetry and proprietary drive units, making for a coloured and usually rhythmically slow sound. By contrast the new Celestion was extremely clean and clear, as well as being quick off the mark and good at imaging. How could it fail?

Well, arguably that clever metal-dome tweeter that inspired so many other Eighties' designs was the SL6's undoing. True, it did behave well at most frequencies, but there was a very nasty break-up mode at 19kHz. Celestion rightly spotted this, but their way round it was a sharp notch filter that kicked in just below where the trouble started. But this wasn't without problems, and apart from the need for lots of sound-degrading crossover components it meant much of the signal's high-frequency content went AWOL.

The result was a rather dull sounding 'speaker. Reviewers called it "nasal" and "congested", as well as accusing it of lacking sparkle - true

enough, and proof that it polarised critical opinion. The problem with assessing 'speakers is that what sounds good isn't necessarily accurate, and in Celestion's quest for neutrality, many believed they'd engineered out the life. The jury's still out, even today. Many Classical fans swear by the SL6s, praising their electrostatic-like clarity and imaging while others point out that they can't play a tune to save their life.

Suffice to say that they're an acquired taste, but if you already have it there are plenty of second-hand SL6s around at very reasonable prices - pay between £150 and £250. Later derivatives such as the SL600 with its Aerolam cabinetry (an aluminium honeycomb construction) are rarer and more expensive, but take the family sound further - from dry and neutral to extremely dry and more neutral. Match them with powerful transistor amps like Quad's warm but muscular 606, 606/2 or 707 - 84dB sensitivity and a tough load means single-ended triodes are out! So, if you like that BBC monitor sound, never stray from Classical and aren't too fussed about frequency extremes, a well preserved pair of SL6s could be the used bargain of the century ●



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SUGDEN SDA-1 D-A Converter £450. Sugden A21/a MM/MC board £45. Bespoke D-A converter using Burr Brown PCM63P D-A chips (comparable with £1200+ converters - excellent upgrade for any CD player) only £225. Creek CAS 4240 SE amplifier £225. Linn Ittok LVIII £150. Quad 606 £275. Linn Klyde MC cartridge £195. Rega ELA loudspeakers £180. Neat Mystique loudspeakers (cherry, damaged) only £125. Tel: Steve 01922 640 737

ROGERS A100 Amplifier £50. Rega Planar 2 £60. Leak 2.200 amplifier £50. Leak Delta 75 receiver £60. Aiwa F770 cassette £50. Ferrograph 307 amplifier £50. Armstrong 600 Series receiver £40. Armstrong 421 amplifier £20. Armstrong 521 amplifier £20. Tel: Milton Keynes 674 193 after 7pm.

NAIM NAC 72, NAP180, Hi-Cap £1300. May separate. Micromega T-Drive and TDAC £800. Naim NAP 250 £1100. Everything boxed and excellent condition. Tel: 01536 744 812

LINN LP12, Valhalla power supply, Akito arm. Excellent condition £500. Audiotech turntable stand £30. Tel: 01458 447 424

MARK LEVINSON No.31 £3800. Mark Levinson No.36 £2200 HDCD. Jeff Rowland Synergy pre/amp (new) £2900. Jeff Rowland Model 2 power/amp £2800. Jeff Rowland B.P.S.-2 £1350. Wilson Audio Watt 3. Puppy 2 with Puppy Paws £5500. Strictly no offers on price sorry. Please contact Ian Bodill on 0171 584 5784 or 589 4840 for details.

ARCAM ALPHA CD Player, great sounding player for £220 ono. (Boxed, remote etc) Linn Helix loudspeakers, black (1st editions) £120 ono. Boxed. Tel: Darren 0468 631 683 (day) 01206 867 421 (after 8pm)

LINN AXIS Turntable, Akito arm, K5 cartridge, black, mint condition and boxed. £300 or best offer. Tel: 01325 484 405

KRELL KSA50 Power amp. Class A double mono. Perfect £1000 ovno. Mission 73ps subwoofers (pair) £100. Tel: 01225 865 588 evenings (Bath area)

SPENDOR LIMITED Edition SP 2/3's. Uprated crossovers, studio grade drivers. Walnut veneer. Only 50 pairs made. Packaging, owners manual. 10 months old. Target HJ 15/3 stands. £1185 new. Full demo. Gorgeous sound. Mint. £670. Tel: Mark 0131 538 9073 or 0131 343 5574 (Edinburgh)

CD MICRO MEGA Transport 3.1/BS2 DAC. Boxed, mint condition £850 (new £2050) Tel: 01752 787 459

NAD 402 Stereo tuner, mint, boxed £90. NAD 6340 cassette deck, Dolby HX Pro, playtrm, bias control £220 new. £95. Nytech 252 CTAXD teak finish receiver. Excellent condition £90. Tel: 01524 381 389

AIWA ADB10 Cassette deck £80 ono. Beyer DT990 headphones £60 ono. Marantz CD72 CD player £150 ono. Sony WM DB33 cassette Walkman £50 ono. All Hi-Fi magazines best buys. Tel: 01502 716 754

LINN AXIS LVX+, K5, excellent condition £175. Meridian MCA1 modular integrated amplifier MC and tape (can be used for CD, etc) modules, excellent sound £150. Gladly demonstrate. Tel: Chris 01942 269 637

NAIM 62/90 MM £425 ono. 62/140 MM £550 ono (will split). Linn Sondek LP12 Valhalla walnut £350, LP12+62/140+Mission 70's £1900. Wanted: HiCap, 72, MC boards, 250. Tel Mr Dennis 0181 789 5834

ARCAM 110 (BB50) Digital pre-amp and 120.2 power amp (100wpc) £750. Arcam Delta 250 CD transport & Black Box 50 DAC £950. Linn LP12/Rega RB300 (black) £300. Rega Planar 3 £175. Monitor Audio MA14 Gold - Rosewood £250. Kef Reference Two speakers (rosetta burr) £1100. Over 200 LPs (Classical, Supertramp, Pink Floyd, Doors, M. Jackson etc) £50. Tel: 0171 231 3518

QUAD 67CD/Trichord Clock 2 £450. Pioneer Precision/UKD Duetto as new £330 each. Dynaudio Focuss factory built 2 mnths old. Offers. All boxed. 2 x PR240MO Audax drivers (120) £60. Sound Organisation 5 tier table £75. Goldring 1042 £40. Rega Elys £30. Tel: 01398 323 101

NAIM NAC 62 £150. Hi-Cap £350. NAP 135 £1600. All new style. Armstrong valve tuner £60. Quad 34 £180. Quad 67 CD £500. Roksan DAC £200 Tel: 01203 460 729 (home) 01203 216 650 (work)

MARANTZ CD52 II, Mission 762'S, Atacama SE24's, Chord Cobra (0.5m), Cable Talk Talk 3 (5m). All vgc, boxes, manuals £400 the lot. May split. Tel: 0117 9656629

NAIM .C.D.I. CD player, boxed in very good condition £1150. Naim 32.5 pre amp £220 ono. Tel: 01904 490 796

LINN ISOBARIK Speakers and stands, passive or active speakers, good condition £720. Naim 32.5 pre amp £220 ono. Tel 01904 490 796

TRILOGY 901 Pre, 948 power, 50wpc, new valves. Meridian 506, CD Kef Reference One Burr wood, Blue Heaven cables, AudioQuest cables, fantastic sound, mint condition., cost new £5300. Bargain £1800 ono. Tel: 01795 430 254 (Kent)

LINN LP12 Lingo, Ittok LVII K18, excellent condition and boxed £950 Tel: 01444 441 519 evenings please

SPEAKERS: ABSOLUTELY Mint in original boxes and packing. Gale 301 £150. JPW Sonata £75. Tel: Steve 01235 532 653 (Oxford)  
MORDAUNT SHORT Decoder One with Stereo and Dialogue speakers £145 ono. Tel: 01403 (Horsham) 241 304 eves & weekends

MICHELL ISO with Hera, mint £350. Michell Argo with Hera, Mint £550 or £800 for both. DBX 3 band dynamic range expander £95. 10m QED Qudos speaker cable £10. Tel: 01440 730 769

NAKAMICHI 700 ZXL Collectors item - all original, including Dolby 'C' processor. Mint condition, boxed, recent service. Audio excellence. £795 ono. Tel: 01792 891 497

CAR HI-FI System. 10 disc CD U300 Sony Kicker Solo bass box (carpeted) Radio Mobile RA 400 4 channel power amp, Kicker Impulse 652 XI power amp, EQX Series 2 graphic. All components on a carpeted board. Serious sounds. 3 months old. Worth £2400. Accept £1100 ono. Tel: 01279 758 308

APOGEE CALIPER Signature ribbon speakers. Wonderfully transparent, detailed and powerful sound. £1150 (£4000) Sonic Link Vermillion cables £80 and £95 (£170 and £195) HFN headphone amp £45 (£85) REL Stentor Mk1 £700 (£1500). Cash or p/lex for interesting kit? Tel: Jerry 01372 468 266

LINN KABER Speakers. 1 year old. Rosewood. Excellent condition. £500 ono. Tel: 0181 207 4000 (ask for Mr Foreman)

NAIM CD2 £1350 as new. Tel: 01303 240 862 (Folkestone)

NAIM NAT 01 VHF tuner. The best. Excellent condition £875 plus carriage. Tel: 01736 757 721 (Cornwall)

WORLD AUDIO Design K5881 power amp and KLPI pre amp. Built and tested by W.A.D. Both in mint condition, unmarked. Can demo. £500. Tel: 01707 372 652

ART AUDIO Tempo monoblocks (valve) Black and polished chrome. Silver wired by manufacturer. Latest specification, 30 watt triode. Boxed and excellent. (Retail £2500) £1250. Tel: 01398 323 101

PIONEER C73 & M73 Reference pre & power amp, Class A & AB £600. Sugden C41 line pre & P41 power amp £600. Pink Triangle Ordinal Dac with 20 bit filter, includes XLO type 0.4 digital interconnect £500. Quad 67 CD player £450. Theta TLC £150. Musical Fidelity B200 Int amp £100 Tel: 01702 306 498 (Southend on Sea)

LOWTHER ACOUSTA Twin loudspeaker. Information wanted. Production started 1960. Working drawings, instruction books, sales leaflets, adverts etc. High reward. Tel: Jeff 0181 924 0207 (best after 12 noon)

VALVE EQUIPMENT Leak Stereo 20, Gold, good condition £225. Rogers HG88 MkII integrated £125. Chapman 306 integrated £175. Matching 56BS/FM tuner £50 (pair £200) Acos Lustre arm £60. Tel: 01709 555 403 evenings (Rotherham)

ROGERS LS3/5A 15ohm vgc boxed; £230. Incatech Dirk 50w small, beefy; £100. Harman Kardon valve integrated! vrare american - blows aways Cadets, A1500s; £140. Denon DL304, hardly used; £75. Tel: 01243 553 531

LEAK STEREOFETIC vgc; £40. Leak Troughline stereo, excon; £75. Garrard 301/RB300, good plinth, excellent £125+85 or £200. Naim MC boards, Audiophile psu, top rate phonostage for £150. Tel: 01243 553 531

CD REPLAY System: Marantz CD 635E, Sonneteer Champion amplifier, Mordaunt-Short 25i speakers. All as new, very domestically acceptable £900. Tel: 01977 620 558

KUDOS CORINTHIAN hi-fi stand. Each of the five shelves has its own electrical point and is fitted with spiked adjustable feet. Only used for one month. Cost £650., would accept £350. For further details Tel: 01709 327 002

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# Hi-Fi World Classified Ads

## PRIVATE

**KOETSU RED**, Low use £350. Mission Mechanic tone arm, mint £350. Craft Super Micro, pre-amplifier, mint £175. Leak Stereo 20 and Point One pre-amplifier, clean £200. Tel: 0191 281 0260

**AUDIONOTE AN-K Speakers**, brand new, boxed, (black) £400. Tel: 01274 817 035

**THORENS TD160B MkII** turntable and plinth. SME 3009 Series II arm, Ortofon M20FL cartridge £150. Kef Kit 3 speakers, mahogany veneered £110. Tel: 01895 822198/822185

**RUARK TEMPLAR speakers** (rosewood) as new, boxed £235. Audiolab 8000A amp, ex condition, boxed £225. Tel: 01702 556 116 (Essex)

**LP12 AFRO**, Lingo, Cirkus, Trampolin, Ekos, Troika. Retipped by Cartridge Man. £1400 ono. Concordant Exemplar power amp 100w transistor. Smooth and detailed £250 ono. Tel: 01295 257 175 (Banbury)

**CLASSIC AMPLIFICATION** for sale. Musical Fidelity PRE3A (including excellent phono stage) and two Musical Fidelity MA50 50w RMS monoblocks. All Class A, many awards. £150 spent with MF in May 97 to bring both monoblocks up to the latest specification. (under guarantee) Very good condition with boxes. Cost £1200 accept £400. Please contact Paul Ferguson Tel: 0118 9845944 (office) or 01252 860438 (eves & weekends)

**QUAD 77 Power amp/pre amp**. Digital console (black) still boxed. Under manufacturers 2 yr warranty. 6 months old. Enthusiasts bargain. cost £1500 new. Offers around £1000. Tel: 01745 570414. email crowemac@dircon.co.uk

**STAX LAMBDA Pro/SRXD Pro** £375. Arcam 70.3, full Trichord mods £450. Denon DTR2000 DAT with 50+ 2hr tapes £450. Quad 44/405 £285 and set of decent interconnects £75. Tel: 01342 824843 (office)

**MUSICAL FIDELITY Pre 3a, 2x P150 power amps** & dedicated psu £600 ono. Nakamichi cassette deck 2 in vgc £200 secures. 3 pairs Audioquest Ruby £35 each. 2 pairs Audioquest Indigo £80 (pair) 1 Deltec cable £40. 2 Target tables £90 or £50 each. Tel: 01865 511 133 ((Oxford)

**CARY AUDIO** Design power amp. SLA 70 35watt per channel. Beautiful stainless steel finished chassis. Can demonstrate in Michell/Audio Research/Levinson system. £800. Tel: Chris 01777 711 543 (evenings)

**ARCAM DELTA 120 power amp x 2** 100 wpc or 300 wpc bridged mono each. Arcam Delta 110 digital pre amp. Arcam Delta 250 CD transporter. Arcam Delta 280 FM tuner. All with remote control. Very clear, extremely loud. All boxed, can demo. £1700. Tel: 01277 655 748/0402 683 565

**LINN SONDEK LP12 1991**, Akita arm, K9 cartridge, Valhalla power supply. Absolutely pristine only £695. Naim NAP90 & NAC72, pristine only £695. Tel: Matthew 0115 950 2616

**BARGAIN ESOTERIA: Alchemist Kraken pre-amp** + psu £200. Linn LK1 mm/mc £80. Townshend Elite 170w monoblock power amps + original 0.65Kva psu £250. Rogers LS7 loudspeakers + stands £220. Tel: William 0181 953 4144 day/01920 487 915 eves

**AUDIOLAB 8000C and 8000P** latest spec, vgc. Also Audioquest Ruby interconnect £850. No offers. Tel: 01977 515 544 eves or weekends

**SYSTEMDEK 2 x 900**, black, RB250, Goldring G9001GC, vgc, £195. Mission 733 speakers, black, mint boxed £175. Roksan Tabriz, mint, boxed £100. Mission 733i, new boxed, bi-wire £195. Harman Kardon HK610 amp, punchy, exciting, "best buy", new, boxed £85. Tel: 01706 345 418

**DPA DSP/DPA 200S** stereo pre-power amplifier, great reviews, including Chord interconnect £675. Tel: 01734 699 373 (evening)

**LINN SONDEK LP12 Record deck**, Cirkus bearings, Trampolin base, Akito tonearm, K9 cartridge £495 ono. Sound Organisation turntable shelf £25 ono. Please be patient, may be on holiday. Tel: 01423 528 256 (Harrrogate)

**MONITOR AUDIO Studio 20SE** (Rosewood) boxed/manual as new £1400. Nakamichi DR3 Dolby B&C 2 head boxed/manual as new £150. To demonstrate Tel: 01482 587 397 daytime or 0113 284 3770 evenings

**LINN SONDEK Affro** recent K9 £300. Naim new style 180 power amp £580 and 72 pre amp with Chord Co cable £350. All immaculate and boxed. Tel: 01670 853 780

**NAIM PRE Amp**. Avondale modified with 3 channel power supply £500. Radford Woodside WSCD2 CD player, Trichord Clock2 £1100 new, £550. Audio Synthesis ultra analog DAX with AT&T over £2000 new, £850. Loads of interconnects. Tel: 01274 770 828 or 0468 086 868

**PINK P2 Too**, RB 300, Shure Ultra 500 £400. Kinshaw phono stage £200. Mana reference wall shelf £150 ono. Tel: Garry 01924 365 376 evenings (Wakefield)

**AUDIOLAB 8000S** Integrated amplifier, great sound, 6 months old. Genuine reason for sale, building HFW kits! £495, no offers please. Tel: 01530 831 357 evening (Leics) or 0831 565 010 daytimes

**MARTIN LOGAN Aeries** speakers £1150, Linn Karik CD £925. Quad 63 Electrostatics £1150. Musical Fidelity 1/2 CD player £750. Tel: 01977 643 629

**MUSICAL FIDELITY E600** CD player £250. Exposure 15 amp £350. Musical Fidelity E10 amp £150. Marantz CD50 SE CD player £110. Tel: 01977 643 629

**MISSION CYRUS Discmaster** and Dacmaster. Stunning sound, boxed, excellent condition. Cost £1900. Asking £890. NAD 3130 integrated amplifier £90. Tel: 01462 743 275

**AUDIOLAB 8000Q** £750. Naim CD3 £650. Both 1 yr old. All original packings and receipts. Tel: 01954 252 725 (Camps)

**SONUS FABER Minima Amator** iron wood stands. 6 mths old, mint £1650. Audio Innovations 500 integrated, 3 yrs old, Dragon valves, mint £400. Pink Triangle P700, RB250 psu, excellent condition £300. Tel: 01932 225 089 6pm

**REVOX B77** £600. Revox PR99 £650. Studer B67 £600. Studer A710 £650. Technics SLP1200 CD £450. SP10 II £300. Nagra IVS £2000. EM7 948 £600. Tel: 01246 235 024

**TECHNICS ST1000/II** external psu, Obsidian base, EPA 100 tone arm, remote link, mint cond. Offers? Audio Technica ATH 8 headphones + Energiser £120. Koss Pro 4/AAA h/phones £25. Tel: 00 353 1 295 4076

**AUDIOLAB 8000 C/P 100W** pre/power combo. Clean, controlled, neutral. New price £1300, will accept £999 ono. 10ft transparent audio Musicklink interconnect £150. Can dem/deliver. Tel: Steve 0181 422 0942 (H) or 01895 616 537(W) Northolt

**QUAD 44 Control unit**, overhauled by Quad, new phono tape/CD modules, spare radio module. Manual, boxed, vgc £250. Spare Quad 34 disc modules, 10Mv & MC 200 microvolt. £15 each. Tel: 01903 247 779

**TRICHORD RESEARCH** Digital turntable CD transport cost £690 sell for £320 Michell Alecto monos & Argo HR pre/power amps inc latest Tom Evans modification cost £3400. Sell for £1895. Tel: Paul 0181 205 3264 or 070500 95911

**CASTLE CHESTER Speakers**, walnut finish £260. Will demonstrate. 0181 352 1066

**FOR SALE**. Systemdek IIX turntable. Linn Basik Plus arm and Audio Technica moving coil cartridge £180 ono. Tel: Adrian 01784 484 014 (Egham. Surrey/London)

**MUSICAL FIDELITY MVX MkII** pre-amp, mint cost £2500 new, accept £750. Musical Fidelity P270 MkII power amp, mint £695. Audiolab 8000Q pre-amp £695. Wanted: Proac Response 3 speakers. Tel: 01634 387 686

**WANTED:** Pair of original type twoway, floorstanding Leak Sandwich loudspeakers. 8 ohm impedance. Must be in good condition and working order. Tel: Bob 07865 762554 (Oxford)

**CELESTION A3** Loudspeakers Santos Rosewood. Brand new boxed and sealed. Never used. Genuine reason for sale. £2150 ono (£2700 new) Tel: David 01904 489 276 (eves) 01904 642 200 (day)

**DAR! 450** Floorstanding speakers, black, bi-wire, as new, 3 months old. New £700, will accept £375 ono. Tel: 0836 387 903 (daytime) (Herts/Essex) 01920 468 719 (night)

**DENON CDC-610** CD player £75, Trio KX-94W twin cassette deck £100, Emerson TET1 7800L tuner £25, Aura VASO amplifier £100, AR18 speakers plus stands and cables £100, or all for £350. Tel: 01772 796 392 evenings

**WADIA B CD Transport**, remote, mint, boxed £1595 (£3300 new), Wadia 15 DAC, remote, volume control, S/E and balanced outputs, mint, boxed, £1895 (£4300 new), deal on both. Tel: 01449 676 335

**CASTLE STIRLING Speakers**, rosewood with floorstands £400. Roksan Xerxes T/T, black, Artemis arm, power supply £400. Tel: 01676 535 918 Coventry

**AUDIO INNOVATIONS Series 200**, power amplifier £249, phono MM preamplifier £225, both as new with new valves. Quad 22 with full stereo cables £50. Quad II spares, phone for list. Tel: 01834 860 681

**APOGEE STAGE Loudspeakers**, mahogany and black. New £4000, asking £1450 due to incompatibility. Stunning sound and appearance. Two years old, vgc. Buyer collects. Need powerful amplifier! Tel: 01926 314 791 Warwickshire

**AR CAMBRIDGE P35** amp, AR18 speakers, stands and dual T/T £150 ono. Wanted PSX power supply for Cyrus 2 amp. Must be black (by order of wife) Tel: Mark 01629 57615

**MISSION CYRUS Discmaster/Dacmaster** CD player with 2 PSX-R. Powerful, detailed and colourful, much under-rated. £1100 (£2500) Musical Fidelity XLP phono stage £90 (£130) Van Den Hul MC2 high output cartridge. Light use since re-tip. Body scruffy, hence £375 (£1350) Cash or p/ex for interesting kit? Tel: Jerry 01372 468 266

**AUDIOLAB 8000 CDM** transport £750, Sugden SDA-1 DAC £500. Both boxed and as new. Tel: 0141 429 7510

**LINN NEXUS** speakers matching stands £220. Technics stereo amplifier £90. Technics CD player £90. Linn Index speakers £100. Philips CDI plus video cartridge £400, accessories £300 vgc. Tel: 0181 681 1054 Croydon

**QUAD 303** Pre-power amplifier, serviced £199. Wilmslow SPL satellite speakers & sub-woofer, upgraded £199. Target 20 inch stands £60. Superb 100W Hybrid amplifier £99. Tel: 0973 522 590 after 7 (Leicester)

**LEAK TROUGHLINE** Stereo tuner, very good condition £120 ono. NAD 3020 amp, excellent phono stage £30 ono. Leak Stereo 70 amp 'Solid State' good phono stage £40 ono. Tel: 01705 552 259 Portsmouth

**MUSICAL FIDELITY A370** mint £950 ono. Arcam 170 Mk III transport £275. Meridian 203 DAC £175. Audio Synthesis 138 step precision attenuator £150. REL Stygian subwoofer £150. All the above in full working order. Tel: 01703 470 107

**CYRUS II** (manual, boxed) £200. Pioneer A400 (mint) £150. Arcam Alpha CD (manual, boxed) £140. Mission 780 SE £140. Marantz CD52 Mk II £70. Tel: 01132 824 428 (3 mins M1/M62 intersection)

**ROGERS LS4A** loudspeakers, black £75 (no offers). Tel: 0181 302 9063 (Sidcup)

**REVOX A77 1/4 track** (3 3/4 - 1 7/2 i.p.s.) with handbook and service manual £275 ono. QED Digit, Positron and Digiflex £75 ono. Meridian 207 CD/Pre with 209 remote £300 ono. Tel: 0191 422 3415

**QUAD FM4** tuner, just serviced by Quad £150. Spendor LS3/5A speakers, 4 years old £240, both boxed and excellent condition. Tel: 01993 704 006 weekday - 01705 690 093 weekend

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

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

...Jason Kennedy Hi-Fi Choice April 97

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BorderPatrol Tel/Fax Brighton 01273 276716



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

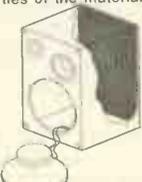
Deflex material is a specially formulated low resilience polymer with exceptional shock absorbing properties. Loosely grouped molecules within the material rub together and transfer vibrations into heat. In its soft form the material has a texture similar to plasticine but with a high memory characteristic,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



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



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



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

### DEFLEX ACOUSTIC PANELS

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

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

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

#### CHOICE VERDICT

Sound Quality      
Value for money

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

Hi-Fi News & Record Review - March 1994

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

#### PANEL PRICES

Standard Panel	£7.95	(28cm x 21cm)
Medium Panel	£6.95	(28cm x 18cm)
Small Panel	£5.95	(24cm x 13cm)
Sub-Woofer Panel	£14.95	(34cm diameter)
Adhesive	£3.50	Delivery £5.00

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	NEW	SALE
Theta Cobalt 307 DAC	Ex Demo	£ 700 £ 295
EA4 CD 1000 High Resolution CD Player with HDCD	Ex Demo	£2000 £1495
Audio Research LS3B Balanced Line Preamplifier	Ex Demo	£2250 £1350
Audio Research LS22 Lineage Preamplifier	(A few hours use)	£4200 £3295
Acurus A150 150w Stereo Power Amplifier	Ex Demo	£ 700 £ 495
Mark Levinson No. 27.5 Power Amplifier		
Still under warranty - AS new - S/Hand		£5400 £3495
Alchemist "The Alchemist" 200wpc Power Amplifier - Little use - AS new		£4000 £2995
Infinity IRS Sigma Ribbon Hybrid speakers - A few hours use as new		£6000 £4995
Mirage		
M 290 2-way Audiophile Compact Monitors	Ex-Demo	£ 400 £ 249
M1-8i 3-Way, 6-Driver Bipolar Loudspeakers - the Ultimate	Ex-Demo	£6000 £3250
M5-8i 2-Way, 4-Driver Bipolar Radiators	Ex Demo	£2000 £1495

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acurus

Classe Audio : Enlightened Audio Designs :

EUPHONIA (Isolation Devices)

KORA : MIRAGE

For your nearest stockist contact: AUDIO ILLUSION

# Hi-Fi World Classified Ads

## PRIVATE

WADIA X32 20bit DAC, CD, DAT, Coax and optical I/P's, Digimaster software, digital invert (£2200) - £595 ono. Metaxas Charisma/Iraklis pre-power. Superb sound and build. Pre £645 Power £695. Tel: 01394 460 281 (Woodbridge)

THETA DATA Basic 2 CD transport £1295. Theta Generation 5a DAC £2650. Both mint, boxed with instructions. Tel: 01394 460 281 (Woodbridge)

NAIM 62, 140, mint inc NAC A5 £600. Sonus Faber Minuetto on dedicated ironwood stands £700 mint. Wanted: Naim SBL's and CDI or CDS. DPA RF filter & power slink £70. Audio Research PH1 phono stage, under 12 months. As new £1100. Naim NAC 92, as above, boxed £300. Quad 606 MkII £450. Tel: Jules 01792 280 061

SONY TCD-D3 DAT Walkman. Very little use, excellent condition. Complete with battery pack, adaptor, digital cable, manual and approx 15 blank tapes (slightly used) £325. Tel: 0161 703 9915 or email [tim@palare.demon.co.uk](mailto:tim@palare.demon.co.uk)

SONUS FABER Minima Amators (Target stands) £950. Linn Pulsar Poweramp £350. Van den Hul Revelation cables (4 No. 2m) £225. Linn Theta tuner £195. All mint, ono. Tel: 0171 722 3748 (Hampstead)

MERIDIAN 200/263 £595. Nakamichi DR-3 £250. LP 12/Ittok/Karma £525. Goldring Excel cartridge (virtually unused) £295. Soundstyle tripod table (black) £85. Van den Hul CS 122 cable (8 metres) £65. All mint, ono. Tel: 0171 722 3748 (Hampstead)

LINN KARIK CD transport with Linn Numeric DAC £1500. Tel: 0171 377 9945 daytime (weekdays)

KEF 107 Reference Series speakers. Black ash finish. Absolutely mint condition. Cube and instructions included. Approx £3600 new. Bargain at £2200 ono. Tel: 0141 883 6916

GARRARD 301 deck complete with instruction book and template. No plinth. Good condition. Best offer secures. Tel: 01243 583 718

4 x ARCAM 290P power amplifiers, 75 watts per channel, boxed, mint (new £1600) Asking £1000 or £270 each. 1 x Orelle DA188 DAC, used for only 2 months. Mint condition, great sound, boxed (new £499) Asking £225. 1 x Technics SLP840 Cd player, but heavily modified by Trichord. Clock 2, 2 x power supplies and high quality BNC output. Superb detail. (new £824) Asking £485. 1 x Michell ISO phono stage, set to MC cartridge, only 1 year old, mint, boxed (new £420) asking £225. 1 x B&W P6 loudspeakers finished in Cherrywood veneer, mint, boxed (new £1099) asking £675. 3 x Cabeltalk Monitor 2 interconnect, 3 x 1 metre pairs (new £150) Asking £65 or £25 a pair. Genuine reason for sale. Upgrading to all Michell & Proac system. Tel: 01189 344 447

AUDIO SYNTHESIS DAX. Manufacturers current report available £725 BBC LS3/Sa's, black, 11 ohm. version, dedicated oak stands £335. McDonald mini transmission lines, KEF Point Source drivers £180. Tel: 0115 932 8770 anytime

PINK TRIANGLE Ordinal DAC plus AudioQuest cable £475 ono. Old valve tape recorders, one with monoblock valves amps, offers. Old Hi-Fi magazines, offers. Tel: 01264 361 778 (Andover)

QUAD ELECTROSTATICS circa 1970, serial Nos. 25237 & 25288. Exceptional condition with original handbook, imminent house move forces a very reluctant sale £425 ono. Tel: 01295 267 383 after 6pm (Banbury)

QUAD 606, 34 pre amp, FM4 tuner. Superb, only £695. Musical Fidelity P140X, 3B pre/power, excellent £325. Mission 735 (black) boxed, warranty £399. May p/x /offers. Tel: 01225 480 990

MARANTZ 94 PM amplifier £495. Marantz serviced, mint, boxed, handbook. Marantz top tuner, boxed, mint £150. Classical LP's mint £2 each. Tel: 01482 842 740

QUAD 33/405 £200. Boxed, lead, manuals. Tel: 0116 266 6319

LP 12/EKOS/Klyde/Lingo very good £1450. Meridian 200-203 £485. Dynaudio Twinn speaker kits £350. Tel: 01295 780 363

LINN LP12 turntable. Black, including: Lingo, Cirkus, Ittok LVII, K18 II. Boxed and in mint condition. Will demonstrate £895. Tel: 01453 758 322 evenings (Glos)

VINTAGE FOUR triode amplifiers using Px4s Dynatron/Vortextion etc. STC triode amplifier similar to Western Electric OPT 4043c. Pye HF 5/8s. Tannoy 12/15 Lancasters. GEC/BBC amplifiers. Offers. No idiots/canvassers. Tel: 0171 349 9675 or 0958 687 613

MISSION 753 Loudspeakers, hardly used, new condition, black ash finish £350. With boxes. Tel: 01234 711 657 (North Bucks)

QLN QUBIC 122 loudspeakers (see HFW June 96) Boxed hardly used still under warranty, less than one year old £150. Swap my Rotel RC980BX/RB980BX combo for Incatech combo. Tel: 01429 867 432

MONITOR AUDIO Studio 50 loudspeakers (boxed), finished in grand piano black lacquer. These speakers are in totally pristine condition and offer breath taking performance. Demonstration no problem. Serious enquiries only please. £2950 no offers (save £2000 on new price). Tel: 01202 623 853 between 6 & 8pm. Ask for Paul

LINN EQUIPMENT: Isobariks (panel stands) SW6233, black, £900; Karik 3 (Brilliant) £1150; Numerik (Brilliant) £1050, Kremlin (Brilliant) £1250; AV 5120 centre speaker (black) £500; Rear AV speakers (black) inc wall brackets £250; LK280/Spark £500. Mission AV Dolby Pro-Logic processor £500; Naim Nait £100; Sony TCD3 Datman with remote £450; Sony DTC690 mains DAT, just serviced £250. Quadraspire Hi-Fi rack (churdyard yew - cost £600) £350. Tel: 01622 858 085

LINN LP12 Sondek, Grace arm, Supex cartridge, stylus worn £250. Valves approx 1000, Mullard etc, mostly unused boxed (no power valves) - best offer secures. Tel: 01892 662 967 (Sussex)

CONRAD JOHNSON PV10 AL (special edition) pre amp. Boxed as new. Superior performance over standard Conrad (£1300 new) £925 Tel: 01886 821 577

WANTED: ARCAM Delta 280 tuner, boxed with instructions. Tel: 01280 705 088

LINN LP12 Ittok £290, Mana waf mounted IT support £90, Conrad Johnson PV10A (phono stage) £700, Sony CPD715E £175, Sony 557BSD (17kg) £255, Audio Alchemy ODE V 1.0 £100, Nakamichi ZXL 1000 recent service £1500, Yamaha CR1000 receiver 140wpc £80, Rogers ex BBC LS3/5A £225, Chario Hiper MkII's (Ken Kessler raved) £230, Wanted, wanted, wanted, Hi end CD player, XTC pre + power, Nakamichi CR7E. Tel: 0171 383 0677

LINN KABERS black ash old spec £475 Naim MAC 42 PC board £95, Moth phono stage MC/MM £95. Tel: 01734 862 665 (Reading)

LINN ARKIV cartridge 50 hrs (max) use £550. Linn Kabers, black, latest spec £1295. Linn Kaim pre amp phono £1100. Linn LX 280 £250. Will install. Tel: 01582 456 137

LINN LP12 Valhalla, Ittok, Troika. Naim 32 pre amp, Hi-cap power supply. Naim 250 power amp. Linn Isobariks (walnut) Dms stands. All mint £1750 ono. Tel: 01203 491 798

QUAD 66 PREAMP and control panel, 66 FM tuner £750; Meridian Pro MCD £250; Spendor BCI speakers £175. Tel: 01993 883 523

VOID VALDI turntable £400. Lumley ST40 amplifier £475. Yamaha NS 1000 loudspeakers £550. Quad valve set, original condition, boxed, offers. Grant G100 AMS 100 watt monoblocks £695. Various old valve amps, offers. Tel: 0121 784 8765

TANNOY D-500, rosewood, HNE plinth £750; Sony CDP 337 ES £100; Yamaha surround speaker NS 80 £60; 4 x 1m XLO Pro150 interconnects £20 ea. 4 x 5m Naim NACS loudspeaker cable £50. Tel: Michael 0171 937 7935

NAIM CDI, as new (hardly used second player) still guaranteed £1150. Lectron JH30 (Hiraga) integrated French valve amplifier, mint condition. Offers IRO £1000. Tel: 01424 715 390

MICROMEGA CD3 Transport and BSH DAC, superb CD player, high quality top loader CD transport and DAC. Mint condition, complete, boxed with digital lead. Bargain at £580. Tel: 01252 870 861

QUAD 44/405 pre/power £350. Nakamichi cask/deck-2 £220. Thorens TD160-Super £150. Denon DCI-1700 £100. Audiolab 8000-DAC £450. All in excellent condition (instruction manuals) hence no offers please. Tel: 0121 326 8083 (Birmingham)

NAIM NAC72 NAPI140 new style. Boxed £830. Tel: 01908 690 096 Milton Keynes

XTC PRE-1 (line level) £800. Musical Fidelity F19 power amp, 2 x 75 watts Class 'A' or 2 x 300 watts Class 'AB'. Cost new £4008 asking £2400. Tel: 01296 437 314 (eves) (Aylesbury)

WANTED: SONY TA-N888 power amplifier and TTS 8000 turntable. Micro Seiki direct drives. Yamaha T2 and Kenwood KT-917 tuners. Kenwood L07 amplifiers. Also Technics SST-1 horn speakers, SB-RX50 speakers and SL-10, SL-15 and SL-7 turntables. Technics SU9600 cassette deck. Tel: Jon 0181 992 8952 eves & w/ends

PROAC RESPONSE One Mk I with external crossovers £350. Tel: 0181 452 1452 (eves)

MAGNEPLANAR (SMGA) Speakers £345 ono. Revox B77 4 track, 3 3/4 - 7 1/2 £450 ono. Advance tuner £195 ono. Tel: Tommy 01704 27485

NAIM 72/140 £750. Alchemist Kraken Anniversary pre/power £750. Kef Reference Two loudspeakers £1250. Linn LP12 Cirkus, Trampolin, Ekos £950. Linn LP12, Valhalla, Ittok, LV2 £550. Linn Troika £250. Tel: 01952 502 097 (Telford)

KENWOOD DPX 9010 Compact disc transport £175. Micromega Duo BS2 DAC £225. QED Vector remote control active/passive pre amp £80. All as new. Tel: 01992 626 138 (Herts)

NAIM 72/140/Hi-CAP, 6 months old, boxed, mint £1195. Roksan Ojan 3 speakers, black, vgc £395 ono. Tel: 01753 867 260 or 0370 888 561

MILLENNIUM VALVE power amp, 1 year old, volume controls, excellent sound £195. Denon TU 260L, mint, boxed £75. Alpha 5 CD, mint, boxed £250. Can arrange delivery. Wanted: Quad 67. Tel: Wayne 01443 451 042

MARANTZ PM94 Integrated amplifier, Quarter 'A' 140wpc, immaculate condition, boxed £495 ono. Tel: 01234 840 840 day 01234 713 198 eves (M. Keynes)

QUAD II MONO'S Rebuilt V special £350. Beard P50+P500 export £750. Hi-Cap latest caps, classic black silver £350. Nytech CTA £80. Offers. Tel: Peter 01785 840 724 (Staffs)

MICHELL ISO HR mint condition £295. Concordant Exhilarant pre amp. All Groove Tubes, mint condition £325. Garrard 401 motor unit, Bastion bearing in heavy steel top plate, mint £95. SME 3009 SII tone arm with SME phono to phono conversion, mint £75. Tel: 0151 327 2436 (Wirral)

ROKSAN RADIUS Turntable, Tabriz arm, Atoc 5 MC, DSU power supply, well reviewed, boxed and in very good condition. Can demo £375 (£1000) ono. Tel: 0113 266 4409 after 6.30pm (Leeds)

AUDIOLAB 8000 Q pre amp for sale. Perfect condition. Legendary sound £690 ono. Garrard 301 deck £80 ono. Gale 401 chrome with stands speakers £190 ono. Tel: 01705 552 259

APOGEE MINOR Ribbon hybrid speakers £630. Trippitone SE 4 watt PC valve amp £220. Pair F&S KT88SE 8 watt monoblocks £330. Sterns/Mullard 10 watt PC with pre-amp £140. AKG Electrostatic hybrid headphones £230 new, accept £130. Musical Fidelity 'The Pre-Amp II', M/M, M/C inputs £90. Leak Stereo 30, Teak £30. Leak Delta 75 receiver £35. Wanted: STC 4242A valve. Good price paid. Tel: Dave 01322 292 391 office hours. (North Kent)

LINN LP12 Valhalla; Ittok XVIII; Ortofon MC20 Supreme; ISO/Hera head amp; Albarry pre amp, Albarry 408 power amps; AE1 speakers, Mission stands, Alphason four tier stand, Isolation table; NAD 402 tuner, interconnects, speaker cables, Moth record cleaner £1500. Tel: 01202 482 110 (Christchurch)

classified ads

# Garrard™

The Phoenix rises..... The first new high-end Garrard turntable for 25 years is unveiled by Loricraft Audio, licencees of the Garrard name and trademark. The Garrard 501 is a classic idler-wheel turntable that continues the design philosophy of the original firm.



Also launched are a new range of Garrard turntable accessories. A unique new "Natural Fibre" record brush evolved during research for the Loricraft record cleaner, "the world's finest vinyl

cleaning machine".

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Marshall Fidelity 500 (in case?)	£550	Scanton 42.50 integrated amp	£180
Heaven P70 power amplifier	£180	Scanton 7.51 pre-amplifier	£180
Orion DA pre-amp & power supply	£180	Deaf 88 pre-amp & power supply	£500
Revox L2 pre-amp & Deaf power supply	£800	Jeff Roseford model power amplifier	£1500

### SPEAKERS

Regent Ltd. boxed	£30	Regent 627 in black	£250
Kel 1011 in original boxed	£280	Triangle models in black boxed	£100
Collinson 999 in original boxed	£180	Kenneth Audio Volume in cherry boxed	£800
Marshall technology speaker in black	£180	Triangle Tone in black in case, boxed	£300
Original Live Comparison in original	£700	Speaker 301 & stands	£350

### OTHER ITEMS

Mazda CD5206.355. Boxed	£130	Quad 66 cd player boxed	£280
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## Haden Boardman's mellotone

### Loudspeakers:

Castle Conway III, Matching Slants, Teak flint	£450
Castle 401, CHROME loudspeakers, with stands	£500
Heaven Short MS235 3 way speakers	£150
O.J.A.D. ESL 57 two pairs available, perfect pair	£450
QUAD ESL 57 spare panels, Treble & Bass	£ring
Wharfedale Column 8 loudspeakers, mint pair	£120
Tannoy 12" monitor Coda, choice of cabinets	£ring
Castle York, mahogany, mini	£220
Wharfedale W2 poor cabinet	£40
Heaven Acoustic original, pair	£90
Heaven LS 3/8 BBC monitor Loudspeakers	£380
Speaker BC1, late 1970s	£175
Weather PM3A, original, refurbished pair	£250
Weather TP1, original PM3A, refurbished	£ring
Celestion SL600	£200

### Recorders:

Revox G36 High Speed Half Track	£450
Revox G16, half track	£300
Revox G16, Quarter Track	£300
Revox 4040 cassette	£40
ARC CD1	£75
Sony TC166 portable cassette	£75
Altec GX4000 open reel	£500
Tandberg 62 Valve open reel, fully rebuilt	£100
Tandberg 62 Valve open reel	£45
Lux TCK13 Cassette deck	£50
Marantz 2220 Cassette	£35
Altec GX4000SS auto reverse open reel	£900
SONY TC377 open reel	£120
Revox E 16, 1/2" 16 track with remote & full idler, mint	£1700

### Tuners:

Leak Trouphline 1	£90
SONY ST88 tuner	£45
Pioneer R21 FM tuner	£85
Pioneer TX8500 FM tuner	£125
Heaven RT 624 FM tuner	£75
Yamaha 1010 FM tuner	£60
Leak Trouphline de Paravoxie decoder	£300
Lux T1 FM tuner	£100
Heaven FM5500 tuner	£75
AUREX T20 FM tuner	£100
QUAD FM5 & decoder	£75
QUAD FM3	£120
QUAD AM11	£50

### Turntables:

Thorens TD156, brushed aluminium plinth	£70
Technics SL150 III SME arm, DIRECT Drive	£150
Thorens TD150, Vaneless	£50-£75
Rega Planar 3 / RB300	£150
Hammer Kardon / Rabco ST8 turntable	£120
Castle Turntable, arm & pre, ex BBC	£200
Sansui 222 IV turntable	£85
Garrard 301	£POA
Garrard 401	£100
Garrard 401plinth SME 3009	£150
Decca FFSS, various in stock	please call
Box of SME arms, in various states, the lot	£75

### Amplifiers:

ARC 8310/21 TV hand held amp	£210
Revox Valve, music class dmr in	£ring
Sony 1000 RIT, TAN180 TAE900	£450
Richard Alan (Sudgen) A21 class A	£180
Musical Fidelity A1 amplifier	£170
Singhlin A28 class A amplifier	£110
Orion 510/20 pre-power amp	£110
Quantum 205DA 100 watt mono blipus	£450 in
Electrocompanist Power Amplifier, rare, Class "A"	£500
EAR 834L line preamplifier, boxed	£200
QUAD 405	£175
QUAD 405II	£210
Rappoport Preamplifier very rare	£200
EAR 859 SE triode amplifier	£1000
Marantz Phil6 amp	£40
EAR 834P phono preamplifier	£200
Philips Cinema valve amps, pair of, one in case	Pair £200
Sonotek power amplifier, rare beast, 100 watt per channel, serviced, new KT88	£550
Lux STEREO 20, full perfect phase modifications, stunning sounding, various	£200 - £300
Sugden A48, original	£85
Nytech 302 integrated	£85
Leak "Point On" & Vanclope Preamplifier, mint	£50

### Misc:

Marantz CD12 LE two binz CD player	£1,200
Moridian 206CD player, techordist	£980
Aurex AD15 ADRES noise reduction unit	£80
Regent ES200 receiver	£200
Marantz HiFi rack, glass front & top, as new condition	£75
Marantz MR215L receiver	£60
Pioneer valve receiver, tuner not working	£50
Sansui Active crossover	£100
Leak Bakelite TV22	£100
Quam DAGRA, two, one white, one brown	£100
Soundtracks Topaz Project 8 disk PC Windows automation, unused	£250 + VAT

mellotone.

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# Hi-Fi World Classified Ads

## PRIVATE

**SOUNDSTYLE TRIO X053 £95.** X042/3 modules £30. Target TT2W £35. TT1W £25. Micromega MicroDAC £140. Solid Chord 5 pin DIN 2 phono £35. All above new, boxed. Tel: 0116 276 3020 (Leicester)

**WANTED: LEAK Stereo 60 amplifier.** Must be in first class condition and unmodified electrically and cosmetically. Tel: Peter 01273 583 675 before 7pm please. (Brighton)

**WANTED: CELESTION 3000/5000 speakers,** possibly 7000. For spares, condition not too important. Tel: 01298 22808 eves (Derbyshire area)

**THETA DATA Basic II CD transport,** 10 months old £1750. Audio Research DAC1 (20 bit Ultra Analogue) AT&T £1249. Both items mint and purchased via Absolute Sounds. Tel: Gerard 0181 743 7809

**MIRAGE 1090's £999,** Mirage MC2 centre channel £399, MBS2 £499, NAD 910 Pro Logic preamp £199. All under guarantee. AE2 and stands £650 onvo. Tel: 01628 486 100 eves (Marlow)

**NAKAMICHI 1000ZXL cassette deck £1995.** Nakamichi DMS-4E CD player £145. Nakamichi Case pre amp £225. Meridian Mod 326 power amp £95. Cambridge C100 pre-amp £135. KEF centre speaker Mod 100 £135. Tel: 01923 442 210

**AUDIO INNOVATIONS Series 500 25wpc phono** integrated valve amp. Tuner, CD, tape, aux, tape out 1+2, Golden Dragon £425 onvo. Tel: 0973 245 819 day, 0181 654 2223 after 5pm (Croydon)

**ONE PAIR of Acoustic (Audio Technology, USA)** Studio Monitor, Series 3312 loudspeakers. Carpet exterior. 12" polypropylene woofers, 3x7 horn tweeters, 6 months old, mint condition £1000 onvo. Tel: 01869 243 195 (Oxford)

**THETA DATA Basic II transport £1495.** Naim 92 pre £275, 90 power £275, 523/IMC boards £25, 7 metres A5 cable £25. Technics SL150 record deck, SME MkII Offers. Soundstyle black tripod stand £120. Tel: 01243 545 213 after 9pm

**MARANTZ PM 66SE Kl,** two weeks old £325. Tel: 0468 528 073

**EXPOSURE IV Dual mono power amp,** VII pre with W power supply, old style, good condition, boxed £375 onvo. Anion EOS valve power amplifier, old style £425 onvo. Tel: 01574 270 477 (Co. Antrim)

**EXPOSURE VII/III pre/power (late model) £425.** Ruark Templar £300. Micromega Stage DAC £350. Systemdek IIX + AT1120 arm £150, VDH 2nd (1.0m) £125, all prices onvo. Tel: 0181 906 3492

**NAKAMICHI DRAGON,** auto azimuth control, autoreverse, Dolby B and Dolby C. Arguably the best domestic tape deck ever! Recently serviced by importers Bowers & Wilkins. Offers in the region of £950. Tel: 01799 550 208 (Essex/Cambis borders)

**BARGAINS: QUAD 22 unrestored Stereo £295.** Naim 42/160 pre/power £350. Signet (A\* Technica) MK12T-MC transformer, boxed £50. Thorens TD160B Mk2/SME arm £85. Wharfedale W3's pair (scarce) £85. Eddystone 1950's valve tuner £45. Sencor (Swiss) 6650/40/30 (C.T.A.) Offers? Tel: 01452 750 242 (Glos)

**GARRARD 401/Quad 22/II,** Armstrong tuner in mahogany cabinet, with speakers. Lots of extra's, large number 78's, mint condition. Offers. Tel: 01296 612 638

**REGA RB300 tonearm,** new, unused £80 onvo. Denon DL304 cartridge, moving coil, new, unused £110 onvo. Alphason Pedestal four glass shelves £50, suit Quad 60 Series. Tel: 01580 879 663 Sussex

**SONY TC-K611S 3 motor,** 3 head, Dolby S cassette deck, little used, excellent condition £120. Re-conditioned Leak Troughline 3 tuner, good condition £70. Wanted: Tannoy Chatsworth speakers. Tel: 01276 65054 (Surrey)

**REBUILT QUAD 22 pre-amp and amps;** all new parts and superior phono sockets, KT originals, spare valves, manual £560 cash. Buyer collects. Musical Fidelity Missing Link X.10D, mint, boxed and leaflet £80. Kenwood DP 7090 CD player, mint, 7 months old, Hi-Fi Choice 5 star review, manual, boxed £275. Tel: 01903 247 779

**MUSICAL FIDELITY P180+CRPS power 100W** Class-A (£1600) £645, Meridian 208+209 CD+Pre (£1609) £545, both mint, recently serviced and upgraded + manuals. Perfect system. Together £1125. 0181 455 1376

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**NAKAMICHI 410 pre amplifier,** boxed £95. Tandberg 3002 control preamplifier £175. Pioneer A-TIX amplifier, 100wpc (dual power supply) £175. Cyrus 2/PSX £300. Technics ST9030 analogue FM tuner £200. Tel: 01482 353 192 evenings

**LINN SONDEK LP12, Teak, Mission 774 arm,** A&R P77 cartridge £600. A&R Cambridge A60 amp, Teak, £120. Mission 77 speakers, Walnut £50. Linn Kan speaker stands £50. Complete system purchased, boxed and stored 10 years. Also boxed Monitor Audio MA5 Mk2 speakers, Teak, 35w £50. Tel: 01322 556 050 (N.W. Kent)

**NAIM NAC 82 £1250, HiCap £395,** 2 x 135 mono power amps £1800. All purchased this year and still under guarantee. As new and boxed. Tel: Keith 01225 791 026 after 6pm

**LINN SARAS with stands £325.** Naim NAC32.5 mint £195. Naim 72/32 upgrade boards £45. Linn LK20 cable (2 x 5m) terminated £30. Chord Solid 1m interconnect phono £50. Tel: 0121 744 5858

**TECHNICS REFERENCE CD player SL-P2000.** 18 months old. Cost £1000, asking £450. Nothing for this price even gets close. Tel: Andy 01959 524 258 eves & weekends (Kent)

**PINK TRIANGLE Anniversary with battery psu.** Unused £1700. Naim 42.5 (K boards) + 110 (upgraded power supply) £285. Tel: 01924 290 749

**GARRARD 401 SME 3012 plinth £225.** 401 chassis £75. Quad 44 mint, boxed £195. Leak TL12 + Troughline III mono pre £200. Sugden SDT-1 £700. Symetra monoblocks £895, mint, boxed. Tel: 0141 647 5364

**ACTIVE NAIM DBL system.** LP12/Lingo/Hi-Cap-Prefix/Aro/Lyra Parnassus/Mana Ref. 52/SuperCap, Super Naxo 3-6/SuperCap. Naim NAP 135 x 6. Naim 01 tuner, Naim CDS. Nakamichi CR7E. Engaging experience. Serious enquiries only please. Tel: 0171 801 0905 or 0385 575 643

**AUDIO INNOVATIONS Series 700 valve amp** with separate valve rectified choke input filter power supply £750. Sony STS261 tuner £65. Pioneer CTW601R twin cassette deck £60. Tel: 01203 398 828

**PROAC RESPONSE 1SC, rosewood,** 5 months old, as new, boxed, manual, guarantee £800. Target R4 stands, 5 months old £150. Tel: 01709 837 653

**MONITOR AUDIO MA4 Mk1 speakers,** teak finish, boxed, with matching stands. Crossover upgraded and adapted for bi-wiring £150. To audition Tel/Fax: Ron Poole 01274 543 384 (Bradford)

**LINN KEILIDH Speakers (black ash) + ceramic** plinths £410 onvo. Arcam Alpha 6+ integrated amp £220 onvo. Arcam Alpha 5 CD player £180 onvo. Tel: Tim - Pager No. 0941 119 432 (Worcs)

**WANTED: NAIM 52 with SuperCap.** Must be matching pair. Also NAP 250. All items no older than 3 years. Boxed and receipts essential. No time wasters. Tel: 0151 289 1083 between 6pm-9pm

**MONITOR AUDIO R852/MD speakers,** Kenyan black finish (brown), Target 17" stands (shot filled), 2 x 5m DNM solid core £320. Linn Basik plus arm £40. Tel: 01204 660 255 (Bolton)

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**QUAD ELS 57's:** excellent condition. Full working order £375. GEC KT66 valves. Matched pair. New and boxed £100. Tel: Lawrence 01772 621 337 (Preston)

**RUARK TALISMAN II (walnut,** 16 months, boxed) £475. Naim Nait 2 £275. Cyrus II (boxed) £190. Mission 780 SE £140. Cambridge Audio DaCMagic I £70. Tel: 01132 824 428 (3 mins M1/M62 intersection)

**MISSION 753 Freedom speakers.** New model, black ash, mint condition, few hours use, under warranty. Genuine reason for sale. £400 Tel: 0116 287 6871 (Leicester)

**QUAD ELS57 speakers.** Serviced by Quad. Protection circuits, boxed, very good condition, magical midrange £350. Wanted: Quality stands for stacking Quads. Tel/Message: John 01865 862 745 anytime (Oxon)

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**MICROMEGA LOGIC CD player in very good order** £160 onvo. Exposure integrated amplifier XX £300. Tel: 0181 398 8469 (Esher, Surrey, near Kingston-upon-Thames)

**MISSION 752F Prima Vera £395.** Sony CDPMS5 £30. Uher 4000L open reel portable, serviced £60. Yamaha ski slope cassette deck TC800GL, fully restored, superb £190. Mission 761i £50. Atacama SE16 stands £30. Tel: 0171 794 3843

**WANTED: ZETA, Syrinx P13, Alphason HR100S,** Sony RM30 remote, Technics SL7, SL10, Wharfedale E50, E70, Technics stylus gauge, old hi-fi mags. Tel: 016974 78537

**BEARD CA35 valve pre amp and spare valves.** Excellent condition £295. Tel: 01772 315 723

**QUAD 66 CD Player £250.** Transformers for Mullard 520 £60. Leak Stereo 60 rebuilt chassis, valve amp £200. Musical Fidelity A100 amp £140. Mission 770 (early model) walnut £140. Tel: 0114 221 5271

**PAIR OF Naim NAP 135 power amps.** Immaculate and boxed £1900. Pink Triangle Da Capo DAC with 1307 chip, immaculate and boxed £750. Tel: 01565 733 525 (Cheshire)

**NAIM AUDIO CDS £2000.** NAP 250, NAC 72, HiCap £1600. SBL oak finish £1000. All as new, boxed, 3 years old. Tel: 01392 423 895 (Exeter)

**HARBETH HL4 speakers and stands,** excellent condition £200 onvo. Cable Talk 4 speaker wire, two 6m lengths £20. Acoustic Research T04 tuner £40. Tel: 01858 464 771 (Leics)

**SUPERB LP Front end for sale.** Voyd 0.5, Silverwired SME V, Sumiko Blue Point Special, Moth record cleaning machine £2750 (£6000+ new) Cash or p/lex for interesting kit? Classical record collection, around 1300 good condition LP's. £1000. Dealer enquiries welcome. No splits. Tel: Jerry 01372 468 266

**LINN SONDEK LP12 in walnut, Ittok LVI arm,** Klyde cartridge, Lingo, Trampoline baseboard. Regularly serviced £1000 cash. Tel: 01505 705 703 (Johnstone) after 6pm

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**TRANSCRIPTORS HYDRAULIC Reference turntable,** fluid arm, Decca FF55 head, brushes, scales, v. good condition. Quick sale £150 onvo. Tel: 01634 231 905

**MANA ACOUSTICS Table,** mint condition £200 (£350+ new). Roksan three tier equipment support £125. Tel: 0131 476 3535

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WANTED: CD Transports + Good DAC's

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AUDIO INNOVATIONS Passive Pre	£100
RAFORD SC24/PS40	£200
QUAD ELECTROSTATICS ESL 63 Black with stands 5 years old	£1350 pair
MISSION CYRUS Pre/Power	£600
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DENON D-77	MINI SYSTEM	EX DEM	£650.00 £500.00
DENON D-99 W	MINI SYSTEM	EX DEM	£900.00 £700.00
KEF CODA 9	LOUDSPEAKERS	EX DEM	£300.00 £250.00
MERIDIAN 500	CD TRANSPORT	EX DEM	£1245.00 £950.00
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MERIDIAN 565	PROCESSOR	EX DEM	£2250.00 £1500.00
MERIDIAN 565 + AC-3	PROCESSOR	EX DEM	£2250.00 £1500.00
MERIDIAN 566	DAC	EX DEM	£1095.00 £699.00
MUSICAL FIDELITY A1	AMPLIFIER	S HAND	£500.00 £325.00
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TANNOY 631 +	LOUDSPEAKERS	EX DEM	£150.00 £120.00
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TANNOY 632 +	LOUDSPEAKERS	EX DEM	£200.00 £160.00
TANNOY 635 +	LOUDSPEAKERS	EX DEM	£450.00 £375.00
TANNOY 636 + PLINTHS	LOUDSPEAKERS	EX DEM	£450.00 £250.00
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YAMAHA DSPA 2070	PROLOGIC AMPLIFIER	NEW	£1100.00 £600.00
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# Hi-Fi World Classified Ads

## PRIVATE

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**AUDIO INNOVATIONS** S800 Anniversary power amp £800. P2 phono MM only £400. Dali 104MS 93dB, modified by Definitive Audio £300. Heybrook Quartet £400. All boxed with instructions. Tel: 01443 685 191

**QUAD VALVE** amplifier, 22 pre-amp, pair II amps with Quad FM valve tuner. Pair Quad ESL loudspeakers. System in lovely condition £800 ono. Buyer collects. Tel: 01286 881 744

**LINN KELTIK** System. Kairn pre-amp 4 Klouts. Mahogany Keltiks, Karik/Numerik CD. Bought 1993. Brilliant condition. Not to be split. Todays price £20,650. Will sell for £9750. Tel: 01446 760 038

**MUSICAL FIDELITY** F15 power amp. Mint boxed. 3 months old (RRP £2500) £1750 ono. Reason for sale - going active. Tel: 01228 598 784 eves (Carlisle)

**NAIM NAT 01 NAPST** tuner, new style, mint £850. Tim De Paravicini Revox G36. Offers. Lowther Acoustas PM6, new drive units, old magnets £250. PM 2C silver coil speakers, brand new, still boxed £250. Sony EL7 Elcaset, mint condition with remote and 40 tapes, boxed £275. Tel: 01446 735 768.

**LINN INDEX** Plus loudspeakers. Black, complete with stands. Excellent condition £110. Sound Organisation table £25. Tel: 01784 456 828 (Middlesex)

**NAKAMICHI CR3-E** cassette deck. Recently serviced. Excellent condition. Still the best! £150 ono. Meridian 500/563. Mint, boxed with manuals. Cost £2050, accept £1195 ono. Tel: Paul 01733 892 261

**COLLECTOR SELLING** Up: Quad 22, Rogers Ravensbrook, Fons CQ30, AudioDesign mercury contact arms, cartridges, Sennheiser h/phones, Hi-Fi Year books etc. Send s.a.e. for list: Paul, 44 Vicarage Hill, GU10 3QS

**NAIM NAC 92.3** pre amp £300. DPA Renaissance CD player, as new £750 boxed etc. Marston Audio Silhouette DAC, new £600. XLO Type 0.1 interconnect 1 mtr (rrp £180) £100 as new. XLO Type 1 interconnect 1 mtr (rrp £275) £190 as new. Black Sixteen seven foot 6" £180. ATC SCM 20's mint on stands £800. Tel: Jules 01792 280 061

**GARRARD 401** fully serviced and mounted on a solid plinth. Fitted with Syrinx pickup arm rewired with Van den Hul Silver, with Stanton calibration cartridge. £250 or p/ax. Tel: 01277 219 639

**AUDIOLAB 8000T** tuner £550. Dynaudio Focus speakers, black factory built, excellent £300. Kenwood CD7090 £250. Pioneer A300R precision amplifier £300. All boxed as new. Tel: 01398 323 101

**DPA ENLIGHTENMENT DAC** £375, Meridian 200 transport/Clock 2 mod £300. Stunning combination at £625. Both mint and boxed. Wanted: Naim CD 'S'. Tel: 01902 786 818 (Midlands)

**NAIM 62/140** pre/power amp. Mint condition with all leads and cables £550 ono. Linn Axis/Akito/K9 turntable (black ash) mint condition £250 ono. Epos ESII speakers (black ash) with dedicated stands £300 ono. Tel: Mark 01708 748 929 after 6pm

**QUAD ESL57** Electrostatic loudspeakers. One pair, mint condition, all panels ok. Can demonstrate £400 ovno. Tel: 01295 222 091 daytime

**NAKAMICHI 680 ZX SE 2** speed cassette £660. Spondor SPI's £280, SD Acoustics SD1 MkII £650. Pioneer 8mm video sound recorder £180. Others. Want. Powerful amps. Exchanges W.H.Y. Tel: 01626 774 246

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**MICHELL GYRODEK** with power supply. Alchemist Forster pre/power amplifier. Decca London arm revised. Quad ESL 63's. Still under guarantee. Cost new over £5000. Offers around £3000. Tel: 01623 553 667 or 512 427

**LP12 LINGO**, Circus, Ittok, Karma, teak finish. Excellent condition £990. Tel: 01734 862 665 (Reading)

**AUDIONOTE DAC4**. Mint condition and stunning sound. Genuine reason for sale £2300 ono. Also Teac P500 transport £300. Tel: Alan 0171 556 7339 (day) or 0118 947 7070 (evenings)

**MARANTZ CD23** Gold CD player, SC22 preamp, MA24 Class A monoblocks, Mandrake/Audio Research leads, Target midi sized stand £3850. Theta CD transport/DAC and TLC/Goliath £1750. Tel: 01525 378 776

**QUAD ESL 63's** with black grilles, interchangeable red wood + black ash caps. Mint condition and boxed as new. Reluctant sale due to recent move. £1400. Tel: 01480 457 120

**MUSICAL FIDELITY A1000** amplifier, as new condition, boxed with instructions £850. Demonstration a pleasure. Tel: 01904 763 157 (York)

**QUAD 66** Pre-amp with remote £400, 306 power amp £175, 66 equipment rack and pedestal £50. All mint and boxed. Tel: day 01703 445 090, night 01489 780 865 night (Southampton)

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**KRELL MDI + SBP 64X** Ref CD player £5500 ono. Meridian 200 (new software) + 203 DAC + Cord Cobra & Digital ICS £650 ono. 263 Delta Sigma £295. All items mint and boxed. Tel: 0181 882 4287

**LINN KAIRN** Pre-amplifier MM+MC for sale. Bought October 1994. With remote control. Boxed, vgc £995 ovno. Tel: 0161 429 0963 evenings/weekends (Stockport)

**NEAT PETITE II** Cherry, new unused factory sealed carton (£800) £500 Mark Levinson MLI preamp (Ken Ishiwata favorite!) £895, Yaic VV30B X4 unused £800, Studer CD A725 (£4000) £995. Tel: 01642 649 702

**VPI HW19 IV TNT** Platter, stand alone motor £1100, Breuer Dynamic tonearm £950, Exact tonearm £950, Goldmund mat, clamp £275, Goldmund digital interconnect £200, Audionote ANS2 M.C. transformer (£450) £250. Tel: 01642 649 702

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**PIONEER PD91** CD £375. Quad 34 preamp £225. FM4 tuner £250. 606 amplifier £375. Revox B710/2 cassette £450. Exposure 6/7 preamp £295. Sony Walkman Professional £185. All mint. Tel: 01747 853 372 (Dorset)

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**MISSION 776**, Preamp 777 power amp. Best amplifier made by Mission. Art Deco casework. Preamp weighs 10kg, amp 25kg. Cost new £1800, accept £600. Tel: 01803 297 691. (South Devon)

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