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THIS MONTH'S WORLD



● Naim have become famous for punchy sounding amplifiers that kick bass and put a magnifying glass up to fine detail. Read about their new 'starter system' on page 16.

● The flavour of a valve amplifier is combined with the convenience of solid-state in John Shearne's new Phase 2 and Phase 3 Reference amplifiers, enthusiastically reviewed by Dominic Todd on page 20.

● We've a light-hearted but wry look at high fidelity from A to Z on page 23, written from experience in the industry. Many a true word is spoken in jest, they say.

● Equipped with the now-decent ATRAC 4 data reduction system, MiniDisc players are looking good. How does Kenwood's latest compare to cassette? Turn to page 31 and find out.

Cables are frustrating. Simple theory says they shouldn't have a sound, but they do. They are supposed to be passive - but are they heck! I've found that cables were causing us computer problems at Hi-Fi World, doubtless due to reflections back down misterminated or mismatched lines. Audio signal cables don't just suffer these effects though.

The materials used in their construction colour the sound in a predictable manner. For example, listeners consistently describe silver interconnect leads as having a particularly bright and clear upper midrange and treble quality. Loudspeaker cables have an even more critical task, carrying heavy peak currents of eight amps or so. They can affect sound quality to a significant degree, as Jon Marks found out this month. If possible, try and get demos of cables within your system before buying, because this is a complex and unpredictable area of high fidelity, yet an influential one too.

Noel Keywood, 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 MAY ISSUE

Here are some of the goodies we hope to unveil in the next issue:

ROSE SCION AMPLIFIER

It's an integrated Jim, but not as we know it. Rose Industries' Scion is a two-box affair which positions power supply and output stage in one box, while sensitive input electronics reside in their own case.

CELESTION A3 LOUDSPEAKERS

We went to the top of Celestion's new A Series to bring you the £1800 A3s. If you like the power of big 'speakers, find out how the A3s perform in May.

POLK PSW150 SUBWOOFER

Swelling the ranks of subwoofers is Polk's new £500 PSW150, with its 10in. driver and 200W internal power amplifier. Boom-box or serious subwoofer, we give you the low-down in May.

GOLDRING XL-VX MC CARTRIDGE

Calling all vinyl fans - if you're a bit serious about the replay of your black plastic discs, tune in next month as we ride the groove with Goldring's latest Moving Coil cartridge, the £500 XL-VX.

DENON DRA-275RD

If stacks of black boxes littering the living room isn't your idea of domestic hi-fi bliss, cut down on cases and interconnects with a receiver. We lend an ear to Denon's DRA-275RD, priced modestly at £200.

LOUDSPEAKER CABLE GROUPTEST II

Still looking to add the elusive sonic icing to your system? Find out about the signatures of loudspeaker cables and what they can do for your system as we interview some quality cable candidates.

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THIS MONTH'S REVIEWS

AMPLIFIERS

SHEARNE PHASE 2 AND PHASE 3 REFERENCE AMPLIFIERS 20

The Phase 2 integrated and Phase 3 power went down a treat at Hi-Fi World in previous incarnations. Now they've been tweaked to upgrade their sound, Dominic Todd takes a shine to them.

GAMMA AEON MONOBLOCKS 49

Brightest of the bottles glowing atop the Aeons' chassis is the 211 valve. Jon Marks warms to single-ended feedback-free triode power.



CASSETTE DECK

TEAC V-610 39

With an asking price of only £100, the V-610 looks like it could be a bargain in the making. Find out if it's hi-fi as we know it with Noel Keywood.

VINYL

GRADO PRESTIGE SILVER CARTRIDGE 37

Priced at £120, the Prestige Silver mounts a direct challenge to Goldring's sterling 1042. Can it succeed?

TECHNICS SL-1200LTD 50

25 years on and the SL-1200 record deck is still going strong. With a new black lacquer and gold-plate look, is the SL-1200LTD worth its £1000 price tag though?



LOUDSPEAKERS

TANNOY D300 13

We rendezvous with Tannoy's brand new £1000 floorstanders, the slim Definition Series D300s, to find out if they cut the sonic mustard.



TDL NUCLEUS I AND GALE MINI MONITOR 28

So you're looking to round off your first system with a decent pair of loudspeakers, but you've

only got £60 to lavish on them. Hard cheese? I think not, opines Jon Marks.



MISSION 751 FREEDOM 35

The 751 Freedoms now boast a fabric dome tweeter to partner their polypropylene mid/bass driver. Nick Tate thinks they're a bit of alright.

TUNER

SONY ST-SA3ES 41

If you've already surfed the Internet, you should try moving on to the ether with Sony's £250 ST-SA3ES tuner, thinks Eric Braithwaite.

MINIDISC

KENWOOD DM-7090 31

MiniDisc looks to have potential as cassette's successor. We find out how Kenwood's DM-7090, fresh off the production line, sounds.

COMPACT DISC

DENON DCD-425 55

Is Denon's latest destined to survive in the harsh world of budget CD players? Find out with Eric Braithwaite.

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

NEXT ISSUE

We reveal which hi-fi worthies will be making up the next issue.

NEWS

Read all about it as it happens, with the latest on components and industry trends.

READERS' LETTERS

This month, we take a look at the origins of Motional Feedback and help solve your system problems.

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53, 61, 64

Messrs Keywood, Todd and Price share their hi-fi show experiences and look to the future prime movers in the industry.

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Running the gamut from valves and transistors to drivers and cabinets, the World library positively bulges with written-word inspiration.

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Three pages that'll help you get straight to hi-fi heaven, with a listing of all the best components.

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Take one large bag of bits and a metal case, and voila! These are the magicians who conjure with electronics.

HI-FI WORLD KITS

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With high quality valve amplifiers and loudspeakers on offer, Hi-Fi World can help you sate your soldering iron and seduce your ears.

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If the kit of your dreams is proving elusive, try speaking to the people in the know.

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Once the choice has been made, the only thing left to do is saunter down to your nearest dealer and hand over the readies.

3 MEASURED PERFORMANCE 103

Resident electronic surgeon Noel Keywood opens up this month's patients to take a peek at how they perform on the operating table.

READERS' CLASSIFIED 119

Yes, it's bargains a go-go in our six-page classified section, where assembling a superb system doesn't have to spell disaster for your wallet.

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NAIM SYSTEM 16

Eric Braithwaite turns over his living room to an all-Naim system, with the CD 2 CD player, NAC 102 pre and NAP 180 power amps as well as the Credo loudspeakers.

THE A-Z OF HI-FI 23

Ever wondered what 'azimuth' really means? Plug the holes in your knowledge with Nick Tate's guide to all that is hi-fi.

SPEAKER CABLE LORE 57

Jon Marks and Noel Keywood investigate the cables that connect amp to 'speakers and name the best.

DIY SUPPLEMENT

Looking for some DIY 'speaker-building satisfaction? Try our new budget loudspeaker kit, as constructed by Noel Keywood. There's also Tweak It Up revisited, where we fit some of the best components to our KLPI pre-amp.

COMPETITION - PAGE 66



Two lucky readers could each get their hands on a superbly balanced system this month. We are giving away two, one including Marantz's CD-63mkII KI-Signature, DPA Renaissance amp and Castle's Avon loudspeakers. The second system is made up of Kenwood's MiniDisc player, B&W VA-100 MkII amplifier and a set of Castle Edens. If you'd like a chance to win one of these set-ups, turn to page 66.

MUSIC

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RECORD OF THE MONTH: Various, United
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Giuseppe Verdi - Don Carlos

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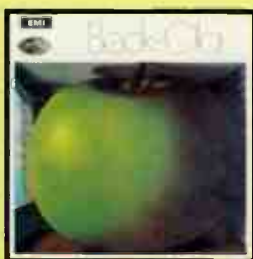
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Artist: Kate Bush
Titles: The KKK Inside



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Titles: Stand Up



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Titles: Rock 'n' Roll



Artist: Freddie Mercury
Titles: The Freddie Mercury Album



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Titles: Spring England by the Pound



Artist: Crosby, Stills, Nash & Young
Titles: Woodstock



Artist: Iron Maiden
Titles: Number of the Beast



Artist: Mike Oldfield
Titles: Tape or Belt



Artist: Roxy Music
Titles: For Your Pleasure



Artist: Sex Pistols
Titles: Never Mind the Bollocks



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Titles: Songs for Swingin' Lovers!



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Titles: The Colour of Spring

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THE WORLD OF HI-FI PAYS TRIBUTE TO THE LATE SAUL B. MARANTZ

Saul B. Marantz, founder of the Marantz brand name, died on January 16th, 1997, aged 86. Born in Brooklyn, New York, in 1911, he founded Marantz in 1953, putting to use a knowledge of electronics gained from service in the US navy during the war.

At war's end, Saul returned home to work as a graphic artist. He had a great interest in music reproduction and was spurred, by the introduction of the LP, to designing a pre-amplifier. Working from his New York home, he finished the Model 1 Audio Console pre-amplifier around 1950. Saul started to sell this unit and the inflow of orders was great enough to launch the company officially in 1953. In the early days, production took place in a small New York factory unit, but the company grew quickly, expanding into larger premises shortly after.

In 1956 came the Model 2, a 40W power amplifier, priced at \$220, to be followed in 1959 by the more modest 30W Model 5, price \$199. The famous Model 7 pre-amplifier appeared one year later in 1964, and went on to sell 130,000 units over its lifetime. The 7 was followed by the Model 8 stereo power amplifier in 1968 and then, in 1969, by the Model 9 monoblock power amplifier and the 10B tuner. Marantz recently re-introduced replicas of the Model 7, 8 and 9. We tested the recreated Model 7 pre-amplifier and Model 9 60W monoblocks in our March 1997 issue.

In 1964 the company was sold to Superscope, Saul Marantz staying on as company president 'til 1968. Superscope increased the product range, using the Japanese factory of Standard Radio for production. When Philips bought Marantz in 1980 they purchased all rights to the company world-wide, except in the USA. Only recently, during 1992, were rights to the US name purchased from Saul Marantz, triggering the re-introduction of the early valve models.

Today Marantz is masterminded from Eindhoven, home of Philips, by Ken Ishiwata. Ken is as much a tube enthusiast as anything else. But for him, such carefully made replicas of the Model 7, 8 and 9 would not exist. I asked him recently how he managed to get such a decision past Philips management: "We didn't tell them", he said, "we just went ahead and did it."



TANNOY BECOME MERCURIAL

"Vastly improved cosmetics," is a telling comment, because if anything has acted against Tannoy in their quest to get the Profile Series into the market, it has to be styling. The comment was made by Tannoy with regard to their new Definition 'speakers, but alludes to the Edwardian cabinets of the Profile Series. For whatever reason, Tannoy have chosen to stick with the Profiles for the time being, opting instead to open up a new avenue into the market via an old route - the Planet Series.

Of all the Planets, the Mercury was by far the best known and loved. Claiming to have rights to the name through prior usage, a concept valid in UK law, Tannoy have decided to produce a Mercury Series, kicking off with the Mercury m2.

With Mercury Tannoy have gone back to a conventional cubic cabinet. As with the Profile Series, they see beauty where others might strain with the idea, but the Mercury m2 has got to be more attractive than a Profile 'speaker. Perhaps more importantly though, it's a relatively sizeable 'speaker at a knock-down price of £139.90. Blessed with Tannoy's considerable engineering experience in the field, the m2 is an effective product our early experiences tell us.

Tannoy claim the m2 is 88dB sensitive, a respectable figure, can deliver 109dB at 1 metre and will accept up to 60watts input (or 120watt short-term peaks). It uses a 6.5in. coated paper cone bass driver, together with a 1in. soft dome tweeter, crossover occurring at 2.5kHz. The cabinet is hewn out of 15mm particle board and measures 470mm high, 690mm wide and 285mm deep. Expect to see the m2 reviewed in our May 1997 issue.





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ROGERS RE-ORGANISED

There have been ructions at Rogers, the loudspeaker manufacturer based in South London, England. First to be shown the door were the managing director, then the overseas sales director. Next out were various members of the marketing department. In all, fifteen people have lost their jobs, 45 remaining. Chief designer Andy Whittle, responsible for many of Rogers' respected designs, stays on however.

Purchased by the Hong Kong based Wo Kee Hong Group a few years ago, it is said that Mr Richard Lee, who directs Hong Kong operations, was unhappy about the level of promotional spend against current sales. The miniature DB101 is, we are told, selling like hot cakes throughout



Europe, and there has been healthy demand for the E20 and E40 valve amplifiers too. Yet at the same time these products are flawed and need improvement. This has become a matter of concern within the company we understand, but little is being said of course.

It appears, however, that Mr Lee wants a greater presence down-market, feeling uneasy with Rogers' exclusive image and the effort needed to nurture it. Consequently he has brought in old associates Terry Bennet, ex-TGI Group (Tannoy Goodmans International) chairman, and Chris Short, younger brother to the co-founder of Mordaunt-Short (now also owned by TGI Group) who steps in as MD.

One of our sources told us Terry Bennet had long wanted to gain control of Rogers. He is likely to impose a clearer structure on its product range, which many feel is fragmented. It looks as if the moves reflect Richard Lee's desire to move product fast. Rogers has, in the past, had many good, budget models, like the famous Cadet amplifier. But it also has a valuable link with BBC monitoring standards in the LS3/5a.

Following this significant re-structuring of the company, some re-balancing of the product line-up is likely. Chris Short told us that the Wo Kee Hong group was wholly committed to Rogers' future, but wished to see a return on its

investment. There was plenty of ability to fund Rogers' future, but all the same it needed sharpening up commercially. Those acquainted with Rogers, new management were complimentary about their knowledge and abilities, feeling the action taken by Wo Kee Hong, whilst tough, was likely to be effective.



SPRAY AND PLAY

You've probably heard of contact enhancers, but cable enhancers might be a new one. Eco 3 (£29.99 for an 8oz bottle) is a treatment specially formulated by Nordost to boost the performance of loudspeaker cables. According to the people at Nordost, electromagnetic fields generated by the current flowing in a cable cause static charges to form on the outer insulation, increasing background noise. Apparently

Eco 3 neutralises these charges, thus lowering the noise floor and improving detail as well as dynamics.

Loudspeaker cables aren't the only links in the hi-fi chain to be affected, though. Nordost claim interconnects and CDs (whatever happened to all those green pens?) also benefit from a dab of the environmentally friendly Eco 3.

QLN
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Aber Road,
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Tel: 01352 730251

DENON SURF THE AIRWAVES



Joining the respected TU-260L tuner in Denon's line-up is the TU-425RD RDS with, you've guessed it, RDS Eon. £199.99 will net you an FM/AM tuner with MOS-FET input stage, switchable and programmable IF bandwidth, programmable RF attenuator for very high signal strength areas and 40 presets. You also get the standard RDS goodies like station ID, programme type and the ability to search for local traffic information while listening to a national station.

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KEF's new Q Series, with its distinctive clear cone Uni-Q® drivers, delivers a more precise stereo image, over a wider listening area, than any conventional loudspeaker can. This latest advance in KEF's patented technology delivers even smoother midrange response and clarity that's simply stunning.



From bookshelf to 3-way floorstander, the entire range is magnetically shielded for Home Theatre use. And because aesthetics are integral to good design, the two largest models incorporate KEF's new 'racetrack' bass unit. With the performance of an 8 inch driver in the space of a 6 inch, it preserves the slim, elegant

Q Series design.

With the new Q Series, the competition have been decisively out-classed.

The difference is clear.

Q
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The experience
of sound

FACE THE CONSEQUENCES

Thorens have scrutinised their Consequence range (the components you switch on with a key in a lock) and are now releasing the first of the new updates, the £649.95 TTP2000F pre-amp. This now possesses remote control and a phono stage re-designed for reduced noise and improved detailing. Vinylphiles can switch between MM and MC cartridges and set the correct input capacitance themselves. Volume is controlled by a high quality Alps motorised potentiometer mounted directly on the circuit board (to keep signal paths short), its motor screened to avoid any electrical interference.



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SOUNDS LIKE A BRIGHT IDEA

If your records aren't sounding as good as you think they should, then Densen may just have an answer for you. They have introduced a brand new (price to be announced) MC phono stage called the DP-02 (an MM version, the DP-01, is also available) with matching DP-Drive 'docking station'. The DP-02's technical highlights include extensive use of surface mount components and a circuit which is designed as a current rather than a voltage amplifier. This means cartridges, regardless of their impedances, can be used without the normally necessary loading adjustments. The DP-Drive contains the power supply's custom-made capacitors and regulators while the transformer is housed in the wall-plug body. In order to reduce power supply interference, the DP-Drive uses a special light bulb surrounded by three solar cells to power each channel.



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



GOOD NEWS FOR GLASGOW

If you're a budding Glaswegian audiophile whose thirst for hi-fi remains thus far unsatisfied, then 520 St Vincent Street, Finnieston could be an address for your book. Loud and Clear, purveyors of hi-fi from manufacturers like Naim, Exposure, KEF, Marantz and Trichord, have opened their doors to the public. With three demo rooms, you won't be left feeling guilty over having listened to that 20-minute drum solo three times, and a delivery and installation service takes the burden out of system set-up. Opening hours are 10am to 6pm, Monday to Saturday, and 10am to 7pm.

For more information, call Allan Boyd on 0141 221 0221

THE DAWN OF DVD

Meridian's 500-Series continues to grow apace with a new addition that the Huntingdon-based company hopes will keep them at the forefront of DVD development. While the 586, with its dual-lens optical pick-up mechanism, can read CDs as well as DVDs, it is designed to get the best from the new digital format with a series of features such as an anti-vibration disc-clamp and power supplies separated according to servo, digital, audio and video functions.

While DVD titles only run to a few back-catalogue films at present (which the 586 can output in Composite, S, RGB or Scart forms), the system holds great potential for audiophiles with its very high data storage capacity. This would allow music to be recorded at up to 24-bit resolution at 96kHz, far surpassing CD's 16-bit, 44.1kHz specifications.

If you'd like to join the DVD revolution courtesy of Meridian, all you need do is hand over about £2000 (the price has yet to be finalised) and settle down to a re-run of Blade Runner (one of those few titles available).

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The perfect 'point source' has been sought for over 50 years.
KEF patented it.



MONITOR

S • E • R • I • E • S

The acoustic 'point source' has long been the Holy Grail of loudspeaker design. Ever since the early days of high fidelity, audio engineers have sought this elusive ideal. Some have come close, but none have succeeded.

Except for KEF - and KEF alone. UK patent 2 236929 and US patent 5,548,657 are the proof.

KEF's revolutionary Uni-Q® drive unit configuration is acknowledged as one of the great breakthroughs of modern high-end loudspeaker design.

The single coincident point source is achieved by placing the tweeter at the exact acoustic centre of the mid-range cone. With identical directivity and dispersion characteristics, this unique configuration creates an



immaculate stereo image over a far wider listening area than is possible with any conventional speaker.

To the listener, the difference is phenomenal. Off-axis response is superb - and undesirable crossover effects are virtually eliminated.

Progressively refined by Reference Series engineers, KEF's patented Uni-Q technology is what makes the new Monitor Series the ideal solution for studio professionals and serious audiophiles alike.

After more than 50 years the perfect point source has arrived.



The experience
of sound

Reach for the bass

Eric Braithwaite shakes the foundations - and his neighbours - with Tannoy's D300 loudspeakers, equipped with dual-concentric drivers.



Last year in Dublin, when Tannoy was explaining its plans for the next year - including the D300 loudspeakers here - I was chatting idly over coffee with Tannoy's Technical Director Alex Garner. He gave me a shock. He had read, he told me, that ten per cent of listeners could not hear a stereo image.

This was as much a surprise as discovering, many years ago, that a majority of people dream in black and white. As someone who has always dreamt in colour, and prizes stereo imagery in hi-fi beyond rubies (well, nearly) the coffee conversation gave me a good deal of food for thought.

Over the summer, enough victuals for a 20-course Chinese banquet in fact, as I mulled over the ramifications. Were people like me barking up the wrong tree altogether, perhaps? Were we building our own flimsy philosophical road-protester's tree-house, ignoring others burrowing away under the roots? Were we about to be brought down by the cherry-pickers of that small but still vociferous lobby which argues excitement is all and it doesn't matter whether you can tell where it's coming from?

Mercifully, Tannoy's association with the professional market has kept them clear of these murky woods, and the D300s image very well. In fact, Tannoy at that conference was floating the idea that its two divisions - domestic and professional - were to co-operate and cross-fertilise more; kind of like the road protesters again, some in the trees and some tunnelling underground, but communicating.

TURN IT ON

SEND SHIVERS ALL THE WAY DOWN



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World Radio History

Hence the single 165mm dual-concentric Tannoy driver that inhabits the front panel of the pentagonal-sided D300. A titchy affair compared to the ones that are bolted into the bigger prestige range, but a proper one all the same. It's a driver new to home hi-fi, but not to the studio, where it's already at in professional monitors.

Tannoys, by the way, are used in Andrew Lloyd Webber's musicals, here and in New York, where, now, if you rum Tug Tugger's behaviour in the audience is a bit too rum for your taste, you stand a chance of getting your ticket money back plus another £9.9999 million. If Lord Webber loses that case, there may be some Tannoys on the market in NY fairly cheap. . . And, Sheriffs and Under-sheriffs should note, a cherry-picker, which is used to lift Growltiger up to the heavens towards the end. We cater for all tastes and shades of opinion, here.

As, fortunately, do the D300s. A little care with positioning and they produce a very precise picture of what's going on, even when a central vocal is actually wandering a bit over-much. It's sufficiently precise with development fore and aft for some of those very 'flat' horizontal Rock mixes to sound thoroughly short-changed. There's a good, crisp, dry quality to the upper mid, and when it comes to something like a kick drum, a taut but deep parchment sound with the feeling of a solid impact. It won't leave much doubt either that some strokes of a choral drum from Bill Bruford's Earthworks - wonderfully zingy, clangy, tingly and sometimes cow-bell-like at will, quite the best I've heard them - are quite different from the odd xylophone.

There's also a wonderfully brassy and - when it's there - properly fat and tubby sound to tubas and suchlike. Cellos enjoy a rich tone, and the D300s have sufficient in the way of separation of tonal colours and speed to pull off what I call the counterpoint trick: pick your melodic line and switch your singing-along to any instrument at will. Choruses perhaps didn't come off quite so well, with a slightly brittle quality.

The D300s, are, thank heaven,

designed as floorstanders, disregarding the current fad for bolting four two-foot planks on to what would otherwise be a decent bookshelf 'speaker. Or for using up the build budget on large acreages of MDF and wrecking the concept with drivers that belong, well, roughly where a cat's tail comes out. These days, people are being fooled by bass which is actually mostly a splash of colour and more quantity than quality.

"The D300s, are, thank heaven, designed as floorstanders, disregarding the current fad for bolting four two-foot planks on to what would otherwise be a decent bookshelf 'speaker"

Here, Tannoy's reflex design did a stunning job with the tremendous energy and power of the low Ds of a Decca Bach organ recording. It needs a good 'speaker for you to know these low notes are an enormous column of air vibrating through a reed. That means the bass from the D300s has definition, not just loudness.

I can't wait for Tannoy to send the D900s over with their two 300m drivers, a sensitivity of 94dB (the D300 is claimed to be 88dB), and a low end said to go down to 28Hz instead of the D300's 47Hz. I'll probably have to borrow the church for the listening sessions.

Going back to which, the neighbours must have puzzled over how a single organ suddenly came to be accompanied by the chamber-orchestra-like playing of the LSO in Handel's organ concertos under Adrian Boult. This is where a couple of small shortcomings intruded. The tweeter of this dual-concentric has great virtues in the way of precise imaging, but there is a trade-off. It was noticeable that Barbara Thompson's sax - round, fat and with a wonderful vibrato when she was

working on it - nonetheless had a slightly too-reedy tone in some treble notes.

There's a loss of body, which the midrange and bass definition tends to point up by comparison. It's further emphasised by a slight constriction in dynamics above the crossover point, when upper violin and flute notes just don't seem to have quite enough dynamics. I know a colleague blamed a single crossover component for this in the original D500, possibly not improved then by the plastic trim on top of the cabinet, which has now been replaced by wood in the D-series models.

Please bear in mind that this is by no means disabling in a £1000 'speaker; otherwise, imaging and tonal quality were well up to very good monitor designs in the £1500-plus bracket. It's something that may also smooth out with time, though amplifiers with a brittle top end, or those which don't deliver much in the way of current, should probably be avoided.

There's no gainsaying that this is a very good loudspeaker for a grand. In its cheery cherry finish it looks pretty and elegant too. I'm fussy about loudspeakers, but I've still asked Alex (who is pictured smiling behind a Westminster Royal on page 14 of the new brochure, such is fame) if I can hang on to the D300s for a while. It's been, heaven help me, a long time now since I've wanted to do that.

Tannoy D300

£999.90

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

WORLD VERDICT 

Impressive bass extension and control go hand in hand with precise imaging to make the D300s a snip at £1000.

**Measured Performance
see p103**

review

NAMING NAIMS

**Eric Braithwaite
hands over his
listening room
to an all-Naim
system, and
finds his heart
beating faster.**



I have, lately, been talking a lot to my doctor (nothing a brain transplant wouldn't cure, I think she said.) Her problem is greater than mine though. A post-burglary hi-fi replacement is needed. Coincidentally, having set out a shopping list and marked retail outlets on her A-Z, one of the first systems she listened to was the Naim one sent later to the Braithwaite household.

Alas, at five grand for a pre-amplifier, power amplifier, CD player and the new Credo 'speakers, it cost double what the insurance company deemed her old (Linn/Naim) set-up worth.

I've noted the coincidence of Naim

ownership with sporty car-driving types before. And this Naim system was certainly capable of burning the equivalent of hi-fi rubber.

I've not been listening to much Rock music of late, the production quality being so-so. A few minutes of Crowded House, Terrorvision and what-have-you changed my mind. What this Naim set-up had was sheer, unadulterated life.

Percussion possesses a bite and lack of overhang that makes it sound as though there's a V12 engine and turbocharger in there. Guitars rip and ricochet out of the Credos with nary a microsecond's hesitation. Vocals, particularly, take front seat. Not that they are unduly projected up-front past

the footlights, just that they have a crispness that the Frosties tiger would be abashed by.

Not altogether supercharged under normal circumstances, Gerry Mulligan's baritone sax on 'Line for Lyons' was more deserving of its name than ever, with a rich, raw throatiness. Cymbals had a sharp, honed edge, while the 'young' (in 1974) John Scofield did sterling speedwork on his guitar strings.

Mind you, there's something of a MacDonald's farm of colorations tucked away just on the edge of hearing. Mostly due to the CD player, and to a lesser extent the 'speakers, there are some well papered-over honks, quacks and barks. These are sometimes beneficial,



like when they put a wonderful rosewood tone into Steven Isserlis's cello on Taverner's 'Eternal Memory', and sometimes not.

With a tough, strong sound from Rob Wasserman's bass on the Duets album, a peculiarly exaggerated nasal tone from Rickie Lee Jones's 'The Moon is Made of Gold' was a bit too disconcerting. Did the studio manager really run out of Tunes?

Yet, otherwise, tunes is what the Naim system is frighteningly good at. Mozart's 'Musical Joke' used to introduce the BBC's show-jumping spectacles. Through the Naim gear it galloped away as though it was about to win the Derby, then nip on to the MI and do a lap around Aintree to top it off.

Picking on Eine Kleine Nachtmusik, however, brought one or two doubts to the fore. While the pre and power amplifiers are competent enough at delivering ambience, detail, imagery and depth, the CD player gives them all rather shorter shrift, missing out, quite literally, on the finer elements of musical life.

Like Morgan, Naim produced a good formula that worked at the beginning and they've since resisted fixing what was never broken. It has to be said that this leads to a distinct sound all of its own, in some ways a throwback to the late Seventies, and one, with the CD2 in tow, I never felt entirely at home with. I substituted a Quad 77 as well as a Rotel transport and DAC (both roughly comparable in price) for it increasingly often.

The alternative CD players provided a smoother, though less exciting, midrange, but gave what I ended up feeling was a less satisfying rendition of Rock music by comparison. Both, however, led in the subtlety stakes. The Naim CD2 didn't have the same purity of tone or insight into Classical

instruments of the other two.

Naim equipment has particular idiosyncrasies in the way one component is connected to t'other as well.

The DIN connectors which Naim support (instead of the RCA phonos everyone else uses) make putting any Naim together with an item by A. N. Other tricky, but are in fact not a bad idea.

Electrically, making the signal connection before the ground as phono plugs do is a sure-fire recipe for blowing up loudspeakers with nasty bangs. It's just a bit of a nuisance when you realise that you threw away all those five-pin DIN-to-phono plug leads that are now indispensable for connecting up a tape deck or the Quad FM4 tuner I, for one, won't give up. Just to compound the problem, a turntable tone arm lead has to use BNC plugs, and those things are a curse to solder up. Still, phono-to-BNC adapters can be tracked down with a certain amount of dedication.

Apart from that, what looks like a perfectly innocent four-pin DIN connection from the NAC102 to the NAP180 isn't, because it also carries a small voltage from power amp to pre-amp alongside the audio signal. Wiring up another pre-amplifier via the wrong pins could be another recipe for disaster. For comparative purposes it was done, but like they say at the end of TV 'true crime' programmes, "Don't try this at home, folks."

The floor-standing Credo 'speakers are a stripped-down version of the IBL principle. The mid/bass unit sits in its own enclosure on three small pins which locate it on top of the main cabinet holding the tweeter. The gap between the two forms a reflex port, which doesn't actually go very deep, but is certainly capable of reproducing low-ish bass notes on occasion with startling effect.

Plugging in a couple of other pairs of loudspeakers in place of the Credos never really came off when the CD2

was in the system. They either showed up the multibit grain and harshness at the top end, or revealed with far too much cruelty what had been otherwise acceptable shortcomings in the detail and depth departments. But Hell, it made some Rock and Jazz recordings so vibrant and lively it cheered me up no end. Who needs Prozac, I said to my doctor. Just a heart that beats at twice the normal speed, to keep up ●



Naim CD2 CD player	£1997.50
Naim NAC102 pre-amp	£998.75
Naim NAP180 power amp	£1016.38
Naim Credo loudspeakers	£987.00

Naim Audio
Southampton Road,
Salisbury,
Wilts. SP1 2LN
Tel: 01722 332266

WORLD VERDICT 

This system works well as a whole with Jazz and Rock, but try a different genre or component and the results may not be quite as impressive.

Measured Performance
see p103

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RETURN PHASE



John Shearne's Phase 6 pre and Phase 3 power amplifier impressed Dominic Todd back in September 1996. Now he gets to grips with the new Reference versions of the Phase 2 integrated and Phase 3 power amplifiers.



If there's one thing John Shearne can't be accused of, it's resting on his laurels. Although relatively new in hi-fi circles, his range of well reviewed amplifiers has significantly expanded in recent months.

Shearne's Phase 2 Reference integrated amplifier is an evolution of the standard Phase 2 amp reviewed and admired by Eric Braithwaite in September 1993. Extra goodies inside this and the Phase 3 include superior quality capacitors in the signal path and extra biasing on the power supply. On top of this, the pre-amp's supply is now regulated in the quest for superior detail retrieval.

At £799, the Phase 2 might appear a little expensive against obvious rivals like Audiolab's 8000S (£700) and Arcam's Alpha 9 (£500). The Arcam is a particularly interesting competitor because it, like the Phase 2, can be bi-amped with the addition of a separate power amp. In the Shearne's case, this

would be a Phase 3 Reference.

Owners of existing 2s and 3s needn't feel left out - they can have their amps upgraded, and a 2 can even be converted into a 3, should you want to use a separate pre-amp at a later date.

Distinguishing both models aesthetically from their lesser brethren is a gloss black finish with gold controls. However, if you, like me, preferred the original blue marble and nickel finish, this is still available to order.

I started listening with the Phase 2 Reference integrated powering a pair of Heybrook Quartets, as their bi-wireable terminals would allow me to bi-amp with the Phase 3 later on.

The first track wending its way to my ears was Young Disciples' 'Apparently Nothing'. The Phase 2's excellent grasp of this track's strong, funky, bassline resulted in amply controlled extension that avoided any

wallowing or distortion. Vocals, while smooth and well projected, didn't quite have the sweetness of some Class A rivals, like those from Sugden. That said, they still sounded more natural and vibrant than they do on most mainstream competitors.

The sound staging and space between instruments was what you'd expect (but don't always get) from an £800 amplifier. Detailed nuances were cleanly resolved and set cohesively within the overall sound.

John Shearne also supplied the optional phono stage for my vinyl delectation. Focusing once more on vocals found singing richly and powerfully portrayed. Delicate brushwork on cymbals was clearly depicted, and decay could be followed right down into silence. Even when complex backing vocals joined the fray

the Shearne showed mature separation, resolutely refusing to blur bandmembers together.

The Phase 2's imaging won me over, locating the main vocalist rigidly in the centre of the sound stage, the singing smooth and free from sibilance.

Earning the amp extra bonus points were the timing and integration of the lowest octaves, which produced bass lines that reinforced music rather than dominating it.

Although the phono stage couldn't match the incisiveness of an Iso or other outboard device, it was more than satisfactory in an amp at this kind of price and easily as good as the optional stage available for Naim's Nait 3.

It was acoustic music from REM that revealed a blot on the so-far unblemished performance - a slight edginess apparent on vocals (particularly with Stipe's nasal utterances) which became more evident at higher volumes. Balancing this were superb guitar timbre and clean, dynamic transients. In terms of presentation, the emphasis with the Phase 2 seemed to be on allowing vocals and instruments room to breathe whilst keeping the whole cohesive.

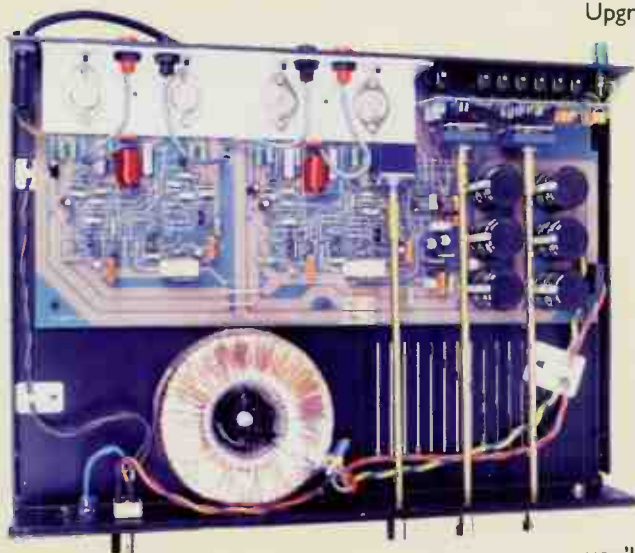
'Mars' from Holst's Planets tested the Shearne with its large scale complexity. This is a demanding piece for any hi-fi, regardless of its price tag, but the Phase 2 dealt with it confidently, if unexceptionally. It couldn't, for example, capture the full tension during crescendos, and brass sounded slightly compressed. On the other hand, brass timbre was vibrant, and the finale exploded with suitable energy.

Now it was time to wheel in the Phase 3 Reference for bi-amping.

This is where the serious stuff starts. The first two Jazz/Funk tracks I tried showed immediate improvements. Bass was better focused and had even greater weight and impact than the Phase 2 alone, while vocals possessed increased presence and control. Although there wasn't a significantly larger amount of treble information, the slight harshness that had been apparent

before was eradicated, giving a smoother high frequency performance.

The biggest step forward was made in the music's staging - depth (especially from vocals), width and even height all moved up a performance league. This is what you get when drive units are



powered by their own dedicated amplifiers. The increased realism, expression and smoothness made music more approachable and involving.

With REM, the sound had an added crystalline clarity - accordion was especially transparent, and both vocals and instruments had more tangible texture to them. I found backing vocals less strained and easier to listen in on, with much of their roughness gone. The end result was tighter overall control, darker, more discernible silences and increased dynamic headroom.

Returning to the Holst disc showed the Shearnes were now letting through the tension previously absent from the build-up. Extra detail came from the amplifiers' ability to clearly disentangle individual plucked strings, and the increased space given to the brass section allowed it to intimidate in hair-raising style. At the other extreme, even the lowest drum notes had the weight and impact they deserved, fleshing out the Heybrooks' bottom end.

It's difficult separating these two amplifiers in the final verdict. This alone says much about their quality. To its credit, the integrated Phase 2 displays an even-handed competence across a

broad range of music. With a seamless poise and control, the 2 is rarely caught floundering. It can't, however, match the sheer dynamics you find in pre/power combinations at a similar price. Neither is it quite as creamy smooth as the best Class A amplifiers. Upgraded with a Phase 3 Reference though, it more than pays its way.


Adding the extra power amp really does make all the difference. You'll probably have noticed that I use the word "more" a lot when describing the Phase 2 and Phase 3 working together. This is because bi-amping offers so much more control, bass weight, impact and sheer presence to the sound.


The Phase 2 Reference comes recommended - just make sure you start saving straight away for a Phase 3. With this twosome you'll have some of the most enjoyable amplification around at £1500 ●

Phase 2 Reference £799.00
Phase 3 Reference £689.00

Shearne Audio
PO Box 22,
Stevenage,
Herts. SG2 8HF
Tel: 01438 740953

WORLD VERDICT

PHASE 2 
 This even-handed performer images well and deals confidently with music regardless of genre. Not as smooth or sweet as the best though.

PHASE 3 
 On its own, it possesses impressive clarity, detail and dynamics. Working with the Phase 2, the result is a £1500 partnership up with the best at the price.

Measured Performance
 see p103

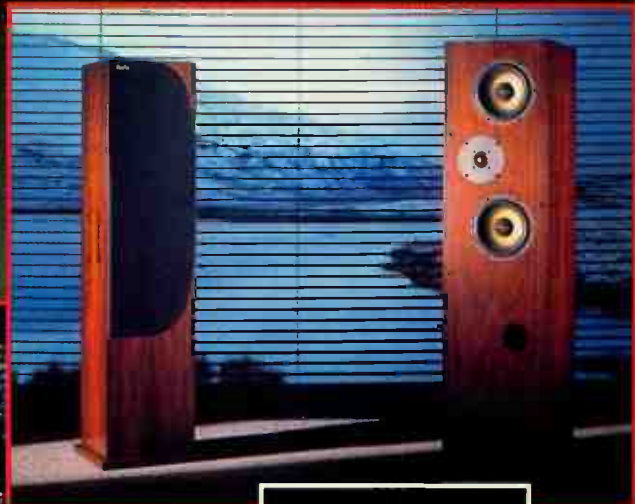
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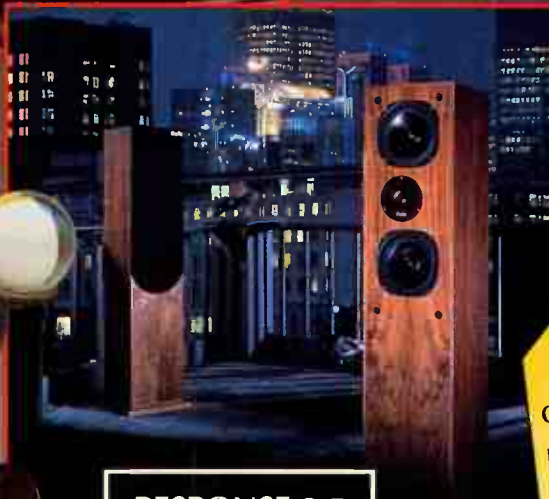
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World Radio History

THE REAL HI-FI GUIDE

Forget what the buying guides tell you,
Nick Tate brings you the true A-Z of high fidelity.



AM: that strange frequency band on your tuner that you've never listened to, packed with loads of interesting

stations like, erm, Virgin 1215.

AMPLIFIER: theoretically a piece of wire with gain, but usually a big black box with full remote control, tape dubbing, source direct, AV-readiness and lots of cheap op-amps that get in the way of any music there might have been to start with.



Amplifier - a piece of wire with gain, tone controls, balance, loudness. . .

ANALOGUE: the only real way to listen to music, but unfortunately isn't terribly profitable so has been discontinued at the behest of the record companies and electronics giants (oops - bit of politics, my name's Ben Elton, etc.)

AZIMUTH: the reason why most cassette decks won't play other decks' tapes well. Setting head azimuth is a costly and expensive procedure involving a man with a screwdriver and a pair of ears.



BASS: loud, intrusive booming noise coming from the rear parcel shelves of cars driven by readers of Max Power magazine.

BIAS: what manufacturers accuse hi-fi reviewers of when they don't like their products, which are always absolutely perfect of course.



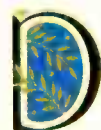
CASSETTE: a format designed strictly for speech in 1963 and duly used to carry music for the next thirty-five years.

CD: a clever format designed for flogging record companies' back catalogues more expensively to people who had already bought them the first time round.



Buy the recordings you already own a second time - the wonder of CD.

COLORATION: a pejorative term used by Eighties hi-fi hacks to justify the use of grainy, grey sounding transistor amps instead of valves.



DAB: thanks to its 'CD quality' sound, Digital Audio Broadcasting is the future of radio, bringing, err, poorer sound to, erm, fewer

people, for more money. Being the tuned-in, hip and with-it organisation that it is, the BBC is a keen supporter of this revolutionary system.

DAC: the poor, beleaguered chip in your CD player that has to piece together a music signal from a load of half-random ones and noughts.

DAT: a clever scheme by Sony to introduce a digital recording medium which is only allowed to digitally record something once, because home taping is (was) killing music, right?

DCC: a cunning idea cooked up by Philips to replace the world's most popular format ever with the world's least popular format ever.

DIGITAL: a cunning system designed to rejuvenate the ailing hi-fi industry of the late 1970s, it offers limitless possibilities and may even be able to successfully reproduce music one day.

DISTORTION: some magazines suffer from this, usually induced by overly loud signals coming from their advertising department.

DOLBY: famously pronounced 'Dobly' in Rob Reiner's classic Spinal Tap, this is a clever system to completely fog the sound of analogue tape in order to make it resemble DCC or MiniDisc.



ELECTROSTATIC: a clever system designed to keep people buying Quad products when they otherwise wouldn't.

Good 'statics give amazingly good three dimensional sound, bad ones tend to spontaneously combust half way through your listening session.



Real sound staging courtesy of Quad's ELS 57. Approach with caution, though, thanks to HT that could barbeque an elephant.



FEMALE: the sex that likes music but doesn't like hi-fi, misguidedly preferring to talk about subjects other than transient

intermodulation distortion, rise time and slew rate. Females don't like hi-fi magazines but hi-fi magazines like females, and are always really excited if they get a letter from one.

FLAT EARTH: a unique way of writing about hi-fi with K in the naim, famous for its love of vinyl and fear of valves and foreigners or any combination thereof. [See K, XENOPHOBIA]

GAIN: what manufacturers of exotic interconnects do from hi-fi buyers' penchant for unbalanced purchasing decisions.

HI-FI: a term describing anything that costs over £90 from Dixons which has a CD player built-in. Etymologists believe it

once described a system that reproduced music realistically.

HERTZ: the psychoacoustic effect of listening to a mini system.

INSOMNIA: lack of sleep induced by tortuous brain contortions whilst trying to figure out why the £2000 system you've just bought sounds dreadful even though the salesman said it wouldn't.

JITTER: a temporary, treatable neurological disorder induced by listening to cheap CD players.

K: the letter that dominated hi-fi for a decade, appearing in the naim of anything supposed to sound good, i.e. SondeK, IsobariK and Khris FranKland.



The sound of success - if the letter K didn't appear in the component's name in the '80s, it obviously wasn't a winner.

L LOUDNESS: a system's capacity to go loud, often confused by budget buyers with its ability to play music.

M MALE: intellectually far superior to the female, if males hadn't been

invented we'd all still be sitting in caves watching Home and Away and listening to music on £90 mini systems from Dixons.

MINIDISC: a clever scheme to make people buy yet another format after they've got fed up waiting for their new DCC player to find a particular track.



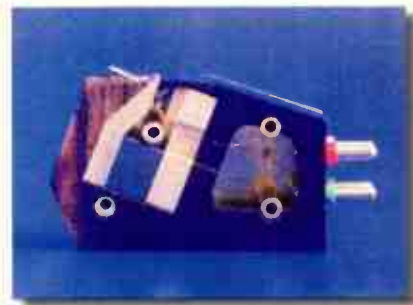
Back to the catalogue again, although at least you can record with this disc.

MOVING COIL: a special kind of phono cartridge that allows its owners to bore people off their bar stools with tales of their system's 'elusive sweet, musical quality' and sneer derisively at CD. The most desirable examples of the breed are hand-crafted from virgin bamboo rolled on the thighs of oriental nymphettes, ludicrously priced and named with cryptic references to Zen Buddhism or ancient Shinto Shrines.

N NICAM: a clever scheme to dignify video recorders with hi-fi status, it has launched a thousand 'home entertainment' magazines for people who like 'movies' as opposed to films, and think Sylvester Stallone can act.

NOISE: [see DIGITAL]

O OPEN REEL: quaint old-world analogue tape system that made frighteningly good recordings. Naturally it was dropped from manufacturers' ranges as soon as they could possibly do away with it,



The seductive, beguiling sound of a Moving Coil - hand-made by an ancient clan of Siberian mastercraftsmen living on the outskirts of Guildford.

because the only digital thing about it was the tape counter.

OVERLOAD: what modern cassette tape heads are designed to do when attempting to record a signal on to tape. Expensive heads don't do this, but you can't buy them anymore, so cassette decks now rely on clever noise reduction to mask the effect. [See DOLBY]

P PICKUP: what audiophiles do to hi-fi magazines at their local WH Smith's on a Saturday afternoon, in the hope of reading them before

their women drag them off kicking and screaming in the direction of Laura Ashley's. [See FEMALE]

PORT: nautical term describing where most midi systems enter this country, en route from South Korea, Malaysia or Taiwan.

POWER: an amplifier's capacity to drive a real-life eight ohm resistor, expressed in either RMS or Music Power, neither of which is particularly useful.

Q QUANTISATION ERROR: The feeling an audiophile gets when he sells off his record collection to buy it all again on CD, then hears his favourite song on a good record deck.

R RADIO [UK]: in its formative years, a system for transmitting Received Pronunciation to yokels who otherwise wouldn't hear it. Recently deregulation has meant that you can also hear Caesar the Geezer as well. [USA] cheap advertising medium.



Correct your pronunciation with the BBC's English Language broadcasting service, wot.

REAL HI-FI: in the old days, normal hi-fi used to be real hi-fi, but now normal hi-fi isn't really hi-fi at all, so 'Real Hi-Fi' has been coined to describe what used to be normal hi-fi. [See HI-FI]



STEREO: a psychoacoustic illusion of three-dimensional depth and space achieved by real hi-fi systems with two

loudspeakers and a vinyl front end.

STYLUS: a minute piece of polished coal which a selected bunch of self-appointed vinyl gurus charge an arm and several legs to replace.

SUBWOOFER: clever mini-system



The stylus - one of the most expensive pieces of coal ever mined.

add-on that claims to defy the law of physics by producing a thudding noise from a drive unit little bigger than most real hi-fi tweeters. Works in the shops, if not at home.



TECHNICS: modern generic term for the traditional vinyl record player,

used by DJs with mobile phones who drink Pils and say 'Kickin', 'Sorted' and 'Ennit?' a lot.

TINITUS: [see DIGITAL]

TRANSISTOR: a new-fangled,

frightfully clever little switching device that works well in portable wireless sets.

TREBLE: the part of the frequency spectrum that most metal dome tweeters can't reproduce very well.

TWEETER: the device that converts high frequency audio signals into a painful fizzing sound.



UPGRADE: the process of spending loads of money in the misguided hope that your system will sound better, as opposed to different.



VALVE: simple, old-fashioned amplifying device which inspires unhealthy hero-worship and deification amongst a select breed of audiophiles, and a complete, irrational loathing from the rest.



The sound of music, courtesy of 800V and enough heat to warm a warehouse.



WOOFER: a term describing a large paper cone with a bit of wire and a magnet behind it.

After a million tiresome jokes about its canine connotations, it has now been renamed 'mid/bass driver' -



It doesn't glow, but some say it has been heard to make music (p.s. it's a transistor).

not a dramatic improvement.

WOW AND FLUTTER: the cardiovascular state induced by listening to a high-end hi-fi system. The patient subsequently finds it hard to listen to music on anything else ever again, and instead blows his money on hi-fi magazines and exorbitantly priced interconnects.



XENOPHOBIA: a condition from which many hi-fi reviewers have, in the past, suffered from, believing that Johnny Foreigner can't possibly make anything that plays music half decently. [See FLAT EARTH]



Y? : abbreviation of the word most commonly used by true audiophiles [see MALE] as they are refused permission by the domestic authorities to deposit newly acquired hi-fi components in the living room.



Z: letter used to represent Impedance, the annoying financial barrier that fortuitously prevents the wholesale ruin of hi-fi victims. People suffering from this condition should beware overindulging limits on credit cards. [See FEMALE]





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BATTLE OF THE

Can you really buy loudspeaker fidelity for £50-£60? Hi-Fi World sceptic, Jon Marks, thinks so as he has a close encounter with Gale's Mini Monitors and TDL's Nucleus Is.

GALE MINI MONITORS
It looks like Gale have put together a well finished and constructed little loudspeaker for a shoestring £50. Two nice touches are the gold-plated binding posts (a single pair at this price) and the flared port that reflex loads the mid/bass driver. The design of the port is more than cosmetic though. A port like this should generate less distortion than an unflared one, giving cleaner, clearer bass.

SOUND QUALITY

The Gales found themselves in at the deep end from the first moment, facing up to Tori Amos' Boys For Pele. The way these 'speakers dealt with 'Hey Jupiter', a sparse piano and vocals track, had my eyebrows heading for my hairline in appreciation. I hadn't really been expecting as much clarity or transparency as the Minis manifested. In this area, the Gales were making the most of a couple of advantages miniature 'speakers naturally possess.

First is their small frontal area, which cuts down on diffraction around the cabinet and improves imaging. Second is the low-mass cones of small drive units, which stop and start faster than those in larger drivers.

One of the penalties paid by diminutive loudspeakers is bass that doesn't go particularly low. But it sounds as though Gale have managed to

squeeze some low octaves from the Minis' small cabinets.

Tori Amos' piano was surprisingly weighty and substantial, and had sufficient tonal resolution to endow the music with colour. One slight drawback



was the cabinet booming slightly to vocals, but given the price, 'slight' is the operative word here.

Where the Mini Monitors really impressed was their ability to capture the detail in and around images. This meant the Gales put together a sound stage with an appealing transparency that would have quite a few £150 'speakers looking worried. And vocals were smooth and expressive, benefiting from a delicate detail retrieval.

Further tests came in the form of some Ambient Groove. Tracks like Kruder and Dorfmeister's 'Original Bedroom Rockers' with their heavy,

synthesised rhythms quickly show up problems in a loudspeaker's bass. In the Gales, K&D revealed a bit of bottom-end boom, but also a rhythmic dexterity and an ability to relay the musical message, whether it was the spirituality of Magnificat or the smoky bar room Blues of John Lee Hooker.

The Minis also scored top marks on mixes like those of Magnificat performing Officium Defunctorum. The delineation of individual voices within the choir was very good, although cabinet resonance did cause a little blurring.

TDL NUCLEUS I

While the £60 TDLs might look near-identical to the

Gales, using the same drive units, they are different beasts. The cabinets of the Nucleus Is are smaller and lack the Mini Monitors' reflex ports. Many people believe that an infinite baffle design like this produces tighter, faster bass than the ported alternative. The TDLs, like the Gales, bear a single pair of binding posts (nice to see spring-clip terminals haven't been used for the sake of cutting costs).

SOUND QUALITY

Fresh out of the box, the little TDLs sounded hard and almost bassless. I returned to the Nucleuses (or should that be Nuclei?) after they had been left

BUDGET BOXES

to break in with some heavy Techno for a few days.

They now sounded happier. Upper-midrange and treble were still rather forward, emphasising sibilants throughout Tori Amos' Boys For Pele album.

Violins, both here and on Classical CDs like Vivaldi's Four Seasons, projected forward of the cabinets without sounding rough or harsh. Bass also had greater extension and control, helping balance that midrange and treble.

Simple arrangements showed how well the TDLs dealt with the subtle, delicate cues that build up the feeling of an acoustic. Tori Amos' voice was firmly located between the 'speakers, in a large, clear sound stage, her every vocal inflection accurately portrayed. When faced with piano or violins, the Nucleuses could add a hardness to the instruments' tonality. Piano played with gusto occasionally came across as artificially loud because of this.

Magnificat's Officium Defunctorum showed the TDLs' clarity was no one-track fluke. Here though, the Nucleus Is were tonally a little limited next to the Gales. And a boxiness that had cropped up on vocals before became more noticeable. These traits aside, I found myself warming to the analytical way these little 'speakers handled recordings, bringing detail to the fore.

Groovy beats were obviously bread and butter to the TDLs, A Journey Into Ambient Groove bouncing along with verve. There was surprising bass depth and impact from a box little bigger than

a couple of fruit-juice cartons. The double bass on S-Tone Inc's 'Quasar' had real definition and crisp leading edges, where many of the truly budget boxes I've heard have just

produced bass bloat. Double bass in Dave Brubeck's Time Out was similarly speedy and extended, and the TDLs kept my toes tapping to Charles Mingus' Mingus, Mingus, Mingus Jazz album.

CONCLUSION

For true budget 'speaker designs, both the Gale Mini Monitors and TDL Nucleus Is are excellent value. In terms of sonic character, it's a case of, "You pays your money and takes your pick."

The Gales have a smooth, cohesive, balanced presentation that works with any genre. They're also less analytical than the Nucleus Is, and can be a more engaging listen. If you like orchestral timbre, the Gales would be the ones to go for.

The TDLs score when it comes to bass in particular. Where the Gales could sound muddy and one-note at

times, the TDLs were focused, detailed and often better with rhythm and timing. Their midrange was also less cluttered than the Gales'. With their harder, more forward character, the Nucleus Is work well with neutral or warm ancillaries, but wouldn't really gel in a bright system●

Gale Mini Monitor £49.95
TDL Nucleus I £59.95

Gale
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Tel: 0171 586 5977

TDL Electronics
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WORLD VERDICT

GALE MINI MONITOR

Not the last word in midrange or bass clarity, but gives real hi-fi results for a paltry £50. A bargain.

WORLD VERDICT

TDL NUCLEUS I

Clean, incisive character is detailed and revealing, especially in the bass. Great value but can be forward and a little hard at times.

Measured Performance
see p103



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IN THE HOUSE

Kenwood's DM-7090 MiniDisc player combines the latest ATRAC 4 processing with D. R. I. V. E. Jon Marks discovers that as far as MD is concerned, acronyms add up to fine sonic results.



I was confused. Kenwood's brand new MiniDisc player, the DM-7090, features their D. R. I. V. E. technology. Poring over the machine itself I could find no evidence of any driver-friendly pedals, go-faster stripes or even a glove box. Mind you, judging from Kenwood's claims for their technology, the '7090 should at least make Jeremy Clarksonesque compilations sound better than an in-car cassette player.

Apparently, this latest acronym actually stands for 'Dynamic Resolution Intensive Vector Enhancement'. Right, I'm glad that's clear then! What it boils down to is superior reproduction of small and low frequency signals. It's with signals like these, Kenwood say, that standard digital systems produce quantisation distortion, where smooth

analogue waveforms, having been processed by the ADC in the studio and then the DAC in a CD player, come out in a characteristic 'stepped' form.

In terms of sound quality, this adds up to a loss of subtle, low-level information. Kenwood's D. R. I. V. E. uses high-speed filters working at different frequencies to remove these 'steps' and give a smoother waveform. Theoretically, it sounded like the DM-7090 might have something new to offer; I was happy to find that sonically the same was true.

Experiences of yore with pre-recorded MiniDiscs had me worried that I might be greeted by the slightly flat, artificial sound I had come across in the past. But powering up with The Fugees' *The Score* found a serendipitous mix of clarity, insight, power and real rhythm.

Vocals, especially on the eerie 'Ready Or Not' imaged with crystal clarity and loads of detail (the kind you'd be hard-pressed to find from a pre-recorded on a cassette deck at any price). The drum machine possessed floor-flexing extension and impact, and pounded along with the synthesiser chords in the background to spine-chilling effect. There was a broad spread of sound from left to right, although a slight lack of depth prevented the stage from filling out fully.

Popping the evergreen Tina Turner and her *Simply The Best* compilation MD into the '7090 gave me the chance to run a comparison of MD vs LP vs MC, as we have copies of the album on all three formats.

The cassette version played on our Nakamichi ZX-9 (which cost £1000 in 1985, when it was discontinued) assembled a large sound stage with solid, securely placed images. Vocals were smooth and intelligible, if slightly

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veiled. The drummer was obviously happy thrashing away at the back of the sound stage, driving the song along rhythmically, although I have to say an extra dose of bass power wouldn't have gone amiss.

Moving across to LP found a firmer, more open sound that boasted an extra layer of detail and depth over the cassette version. Vocals were now clearer, as were saxophone and lead guitar, both of which had a greater sense of spaciousness around them. Bass also had better focus, drive and depth, though this last was partly due to the Shure VI5VxMR being used with its damper up.

MiniDisc seemed to bring images and details to the fore, without bowing forward the front of the stage with a midrange and treble response lift - the '7090's tonal balance was neutral. Sound stage depth was still slightly truncated, so that what had previously been located at the far rear of the performance was now closer to the front. There was no doubt, though, that MD was far superior to cassette in this particular tete-a-tete, with a much more solid, controlled and transparent rendition.

Thumbs up for replay then, so it was time to try out the DM-7090 as a recorder. Hooking it up to our DPA Renaissance CD player via both optical and co-axial leads, I put the Kenwood through its paces making digital recordings. It quickly became clear that whatever the style of music being recorded, co-axial link was the connection to go for, rather than optical.

Music transferred to MD via the optical link tended to lose a lot of its detail and separation, with orchestral works in particular suffering from a blurring that produced 'mushy' end results. There was also a rather two-dimensional sound stage, so I stuck with co-ax for judging the Kenwood's digital recording ability.

Tori Amos' Boys For Pele CD was impressively clean, clear and dynamic. The bassline of 'Caught A Lite Sneeze' had lost little of its power and depth. Harpsichord was crisp, its timing and

precision undiluted by the ATRAC 4 compression process.

On the downside, vocals had lost some of their smoothness and low-level detail wasn't as abundant on the MD as it had been on the CD. The same was true for orchestral and choral music, which, although still enjoyable, lacked a little subtlety and tonal colour, becoming harder and less delicate.

Part of the reason for this loss of colour and subtlety came from an unexpected quarter - the discs themselves. While the bulk of the recording was carried out on 60min and

"Characteristics like acoustic and tonal quality, where I had suspected MD might lag as a recorder, were difficult to fault on the Kenwood."

74min TDK and Maxell blank discs (these have a similar sound, though the Maxell has an edge in the subtlety and timbral stakes), I also tried out a special Japan-only MD supplied by Kenwood - Maxell's Gold MD 74.

The Maxell Gold disc caught a lot of the tonal colour the more standard offerings were missing out on. It sounded smoother as well, avoiding the slight hardness the other discs seemed to inject into recordings - violins were less glassy and gained extra detail and sweetness. The Gold's presentation was less forward, with better front-to-back integration in the sound stage, which came across as more naturally proportioned.

All in all, the Gold gave a more involving performance than the standard discs and allowed the Kenwood to start producing truly high-quality recordings. We're currently in the process of assembling a group of discs and hope to bring you our findings on them in a future issue.

Wondering if the same traits might manifest themselves on analogue recordings, I turned to our Garrard 401/SME 312/Shure VI5VxMR. After

some extremely nit-picky listening, I have to confess that most of the recordings the DM-7090 made from our vinyl front-end were very close to the original. One difference which did crop up consistently, however, was a bit of added weight and bass richness, fractionally brighter treble and a slightly harder midrange to MD recordings compared to the originals. Less consistent was the fact that dense tracks, Hendrix's 'Purple Haze' for example, seemed to lose a little more of their dynamics and vitality than sparser ones like Jackie Leven's 'Clay Jug'. That said, the differences were still minimal.

Characteristics like acoustic and tonal quality, where I had suspected MD might lag as a recorder, were difficult to fault on the Kenwood. Recording analogue signals onto MD produced digital versions that really were impressively similar to the originals.

I have to say the DM-7090 does a better job as a recorder than 99.99% of all cassette decks, and without the hassle of tape tuning to boot. If the scrawny catalogue of pre-recorded titles could only be fleshed out to proper proportions and brought down to sensible prices (not the £14-£16 charged at present), I suspect MiniDisc's future would be looking bright ●

Kenwood DM-7090

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WORLD VERDICT

Judging from the DM-7090's impressive replay and recording abilities, the days of cassette are numbered. If your heart was previously set on a Nakamichi, have a listen to the Kenwood instead.

Measured Performance
see p103

77 Carbon



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1936
QUAD
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SMALL AND SWEET

review

Mission's 751 Freedom loudspeaker is a little charmer, finds Nick Tate.

Since its birth a few years ago, Mission's diminutive 751 stand-mounter has lived in the shadow of its bigger brothers' success. But that could now change, because the 751 has been 'freedomed'.

It now gets a new fabric dome tweeter in place of the previous metal dome for just a small price hike to £350. With neatly chamfered edges, sculpted grilles, gold-plated bi-wire terminals and a neat black front baffle, they look gorgeous and are beautifully put together too.

While all four members of the 750 Freedom range share the silk dome tweeter, the 751F is the only one to use polypropylene in its mid-bass driver cone (the 752F uses High Definition Aerogel, the 753F paper, and the 754F a combination of the two). This material sounds more refined than paper but isn't the stiffest of materials and can sound woolly.

Spiked to Atacama SE24 stands and driven by a Pioneer A400X with Marantz CD-63SE and Rega Planar 3 sources, the baby Missions were very much at home in my smallish listening room. Unlike their floor-standing 752F brothers, they didn't seem fussy about

placement - ten centimetres from the wall suited their rear-firing ports just fine.

Suede's 'Trash' was first on. Through some 'speakers its rough-and-ready production sounds strident, but the 751Fs were impressively smooth and refined, with the kind of warm tone that seems to elude so many 'speakers these days. Don't confuse this with blandness though, because the Missions had real rhythmic ability and control.

Moving to Sade's 'Smooth Operator', the jazzy cymbal work came across as sweet and intricate, with perhaps just a slight loss of atmosphere compared to the best. Interestingly, the 751Fs sounded smoother and more integrated than their bigger brothers, the new tweeter better complementing the 751F's polyprop driver than the 752F's harder sounding HDA unit.

Detail was good, with impressive resolution of everything from studio reverb to the grain of Miss Adu's plaintive voice. Imaging was also strong, although not quite as 'out of the box' as, say, Linn's Tukan stand-mounters. Predictably, bass was lighter than the 752Fs, not altogether a bad thing as the extra weight can slow things down

slightly, removing some of the music's rhythmic snap. Still, the 751Fs did have a slight tendency to 'one-note' the bass guitar; as always, it's swings and roundabouts.

The cool Latin Jazz of Astrud Gilberto's 'Girl from Ipanema' was a delight through the 751Fs. Their smooth presentation really suited the smoky, late-evening mood of the song. Astrud's legendary voice was superbly projected, hanging eerily above the 'speakers. Only when asked to handle the hard snare and bass drum work at the beginning of Isaac Hayes' dramatic cover of 'Summer in the City' did the 751Fs run into difficulties.

They lacked the weight and control of larger and more expensive stand-mounters, at very high levels sitting on transients and flattening dynamics. Still, this is a fact of life with most small loudspeakers, and you'll need to spend considerably more than £350 to get round it.

Linn's Classical 1996 sampler CD only served to enhance my respect for these Freedoms. They set up a clear, spacious acoustic that was a joy to listen to. In fact, compared to the analytical 752Fs, they verged on the euphonic, making them ideal for budget systems that might otherwise lack tonal colour or refinement.

It's hard not to like Mission's little 751 Freedoms - they're refined 'speakers with an engagingly musical sound. And the fact that they're built beautifully and look great shouldn't dissuade potential purchasers either. Maybe the 751's time has finally come ●

Mission 751 Freedom £350

**Mission Group,
Huntingdon,
Cams. PE18 6ED
Tel: 01480 451777**

WORLD VERDICT

Charming little stand-mounters with a sweet, warm, musical sound.

**Measured Performance
see p103**



POWER AND PURITY



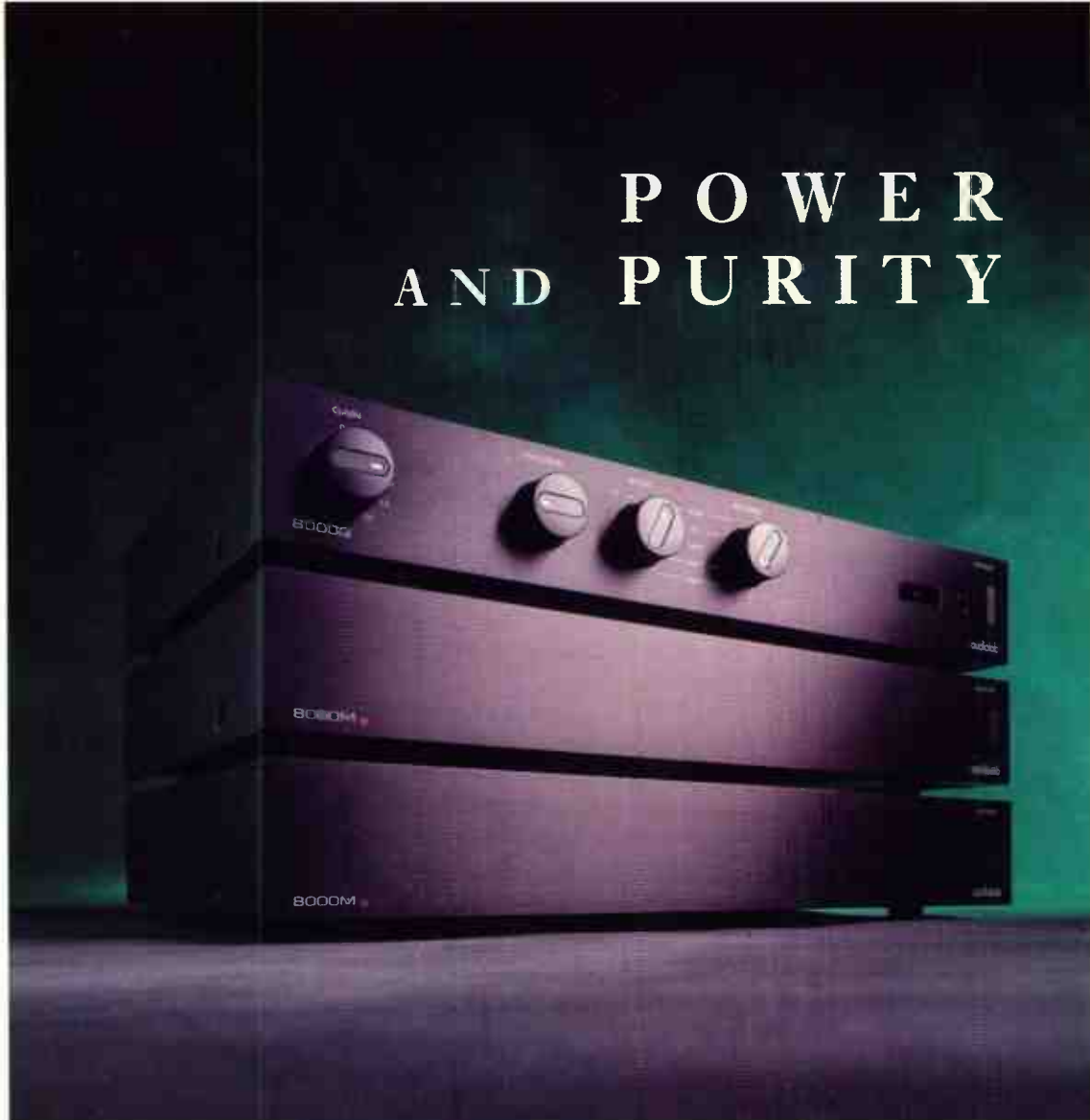
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Audiolab 8000S



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AUDIOLAB

**Noel Keyword takes the Grado Silver Signature cartridge out for a spin.
How do Grado shape up against market faves like Shure and Goldring?**

At £119 the Grado Prestige Silver cartridge will appeal more to enthusiasts than the casual record spinner. The price might not be a fortune in hi-fi terms but it is almost identical to the Goldring 1042, a seriously good cartridge in both measured and subjective terms. By US prices, as set by Shure say, the Prestige Silver is a mid-price cartridge. To emphasise this, above it in the Grado range lies their Reference Series. In the UK however, the 1042 is top of the tree price wise. This is of some consequence, in specification and practice.

Grado use a particular hum-bucking arrangement of four signal coils. For this reason their cartridge bodies are made from plastic. They lack the mu-metal screening can otherwise seen on moving magnet (MM) types. Reasoning that buyers prefer to see a bit of shiny metal, an alloy trim is placed over the body.

Weighing 6gms, the Prestige Silver will suit all arms, and it comes in standard 1/2in mount or P-mount. I had no trouble bolting it into our SME312 headshell. The signal pins are marked only by H and G (Hot and Ground) in relief on the black plastic body, which makes them very difficult to see. I've wrestled with Grados many times before because of this rudimentary presentation and know that it's best to check with an eyeglass first.

Recommended tracking force is 1.5gms and at this downforce the Prestige Silver tracked like crazy in tests. It was especially confident in the midband, where few cartridges manage to clear our 25cms/sec rms torture track; the Grado sailed through. In use I found it sounded smooth and confident at all times, irrespective of modulation level.

The stylus is an elliptical and it sounded like it. Against the Goldring 1042, with its Fritz Geiger II stylus, the Grado sounded soft and indistinct in the treble regions. It quite obviously lacked the fine detailing and insight displayed by the 1042, or Shure's superb V15VxMR. Measurement confirmed this, showing considerably higher inner-groove losses, a function of stylus radius and short-wavelength tracing ability. No matter what I played, cymbals and suchlike



came across as delicately portrayed, but recessed in the mix and softly focused too.

A similar characteristic existed down at the other end of the spectrum. From John Lee Hooker's Boom Boom, with its solid bass lines, through to the explosive start of Jackie Leven's 'Call Mother a Lonely Field', the Grado struck me as soft and lacking in low-end grunt. Tracks that normally have the walls trembling and CD players a'quaking, like Tina Turner's 'Steamy Windows', lost their force and impact. Some years ago, realising that cartridge motors are incredibly sensitive vibration transducers that must be firmly located, manufacturers like Linn, Ortofon and Goldring revamped their cartridge

bodies, often resorting to machined metal. Grado have stayed with plastic and I suspect this doesn't help matters.

This cartridge's meek presentation at spectrum extremes placed emphasis on the midband. Here vocals were smoothly rendered and instruments slid past without incident. At times though, when the stylus really had to waggle, notably when trying to reproduce complex backing vocals given presence in the mix, the Prestige Silver became muddled.

The Prestige Silver came across as smooth and even delicate at times. But it was also unremarkable in its sound and, when the going got tough, the stylus showed its limitations. A Goldring 1022 gives a firmer bottom-end kick with similar stylus-related subjective characteristics, at a lower price. If the Grado had any particularly strong traits it could more easily justify itself to those listeners with sympathetic tastes, but this wasn't the case ●

Grado Prestige Silver £119

UK Sales: Goldring Products
8 Greyfriars Road,
Bury St Edmunds,
Suffolk IP32 7DX
Tel: 01284 701101

WORLD VERDICT



Good tracking, smooth and inoffensive sound, but anodyne. Lacks sparkle in any department.

Measured Performance
see p103

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HI-FI NEWS & RECORD REVIEW



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HI-FI WORLD January 1996

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TAPING WITH TEAC



Noel Keyword tests a budget cassette deck from a respected name. But can Teac's £99.95 V-610 deliver hi-fi recordings?

There's no Dolby S or fancy frills on Teac's V-610. It is a cooking, functional cassette deck priced at just £99.95. That's low. You get little more than tape chewers for under £160 these days, although with the Yen weakening daily this could change. Talking of which, the V-610 did start to chew a new TDK SA but I heard the munching noises and interrupted the feast. This happened once - not enough to indict the unit - but disappointing all the same. Especially since measurement highlighted the fact that to keep costs down Teac have used a budget transport.

Build quality is average - the box is big but there's a lot of air inside. I found myself steadying the deck whilst pressing the soft-touch controls, to prevent it skidding backwards.

Dolby B and C noise reduction systems are on-board, plus the Dolby HX Pro headroom expansion system. This acts to prevent head overload at high frequencies, giving less muddled and dulled treble when there's lots of it. Teac have adjusted this deck so it has low bias, and in conjunction with HX Pro the result is good treble quality. I noticed pretty quickly when making recordings that there was little sign of dulling and cymbals didn't get tangled up with maracas and triangles, a point in the V-610's favour. Trouble is, because bias has been kept down, the midband

overload ceiling isn't too wonderful, so it is best not to record above Dolby level (shown by the Dolby symbol).

Keeping record level down makes hiss a little more obvious. There was a little hiss with Dolby B, and the usual lack of hiss, but vague sound, with Dolby C. However, we can't be fussy at this price. Using a quiet tape like TDK SA hiss is hardly audible, making SA a good choice for Classical music in particular. Budget ferrics are hissier.

It's best not to use metals on a budget deck because inexpensive heads can't handle the bias level needed. For example, ferric TDK AR will get +3dB more level onto a tape across the midband than metal TDK MA on this deck. It offers equally good bass too, which this deck needs, because it does sound a little bass light and bass distortion is considerable (8%) with metal tape.

Teac have done a good job on basic adjustment and this was obvious in use. Whether I recorded on ferric, chrome or metal tapes, all sounded well balanced tonally. Although the deck has a small bass hump around 200Hz, it sounds a little bass light, because there's low bass roll off below 100Hz. There was a good sense of clarity though, due to extended treble, and Rock music generally came over as stable, if lacking in bottom-end slam.

Piano suffered vagueness of pitch

and occasionally notes wavered audibly, as I'd expected from measurement, but I'm not sure most people would pick up on this, only critical listeners. Pre-recorded also came over clearly, with some slight treble softness and bass lightness.

The V-610 worked well enough at the price. Compromises have to be expected and Teac have simply put in a budget transport. The rest of the deck was respectable enough and well set up, which counts for a lot, making this a balanced package free from glaring weaknesses ●

Teac V-610 £99.95

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

WORLD VERDICT

The V-610's performance matches its £100 price well, but budget cassette audiophilia really starts at about £75 more.

Measured Performance
see P103

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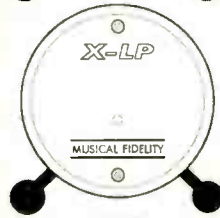
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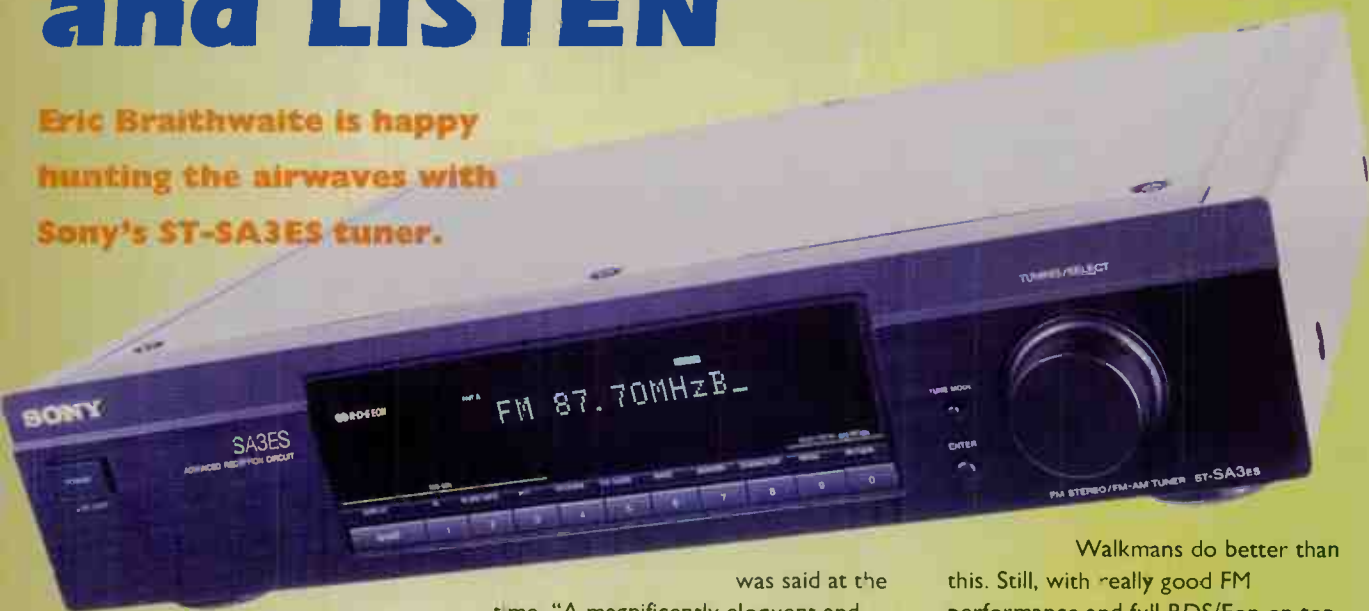
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TURN ON TUNE IN and LISTEN

review

Eric Braithwaite is happy hunting the airwaves with Sony's ST-SA3ES tuner.



Tuners sometimes test reviewers' linguistic capabilities in unexpected ways. Sony's SA3ES arrived with an instruction manual in several languages but not, alas, any I know well. My German eventually failed me and though I worked out how to access all of the other Radio Data services, I never did fathom how to use the timer.

That's a misnomer, in a way, because although RDS transmits an accurate clock, without a switched mains outlet to feed a recorder, this tuner will (I think) merely switch itself on or off at prescribed times. Good for John Major to tune into the Today programme at 0810 to find out what inanities Michael Howard is offering, and off again at 0812 so he's spared the embarrassment of hearing his policies shredded by the opposition.

Why no French, I wondered. They have RDS too, proved conclusively by freak weather conditions sending over France Culture to drown Radio 1 (there's irony for you; a potentially welcome side-effect of full European union, I dare say) and France Inter further along the dial.

Apart from the Sony's propensity to pick on more than one strong transmission, tuning into Radio 3 was particularly pleasant. Mravinsky's Leningrad performance of Shostakovich from the RFH in 1960 was, exactly as

was said at the time. "A magnificently eloquent and perfectly controlled performance". So was the ST-SA3ES's. There's no mistaking the Leningrad's brass, grasped with great realism by this tuner, right down to the shading between each section, or the sweet and vivid strings.

Equally magnificent was a thunderingly vivacious performance of Chabrier's Espana via John Eliot Gardiner and the VPO, with terrific percussion; just a trifle woolly, but no more than is expected from almost any tuner. Checking with a Quad FM4 alongside, I found there's just a spot of mild euphony employed here, which made timps and bass drums a touch deeper and the midrange a little broader and a little crisper. As always, stage depth was not perfect - the Sony is a touch two-dimensional - but left-right imaging was spot-on.

That touch of midrange and bass enhancement, not in the least overdone, was just the job for Rock stations. Certainly, the Sony had a driving beat and a rhythmic grip that puts it well in touch with any of the competition. Just enough, too, to add a mild dash of spice to Jazz FM's sometimes lazy 'Dinner Jazz' - a spot of curry powder in the Cottage Pie.

Let's not talk about the LW/MW performance, though. For all it's good to have LW, a nasty plastic aerial wound with thin wire couldn't achieve a buzz or hum-free reception. Radio

Walkmans do better than this. Still, with really good FM performance and full RDS/Eon on top, this Sony tuner should be one of the handful on the shopping list of even the hardened purist.

Let's hope Radio 3 repeats that Mravinsky performance. The Sony helped to make it jaw-droppingly memorable. Just that alone would have been worth £250. Oh, and another memory. Would the clock really - unlike a video - know when Summer time changed back to GMT? The tuner was plugged in that weekend, so I stayed up to watch, and 1.59am was followed immediately by 1am, again, not 2. Nice to know it works. Having gained an hour, I stayed up to listen. No regrets ●

Sony ST-SA3ES

£249.99

Sony
The Heights,
Brooklands,
Weybridge,
Surrey KT13 0XW
Tel: 01932 816000

WORLD VERDICT

The Sony is worth every penny of its asking price. If you're a fan of radio, this is one tuner to go for.

Measured Performance
see p103

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STONE ME!

A question which interests me is why most higher priced amplifiers, say £500 and over, come without tone controls whereas most budget priced amplifiers are supplied with tone controls. From this it may be deduced that the more expensive amplifiers are good enough to produce high quality sound whereas the lower priced amplifiers have imperfections due to design or quality of components which need the use of tone controls.

Lets face it, an amplifier is as good as the signal that is fed

into it. Give it a poor signal and the sound it reproduces will be of poor quality. The better the

amplifier, the more capable it will be of revealing imperfections in the source.



The type of tone controls Quad used to fit to their pre-amps - bass step, treble tilt and roll-off filters - are much more subtle and useful for tonal adjustments than crude treble and bass potentiometers.

LETTER OF THE MONTH

FEEDBACK ON FEEDBACK

I note a sudden interest in motional feedback in your supplements and presume, as you state you heard the system at Philips, that you have the original paper by Klaassen and Koning published in Philips Technical Review Vol. 29 No5 of 1968.

Letters on bridge methods from Turner and Davies, the latter quoting a 1938 WE patent, sent me to my archives to present you with a copy of the circuit from Paul Voigt's patent 231,972, dated 29th January 1924. From papers typed and annotated by him in August 1970, which are in my possession, I append the following description.

"As you will see from the circuit, it makes the loudspeaker one arm of an AC bridge. The arm which balances the moving iron loudspeaker's inductance is a choke, with no parts supposed to move at any

frequency. So long as the programme frequencies were those on which the 'speaker behaved as a pure choke, the bridge remained in balance and nothing special happened.

At those frequencies, however, at which the 'speaker drive portion or the diaphragm or horn resonated, the bridge became unbalanced. The 'floating' audio transformer then fed back into the grid circuit a signal due to the imbalance of the bridge.

It was possible to make the connection in such a way that the fed-back signal provided negative feedback at the resonant frequencies, thus diminishing the effect of the resonant peak. By suitable juggling of the exact values of the bridge arms it was possible to unbalance the bridge slightly at both high and low frequencies in such a way that there, the feedback was positive, thus boosting the ends of the scale where the 'speaker's response was poor.

The values of the components of the bridge arms were chosen so that they 'stole' only a small amount of the audio energy. By means of a switch, the system could be made to behave like a normal amplifier and it was enlightening to switch over from 'Normal' to 'Compensated'. Apart from the improvement in frequency response, it had the effect, when several voices or instruments were involved at the same time, of 'disentangling' their sounds (no doubt due to better transient response). The sensation was that the sound came through the loudspeaker rather than originating at its mouth."

All this was done in 1923 at the age of 22! A most remarkable man whom it was my pleasure to have met several times in my youth. Incidentally, this is by far the earliest use of negative feedback that I know of, many years before it was 'invented'. But Voigt saw it as a normal

Most sources from CD and radio produce satisfactory sound but many are imperfect, especially in the balance between bass and treble, and in the case of CDs, a stridency in the upper register. One of the ways to ameliorate these imperfections is by the use of tone controls which can rectify an unbalanced source and reduce stridency.

The purist may argue that tone controls introduce distortion. There are two answers to this. If the purist is straining his ears to detect the almost inaudible distortion that tone controls may bring, he is probably listening for distortion rather than enjoying the music he

wants to hear. Secondly, most amplifiers with tone controls have a switch to defeat the tone control circuit, so obviating any distortion that may arise.

Two other advantages of tone controls. They can modify the sound to suit individual taste and, in the case of those who prefer lower listening levels, or have to because of interference to neighbours, the tone control can help replace the bass which is diminished or lost in these conditions.

What, then, is the answer to tone controls? Are they good, bad or indifferent? It seems to me that any advantage they bring could justify their inclusion in any

amplifier, however good or expensive.

**J. H. Fraser
Pinner,
Middlesex.**

Don't tell anyone else, but a lot of it is to do with cost. A good-quality volume potentiometer can cost £4 or more. Add VAT, the dealer's 35%-40% margin, the manufacturer's profit, and putting two tone controls in turns a £500 amplifier into a £550 one. Mass manufacturers can absorb the cost because it's cheaper to buy hundreds of thousands than hundreds.

By and large, the effect

tone controls have on the sound compared to the subtlety that can be managed during recording or mastering with computer software is extremely gross. It amounts to little more than a hump in the bass and a peak in the treble. You tend to lose more in sound quality than you gain.

'Tone-shaping' tone controls, however, are different, but, alas, rare. The pioneers were Quad with their bass step, treble tilt and roll-off filters, which introduce the kind of subtlety we want. There's a carefully

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LETTER OF THE MONTH (CONT.)

thing to do, taking it in his stride as he did so many other nice circuit tricks, and never bothered to mention it in the patent.

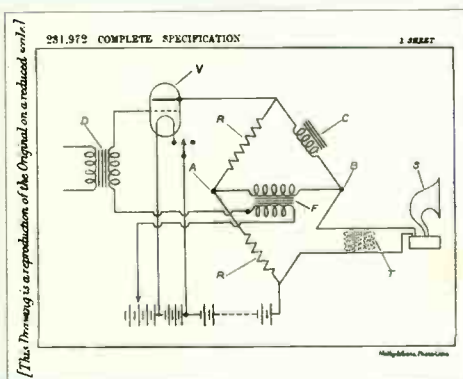
As a rather forlorn footnote to the above description he added, "The compensating amplifier never went into commercial production, being regarded as 'ahead of its time'". He was then working for J. E. Hough Ltd, owners of Edison Bell. He went to Canada in 1950 where he died in 1981.

**Geoffrey Horn
Harcourt Hill,
Oxford.**

I find this totally fascinating. It explains why people of long experience in audio regard Voigt as one of the most innovative and influential figures in the history of the business. It also questions claims I have seen that Harold Black invented negative feedback in 1938. And since electronic amplification had only started to become available in 1920 and was hardly widespread or even well understood

in 1924, Voigt's abilities seem even more remarkable. Readers might be interested to know that he was born of German parents who emigrated to Britain.

Yes, we have an interest too, since Motional Feedback offers the



Voigt's 1924 patent of motional feedback.

prospect of great bass from a cabinet of sensible size. It also offers tuneability (Q) to better match room conditions and, in principle at least, it is very cheap to implement. But the considerable problems of the system are not openly discussed it seems to me, each developer offering

a somewhat partisan view of the system according to problems that, perhaps, went unsolved during development.

Faced by this, I have been working on MFB for some months and, after getting a system with feedback coil working successfully have rejected it as sub-optimal. Interestingly, though, such a system suits subwoofers very well - and there are few of those around. I have been hunting for special parts and hope soon to move on to the next iteration, which should be altogether more sophisticated (fingers crossed!)

MFB frightens me every bit as much as the HT voltage in valve amplifiers, because when it goes wrong, it does so big time, having a horrible predilection to self-destruct. All the same, I sense success may not be too far away. But please don't write in asking for details, kits, dates of publication, etc, because none of these things are available at present. I'm still sitting here with a pile of smoking drive units littering the floor all around me. NK

engineered curve so that alterations to the upper frequencies are balanced at the bottom or vice-versa. Meridian has a pre-amplifier with similar facilities and you may remember Richard Brice's 'Maximalist' pre-amplifier proposal in these pages some time ago. This is more useful.

For example, Supraphon recordings on vinyl had a distinctly 'toppy' equalisation, which can be helpfully tamed through judicious use of a Quad 34's tilt control. I was interested to find some years ago that the CDs had been re-mastered with this correction, though the change would have been about 0.5dB rather than the 1dB which was the best the Quad could do.

However, the more 'right' an amplifier is to begin with, the less this really affects anyone with most modern recordings.

It would come as a nasty shock to many hi-fi buyers, I suspect, to realise how much fiercer violins can sound in some orchestras in some halls than on many recordings. I have always imagined that this is the real cause of some 'stridency' many people complain of on CD. Sometimes it can be down to the character of the microphone used. Indeed, many engineers carefully fiddle the recording to avoid it. But you need Avid software and a Neave mixing desk to do the same in reverse.

Cutting or boosting treble or bass doesn't do much good for overall quality. You get more bass, or less treble, and that never compensates in a budget — or expensive — amplifier for 'good' bass or 'good' treble. There are

also complex phase relationships compensated for in recording too, which the end-user can't do anything about.

Distortion in the tone control circuit is, in fact, the least of the problems. The gross alteration in tonal quality would override it, and in many amplifiers, defeating the tone controls still doesn't make a fundamentally poor amplifier any better.

I've just spent some hours listening to a new amplifier design in various guises over the six months of its development. This is tone control-less, and the designers have spent the last three months struggling with the changes in overall sound quality that changing a theoretically irrelevant value of a single component makes.

Having achieved the best compromise in the end, they couldn't really face making things worse once more by adding tone controls. And this is a very revealing amplifier, quite capable of pinpointing slight sonic differences in cables or the qualitative difference between the same digital converter chip used in only slightly different circuits.

The better the equipment, the easier it ought to become to forgive imperfections in the source, because with plenty more going on, the brain should mask some of them. Except for some Rock and Pop recordings, of course, where they're so gross we're stuck with them. The way forward is not tone controls but digital re-equalisation. But that does not come cheap, so we're back at the beginning.

A word about using tone controls to compensate for low-level

listening. The ear is less sensitive to bass at low volume level, but the neighbours aren't. Ironically, winding up the bass at low volume levels is likely to upset the people next door more than well-integrated bass at normal levels. EB



Find out more about the basics of hi-fi with a copy of **Electronics Made Simple**.

CURING BREAK-UP

Over the years I have bought various pieces of hi-fi equipment, mostly second-hand due to a limited budget. My present system consists of a Logic DM101, Helius Aureus arm, Ortofon 510/P, AR A60 amp, Marantz CD-



For swift, accurate cartridge alignment, **Mobile Fidelity's Geo-disc is a good choice.**

62B, JVC DD77 cassette deck, Trio KT400L tuner and ProAc Super Tablettes on 26in. stands.

I listen to all kinds of

music, ranging from Classical and Opera to Rock and Pop, played mostly on the turntable. My problem is that during loud passages the sound becomes distorted and unpleasant. Could this be due to the arm, which seems to have a slight slackness in its bearings? Could you recommend an amp and CD player as I'm in the position to upgrade. Maybe a better 'speaker cable is also needed as I'm using Tandy Flatwire at present.

**K. Hussain
Burton on Trent,
Staffordshire.**

Unfortunately, the Aureus is not an arm I know well. But if it uses ballraces (ball bearings in a metal ring) and there is looseness, then the bearings have probably bitten the dust. If, on the other hand, the arm sits not on ballraces but on a knife-edge-type bearing like SME's 3009 Series III, then play is a consequence of the design and is not a problem.

If it's not the arm causing the distortion, then it's most likely the cartridge. There are two possible problems here, misalignment and a worn stylus. Curing the first

involves buying something like a Musical Fidelity Geo-disc for £25 (Audiophile International - 01276 855578). This might sound like quite a lot to shell out for what is basically a stylus protractor, but it's the fastest, easiest way of sorting out alignment that I've

come across.

Styli generally need replacing after about a year's use at two or three hours a day. If you haven't

replaced your stylus for over a year, then a new one would be a good idea. Also try checking the Vertical Tracking Force (for an MM, 1.5gms is a good rule of thumb) and bias (anti-skating). This is usually set to match the VTF, although experimentation yields the best results.

Another point to bear in mind is that budget cartridges (the 510 costs £25) don't track as well as more expensive models, and loud passages of Classical and Opera are the most difficult for a cartridge to get to grips with. If all else fails, try auditioning Goldring's 1006 (£60).

You don't mention what budget limitations are, but as for amp and CD player, you could try Aura's VA-80SEx integrated amp (who came up with that suffix?!) with its impressive phono stage at £270 and B&W's DM602 loudspeakers at £300. The warmth of the Aura should counteract the DM602's slightly monotonal presentation, the two producing a very detailed, transparent sound together. If you do find the '602s aren't your cup of tea, then try B&W's DM305 floor-stander (£350) or Heybrook's HB1 S3 (£270). JM

Audiophile Int. Tel: 01276 855578



Keep your records in pristine condition with some Audiophile International record inner sleeves.

GOT KNOTTED

System: Teac VRDS-T1 CD transport, Micromega Duo BS DAC, Audiolab 8000A amplifier, TDL Studio I 'speakers, Deltec digital interconnect, Ixos 104 analogue interconnect and Cable Talk 4 bi-wire loudspeaker cable.



For £750, Technics' SU-C1000/SE-A1000 pre/power combo offers a seductive mix of sweetness, transparency and control.

My system has evolved over the years and produces a detailed, neutral sound with good drive and reasonable bass extension. It is a shade bright and clinical though.

The listening room is a garage conversion measuring 12ft x 8ft and, whilst not ideally large enough for the TDLs, does allow me to play music at volume (house move due next year).

Following the purchase of the transport, I experimented with various cables and interconnects (thanks to Oxford Audio Consultants) trying to tweak the overall sound. Instead, I have managed to get totally confused and tie myself up in sonic knots - too many variables?

Ideally, I want cables that will not restrict the extension and clarity of the bass and that will reintroduce some warmth that has been lost with the change of transport.

I feel that the next upgrade should be the addition of an Audiolab 8000P power amp but wonder if the Micromega DAC should be replaced first. I love the sound of the TDLs but do not think they are giving of their best in the current set up.

Any good ideas for cable choice in the present arrangement and advice on

the next upgrade would be gratefully

received. I listen mainly to modern Jazz, Fusion and progressive Rock.

I'm sure there's a few readers with hi-fis installed in garage conversions - how about an article on treating/furnishing such a room.

**Chris Raven
Witney,
Oxon.**

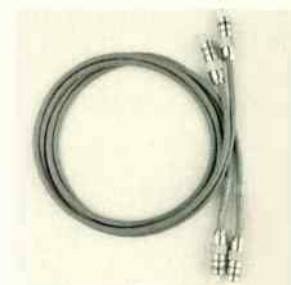
If an upgrade is limited to cables at the moment, I'd go for a stretch of Chord Co Chrysalis at £30/m. This has a sound which is appealingly warm without loss of clarity or detail. In fact, in terms of insight, it betters many more expensive cables. Other worthies are Prima Links' Pink Link Green (£30) and Apollo Black Velvet Standard (£30).

Replacement DACs worth a listen are DPA's Little Bit Three (£300), Renaissance (£570) and

Audiolab 8000DAC (£895). Teac's VRDS-T1 transport is a very capable disc-spinner and should work well with any of these DACs.

For a combination of grunt, smoothness, warmth and clarity, Technics' battery-powered SU-C1000 pre and SE-A1000 power amps are real bargains at £350 and £400 a piece respectively. And at a later date, you could of course bi-amp with an additional SE-A1000. JM

Chord Co. Tel: 01722 331674



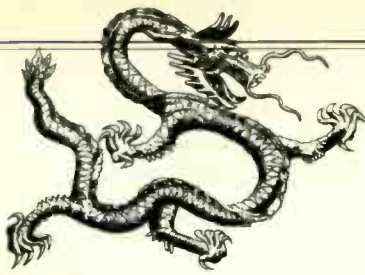
Even better than the Chrysalis, the Chord Co Siren could well be the interconnect you're after.

BOLSTER THE BASS

I have a large and varied record collection, and whilst my system is fine for most Pop, Folk and light Classical, I do not feel I am getting the most out of other types of disc. My main source is an LP12 (Lingo, Cirkus, Ittok LVIII) with Exposure 11, 12, & Super 8 amplification feeding sand-filled Ruark Talismans, bi-wired with Exposure cable.

The problem is that there is not enough bass depth to achieve a sufficient sense of scale or authority with large orchestral works, to drive Rock music, or to give the necessary weight to Reggae.

I believe the system is limited by the bass capacity of



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the 'speakers: I have heard something more like the bass

you to set the balance exactly as you wish.

As your system is nicely balanced and you have some fine equipment, I'd recommend REL's £500 Strata. It uses a built-in power amplifier, so won't degrade the sound from the rest of your system, and it can be tuned to match your main

'speakers harmoniously.

This is a very high quality sub with extended, powerful bass that is clean and punchy. This really will add another dimension to your system. It's surprising how much more information a good subwoofer can reveal from a piece of music.

If possible, keep the REL on the back wall between the loudspeakers and pull your Talismans further out into the room. By pulling them out a bit, away from the walls and other reflective surfaces, they should project better with improved imaging through midrange and treble. The REL will take care of the rest.

If you like the sound of your DL304, and it does have a particular sound, I'd hang on to it. There's a trade-in exchange value of 25%, so a new one will cost you just under £160. There are few MCs around at this price that will better the '304, but if you're interested, have a listen to Ortofon's £225 MC 25FL which is one of the best at this price level. I think you'll find its slightly dryer, more neutral balance a bit too cold in your system though, where the DL304's sweeter balance probably serves to add some richness and body.

It may also be worth having a listen to



No retrograde step at £120,

Goldring's 1042 MM possesses an excellent stylus, one reason we use it in our own system.

quality desired from carefully positioned Epos ES14s. Would the newer floor-standing Epos 'speakers provide similar depth and fluidity? Which other 'speakers would you recommend I audition to add the missing layer of bass whilst also offering good timing and refined treble?

Finally, my cartridge is due for renewal. Would there be any gain in changing from my current Denon DL304 to one of the Ortofon range you recommend. If so, which?

Mark Howarth
New Milton,
Hants.

The Ruark Talismans do have quite a light balance; even when positioned close to a rear wall bass is dry. What's there is quite fast and tuneful though, and the midrange and treble I recall being open and clean. It seems that the only area you are unhappy about with your Talismans is the bass, so I would suggest adding a subwoofer to bolster their performance in this area. A bigger pair of floor-standers like the Epos will give you deeper, more powerful bass, but a good audiophile subwoofer will still go deeper and allow

Goldring's £120 1042 MM cartridge. Although it may seem like I'm suggesting you take a step back, the 1042 does have an excellent stylus, giving it a highly detailed sound that can shame some MCs. It has super bass welly too, and a powerful presentation. It may well give you that extra bass depth you crave at a bargain price. DB

Audiophile Int. Tel: 01276 855578



Want to avoid scratched-records? Try these Audiophile International record inner sleeves.

TAPE TANGLE

Not having a CD player, I buy pre-recorded cassettes. I find after only a year's use the cassette becomes increasingly unlistenable near the end of a side. I find this very frustrating as I've spent quite a sum of money on the cassettes. They obviously stretch far too quickly. With one particular film soundtrack, I bought five different copies, the first two in Scotland before I moved



Blank cassettes don't suffer the same jamming problems as pre-recordeds. (Source: TDK)

south. I could put down to coincidence the first two samples being faulty. But after trying three more in a different part of the country, I think that clinches what I

say about the quality of the tapes in the pre-recorded market being of a bad quality.

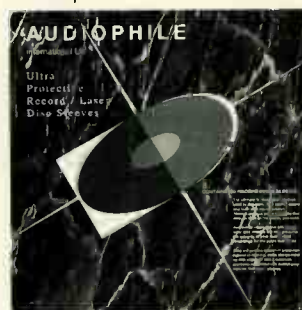
I've made recordings on blank cassettes and the quality is still reasonably good. Obviously the blanks are of a better quality. Thank God for my LPs. Come on manufacturers, improve the quality of the tapes.

William Gunn
Pitsea,
Essex.

Since your cassettes appear to have become unusable, I suspect the problem is jamming. Repeated playing of just part of a tape, rather than from start to finish, causes it to wind erratically onto the hubs. You can see the varying tape heights by looking through the clear window of a cassette. The tape starts to chafe against the case liner, it wrinkles at the edges and, in the end, it jams. This is largely due to the poor guidance systems within the cheap plastic shells used by the music business. That's why proprietary brands like TDK don't suffer the problem.

A solution is to wind the tape back to the start then wind it on fully (Fast Forward) to the end. This will cause the tape to wind in a neat, flat pancake, to give smooth running. NK

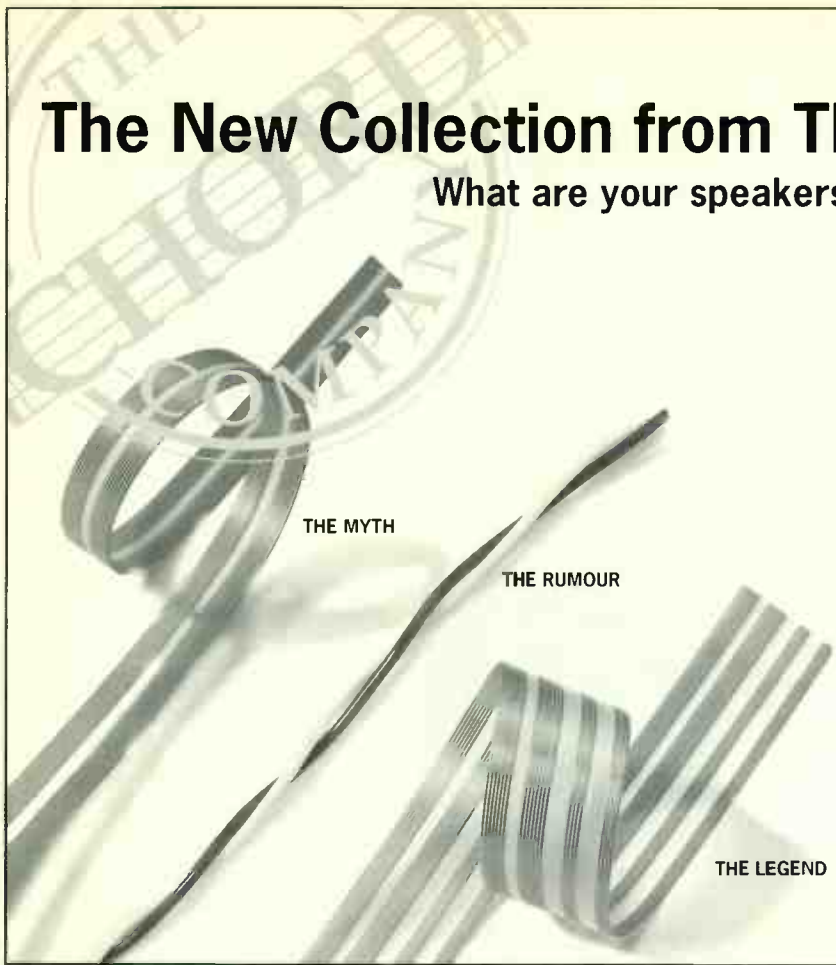
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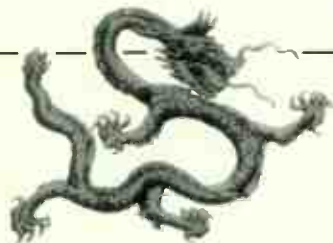
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HOT BOTTLES

review

Jon Marks warms his ears (and everything else within a five metre radius) to the bright 211 valves of Gamma Acoustics' Aeon monoblocks

“To 300B or not to 300B, that is the question.” (Well, it is if you paraphrase rather liberally.) Anyway, as any audiophile worth his salt knows, there's more than one way to approach the single-ended argument. While many valve-heads regard the 300B with its silky-smooth sound as the pinnacle of thermionic amplification, others (myself included) feel that the chunky 211 power triode is not without its merits. If it's a generally firmer, more upfront presentation than the 300B that you're looking for, then 211 is a number to conjure with. Cherishing this valve, Gamma Acoustics have built it into their hefty Aeon monoblocks, a snip at £5000 a pair. After the impressive Gamma Rhythm 211 power amp (reviewed in July 1996), I was looking forward to an encounter with the Aeons.

Things got off to a less than smooth start though - out of our first pair of Aeons, one refused to work. I also found out the amps aren't amazingly well screwed together. Picking one up, I knocked the transformer cover which promptly lifted off along one side, the cheap self-tapping screw holding it in place having pulled through the top of the chassis. A second sample duly arrived and worked first time, although its measured output of 12watts (for 3% THD) fell a long way short of Gamma's claimed 20watts.

I fired up the Aeons with a dose of Brahms' violin sonata No1 in G minor from the Da Capo DAC (which was

plugged directly into the amps' volume pots, as Gamma recommend).

Immediately

obvious was the 211's sonic signature, piano and violin sounding firmer and less overtly rich than through a 300B. Tonal resolution scored full marks, giving the instruments convincingly natural colour, and a dynamic ability that ran from the delicate to the near-sledgehammer lent scale and substance to music.

Present here as it had been in the Rhythm was an enticing seamlessness that bound together treble, midrange and bass in an organic whole, which, along with the Aeons' dynamics, worked a treat with pace and drive. Mozart's Haffner March almost bounced along, such was the Gammas' rhythmic enthusiasm.

The only problem was an obvious hum. The amplifiers themselves hum quite loudly when turned on, and the same hum was audible through the loudspeakers even on passages of medium volume. This helped obscure a lot of low level detail. This was a shame, as I was really enjoying Tomas Luis de Victoria's Officium Defunctorum, performed by the choir Magnificat.

Confirming the Aeon's bass grip and timing was the double bass of Dave Brubeck's Time Out, which sounded almost as though it was running fast in our Audiolab 8000CDM transport. And step forward the Chemical Brothers with their bass-fest, 'Setting Sun.' This track too sounded like it had been put on speed. But here, another reason for this made itself clear.

That background hum was swallowing up the tail-ends of notes, especially those in the lowest octaves, cutting them short and making them sound faster than they really are.

There's no doubt that the Aeon makes for engaging listening. But at £5000, the build quality would have to be quite a lot better, and that hum disappear, before I parted with any of the folding stuff ●



Gamma Acoustics Aeon £4999

**Gamma Acoustics
Ivy Lodge,
81 Sussex Place,
Slough,
Berks. SL1 1NN
Tel: 01753 526939**

WORLD VERDICT

Sound quality is impressive but marred by a rather obvious hum. Build quality should also be better.

**Measured Performance
see P111**

FOOL'S

Who will buy Technics' limited edition black and gold SL-1200LTD turntable, wonders Nick Tate.

For the DJ who has everything, Technics bring you the ultimate accessory. The SL-1200LTD is £1000 worth of piano black lacquer and 24 carat gold-plating affixed to probably the biggest selling, longest lived turntable in history. And as if that wasn't enough, Technics throw in a pair of purpose-designed DJ headphones, a numbered brass plaque on the deck's plinth, and a gold Technics logo emblazoned on the back.

In the flesh, the LTD is certainly an eye-catching machine. Whether or not you like its style is another matter. Suffice to say, I'm sure it will be a big hit with LA record producers and German Techno DJs. In any case, the fact that production is restricted to a 'trifling' 10,000 units world-wide, and 1000 in the UK, guarantees that you won't find a pair at your local sixth-form disco. So at least the Technics has exclusivity going for it.

As the SL-1200 is one of the world's most familiar turntables it needs little introduction. If you owned a seventies' direct drive, seeing a 1200 will bring the memories flooding back. At 12kg it's well made, if not constructed quite as well as the best, and boasts impressive claimed performance figures - 0.01% WRMS wow and flutter and a weighted rumble figure of -78dB, thanks to its direct drive, quartz-lock motor.

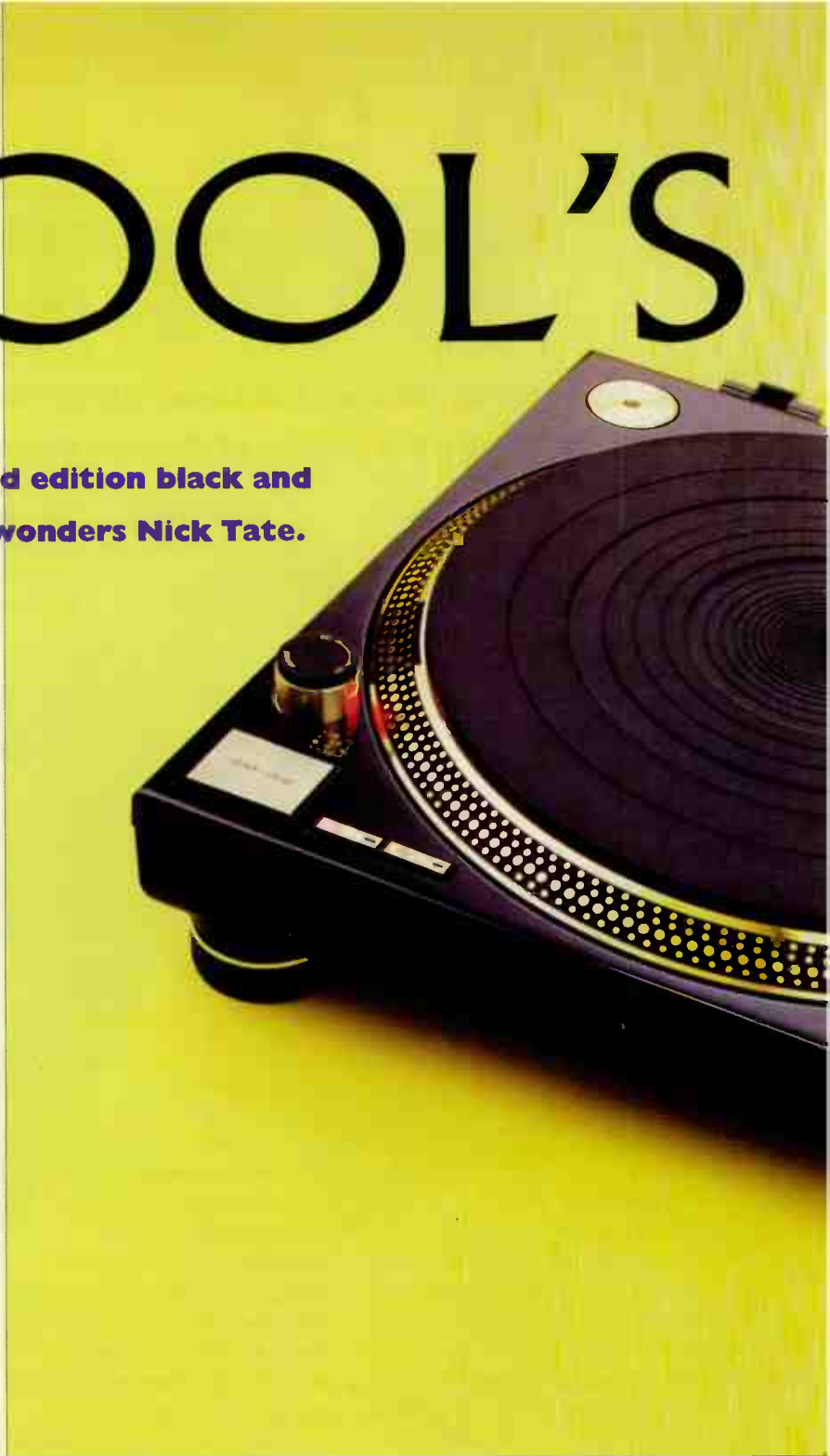
Prodding the 'soft-touch' Start/Stop button has the platter whipping up to 33rpm in less than three-quarters of a second, while the integral electronic brake halts it just as rapidly. To the right is the famous slider, offering +/- 8% pitch, with a centre detente where the speed returns to normal. The LTD version boasts an extra button that does the same job without you having to move the slider.

Sprinkled about the deck are the neat touches that endear it to club DJs. Ideal for poorly lit environments is a bright, clear strobe and a little light that pops up out of the deck to aid cueing. Everything from the phono leads to the dustcover is solidly built and sensibly designed, right down to the metal 45rpm centre-spindle adaptor and its storage recess.

My one and only gripe is the tonearm. Despite its gold-plating, this item does little to instil confidence. A well-finished medium mass (12g) S-shaped design using a gimbal bearing arrangement, it's not bad, but it's no SME, or Rega even. The bearings aren't

the best, the counterweight wobbles around and I even found the dreaded stereo image-destroying rubber washer fitted to an otherwise commendable rigid aluminium headshell. Serious users should bin this straight away. In other respects, the arm does better - it's height-adjustable, for example, where most of the mediocrities that used to be fitted to mid-market Japanese decks weren't.

Dropping needle into groove confirmed my suspicions that the SL-1200 is a good deck hampered by a so-so arm. I started with my Audio Technica OC9 running through Alex Reece's 'Feel the Sunshine' 12in.



GOLD?



Although the Technics managed a lively, solid sound, the song's usually magnificent bass line sounded distinctly uneasy. I then opted for an altogether less demanding AT95E moving magnet, and things took a turn for the better. With fewer demands made of the arm, low frequencies tightened up no end, and the 1200 got on with making music in earnest.

The basics were spot on, the song sounding big, bold, and brassy. Able to hold the tune and really communicate rhythmic drive, the deck showed off a confident power. True, it wasn't subtle in its delivery - painting in bold strokes rather than intricate filigree detail, it

wouldn't win over Quad owners. But it proved an engaging performer, lulling me with the music being played while hiding its weaknesses. These became more apparent on Lloyd Cole's 'Rattlesnakes'. Within the wide sound stage, stereo imaging left a lot to be desired. Treble detailing was splashy and imprecise, and stage depth failed to unfold, sounding two dimensional.

As expected, shock isolation - thanks to a weighty plinth and big rubber feet - was good, and I suspect the wobbly arm was actually quite helpful in this respect. Put it this way; it's not quite as 'sensitive' as a Naim ARO unipivot.

The SL-1200 with standard arm is best described as sonically a bit rough around the edges, but pleasantly musical and rhythmic nonetheless. But there's more. If you get out the spanner and hacksaw and fit a Rega arm to the deck's plinth (not an impossible task), 'reliable sources' have intimated that the deck can be transformed into a giant-killer.

As far as thousand-pound hi-fi turntables are concerned, the Technics looks a bit out of its depth. If you want something that's black, gold-plated, and truly stylish, then John Michell's Gyrodec is the one to head for. Alternatively, at under £500 the standard SL-1200mkII is much better value and a worthwhile choice in its own right. That said, the SL-1200LTD is the sort of thing many will buy just because it's there, the ultimate fashion accessory for the BMW and bubble-perm Euro-Techno brigade.

Technics SL-1200LTD £999.95

Panasonic
Willoughby Road,
Bracknell,
Berks. RG12 8FP
Tel: 01344 862444

WORLD VERDICT

Looks expensive at £1000, but don't let that put you off the capable standard version.

Measured Performance
500 p103

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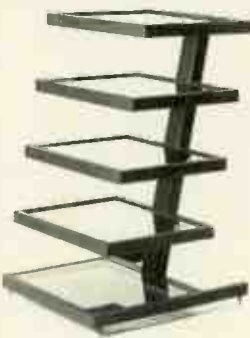
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I'm pleased with KLS9, this month's DIY loudspeaker. It's a great combination of high technology, constructional simplicity and very low cost. But the design methodology isn't really mine. In fact, the whole thing comes down to the way today's manufacturers approach loudspeaker design. You could say KLS9 is the result of a walk through the textbooks, or perhaps I should say "the texts", research texts that is.

The idea is to show you how it's done. For, as Vance Dickason acknowledges in his popular Loudspeaker Design Cookbook, hundreds of researchers around the world have made big contributions to our knowledge on this subject. They have built a design approach that is used world-wide. This tends to produce a standardised solution, discouraging research into fertile areas of development. That's why commercial loudspeakers are so alike nowadays.

I sense the situation is beginning to change though. There's talk of active loudspeakers and ribbons. And regular readers will know that we continue to be fascinated by the box-less loudspeaker.

Designing a loudspeaker like KLS9 is fast and efficient (we use MacSpeakerz). The theory gives an accurate result, with minimal experimentation, providing you have plenty of good test equipment. With KLS9, choosing an 8in mid/bass driver threw up a box of sensible volume, not a barn. This wasn't just sheer luck, however.

Drive unit manufacturers like Audax are relatively large companies who make their bread and butter producing car and low-cost audio drive units in large volumes. So manufacturers are very well equipped and staffed with highly qualified people. They, as

much as those who build the cabinets and market the final loudspeaker, are responsible for the high-technology drivers we have today.

Drive unit manufacturers develop cone materials in-house, or buy them in from materials suppliers. They sometimes make their own magnets and pressed steel chassis, but generally buy these in as well. Voice coils are commonly wound in-house and the whole assembled on a jig to ensure the voice coil is accurately centred in the gap between magnet and pole piece. Magnet strength, flux density at

"That nearly every commercial loudspeaker crosses over at 3kHz, causing phase and frequency response problems in the ear's most sensitive region, is unfortunate"

the gap and width of the gap between coil and magnetic poles all set drive unit sensitivity, while cone weight and suspension compliance contribute to free-air resonance and driver Q. Nowadays manufacturers adjust these parameters to produce a design that meets real-life needs.

From experience - not just my own but readers' too - I go for a 'speaker with 'welly'. People are impressed by bass grunt.

I had the option of

Mysteries from Noel Keywood

getting KLS9 down from 36Hz (-3dB) to 30Hz or so, but loudspeakers like this generally only come alive when driven hard by a big power amplifier. That's why I chose a little bass lift together with optimised acoustic damping to minimise overhang.

Much above 200Hz though, the influence of the box diminishes. This is because wavelength shortens and the amount of energy in the signal decreases.

In this region and above we can forget about the computer and the box design programme. Here, it's necessary to model

sound more like light, as it is reflected and refracted by solid surfaces. Suddenly, every part of a drive unit has to be viewed as influential, sometimes obstructive. Response flatness can be marred by phase cancellation, which is why manufacturers put phase plugs into the centre of midrange units, for example.

If you bear in mind that the ear is most sensitive around 3kHz, this sensitivity suddenly fading away above 8kHz,



and that pinpointing the direction of a sound source relies upon our sensitivity to phase effects around the human head, it is obvious that response flatness and phase coherence become very important in the 2kHz-8kHz region. That nearly every commercial loudspeaker crosses over at 3kHz, causing phase and frequency response problems in the ear's most sensitive region, is unfortunate to say the least. It is the reason I ensured KLS9 exhibits minimal phase error at crossover.

All of which is to point out that whilst KLS9 is an industry-standard design exercise, it offers a great result because of all the contributions from researchers who have perfected box design techniques, associated computer software and even the sophisticated test equipment I use.

Such convenience is a little seductive though - it softens the impetus to conceive new ideas and experiment. I see, cruising the Internet, ribbon drivers being offered by Newform Research of Canada, I hear that a number of UK manufacturers are toying with active loudspeakers again, and hope that the open baffle will become a little more widely understood than it is at present. For as good as conventional box loudspeakers are, there's much more to a loudspeaker than just the box •

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Demon Denon? review

Eric Braithwaite examines Denon's new DCD-425 budget CD player to find out if it's worth emptying your wallet for.

“You don't miss what you haven't got” is a truism as well as an excuse not to strive for anything. If you never realise what you're missing, though, you miss out on an awful lot. A spot of philosophical meandering might not seem terribly relevant to Denon's £150 DCD-425 CD player, but bear with us.

What is clever, and at the same time disconcerting, about the '425 is that if you didn't have anything else to compare it with, you simply wouldn't realise you were missing out on much. The clang of Maxwell's silver hammer sounded sharp and abrupt and, well, like a solid silver bell clanging. It was quite fetching.

Rim shots from the drummer of Ten Years After were pretty impressive as well, and lead guitar riffs ripped out of the 'speakers with a forceful electric twang and zip. The brass in Bruckner's Fourth made the Philharmonia sound as though they'd just been offered a sizeable shareholding in a film about a brass band and were putting in double the usual effort.

In short, if you want a CD player with verve, excitement and pretty sharp projection that makes you feel warm and friends with Life, the '425 is a bargain at £150. It's as crisp as a packet of Smith's and if it's Rock, it rocks and no mistake. If there's a bassline or the Underground-like rumble of the lower

left-hand end of a synthesizer, it can be subterranean enough to have you listening for someone chanting 'Mind the gap' when the living room door opens.

But then, to go back to the beginning, if you'd only ever driven a Mini Minor and stuck there, you'd never know what it was like to put your right foot down in a Testarossa, would you?

In this case, the Testarossa - well, call it a Mondeo - is Denon's own DCD-825, a class-leader for a mere £90 more. That is what people spend on a pair of fancy trainers.

Something about the '425 is a bit fishy though. There's some odd behaviour in the midrange, which sometimes gives a suggestion of depth which isn't quite right, sometimes sharpens or dulls the pitch of voices and orchestral instruments. Paul Weller and Paul McCartney didn't sound the same; but somehow they didn't sound all that different either. Maxwell's silver hammer, you see, really should sound more like a cast-iron cowbell, less superficially 'right' than the Denon, but alas more 'real'.

Stranger still is that the effect isn't predictable, which is why the Denon wouldn't suggest to the uninitiated there was 'owt taken out. The '425 should have made a right pig's ear, or maybe even a harmonium, out of Chopin's Nocturnes, but they came

over with a surprising amount of timbral goodwill, all the tunes intact and a good 90% of Barenboim's impressive energy. A pair of medium price 'speakers with a more forward mid than anything you'd call monitors had to be used to improve the balance though.

Gutsy and brave maybe - if you want a taster, and have less than £200 to spend, the '425 is less bad than any of the rest. But it is strictly for a budget system; it won't stretch much further. If you want to open up a continent of music instead of merely seeing the map, skip the trainers this month and put the money into a £200-plus CD player like Denon's own excellent DCD-825, where all the real music is ●

Denon DCD-425

£149.99

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

WORLD VERDICT

For those who like a crisp, edge-of-seat presentation, one worth considering. Rather inconsistent in its overall presentation though.

Measured Performance
see p103

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Wired for Action

review

Jon Marks and Noel Keyword continue their cable odyssey to bring you a selection of budget bi-wire loudspeaker cables.

The cables tested here fall into two groups in terms of their construction. The first, as exemplified by the Chord Co's Rumour, consists of conductors which are either wound together or held in place by a jacket, with no special spacing between conductors. The second, like QED's Profile 4 x 4, uses conductors carefully spaced to control parameters such as inductance and capacitance.

The cables were plugged into a system made up of the Da Capo DAC, Audiolab's 8000CDM transport and 8000S amplifier, and Heybrook Sextet 'speakers. We plumped for gold-plug terminations and 3m lengths (close to what you'll find in many a living room), although if furniture shuffling is possible, keep loudspeaker cables short (see Rob Watts' comments on p43 of the Jan '97 issue).

QED PROFILE 4 X 4



(£9/m, termination £39)

The Profile 4 x 4 dredges up an impressive amount of ambient detail, with a spacious sound made up of well delineated images. Transmitting the tonal signature of instruments turned out to be one of this cable's fortes, helped as it was by a pleasantly smooth character. Bass-laden CDs proved the Profile had deep bass on tap when called for. Dynamically it was a little soft though, and while the sound stage had depth, this seemed to come from a slight over-emphasis of low-level detail.

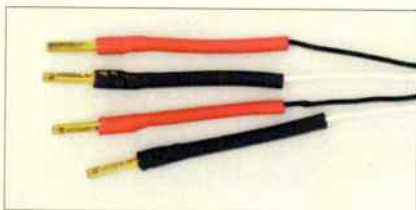
ORTOFON SPK200



(£5.50/m, termination £40)

For £5.50/m, the SPK200 looks like it makes good financial sense, and sonically it was equally impressive. Its presentation was a blend of transparency and weight, the former due to a detailed, slightly bright balance, the latter a lithe, extended bottom end. Listening into orchestral string sections was easy thanks to the Ortofon's bass insight, and violins were detailed though slightly bright and wiry next to the Rumour. Vocals also showed some extra sibilance and hardness, but given the price, these are small quibbles indeed. (Try reversing high and low-frequency conductors for a slightly smoother, warmer sound).

CHORD CO RUMOUR

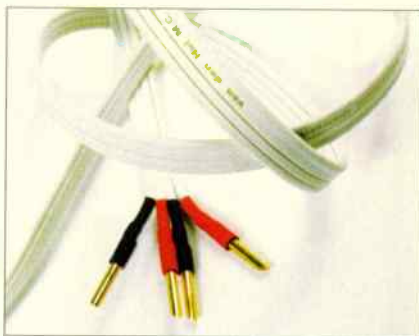


(£9.95/m, termination £40)

The Rumour has a clear, crisp sound with solid imaging. It may not pull out quite as much low-level detail or have the tonal range of the QED, but it comes close, and has faster dynamics by way of compensation. In terms of rhythm and timing the Chord scored

well, combining analysis and insight with get up and go. It also dealt adeptly with the small dynamic changes which endow music with its emotional character. The Chord is one of the best at the price.

VAN DEN HUL SNOWTRACK



(£9.99/m, termination £50)

Given its price, the Snowtrack was a bit of a disappointment. Classical music lost a lot of its grandeur at the hands of rather sluggish dynamics and a tendency to mix together orchestral sections like brass and woodwind. Violins had a brittle edge when compared to both the Ortofon and Chord cables. Less demanding Pop music fared better, bouncing along on a bassline made a little rotund by the vdH.

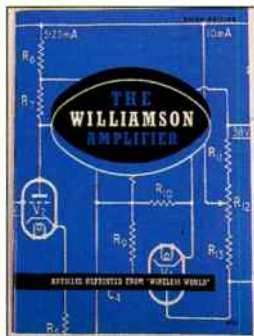
CONCLUSION

QED's Profile 4 x 4 has a warm, atmospheric sound which would tame a slightly sharp, bright system well. It can sound a little soft though, so if you're wallet's as thin as a supermodel, after forking out for the rest of your system, then Ortofon's SPK200 would make an excellent alternative. The best of the cables here is Chord's Rumour, which is smoother and more open than the Ortofon, but more expensive. Van den Hul's Snowtrack looks a little out of its depth against the others, but could work to liven up a dull sounding system.

VALVE BOOKS

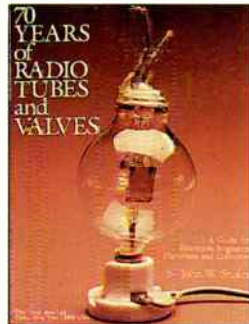
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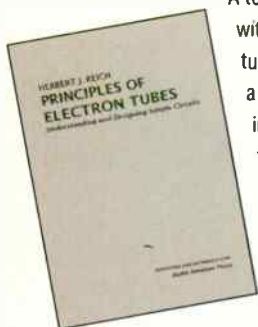
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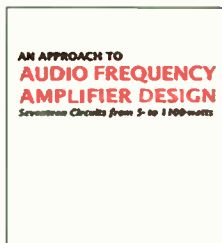
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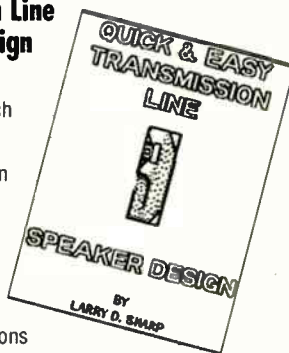
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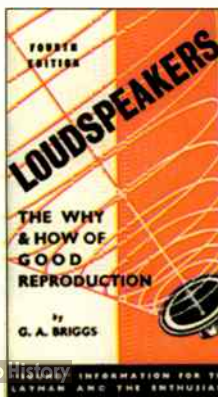
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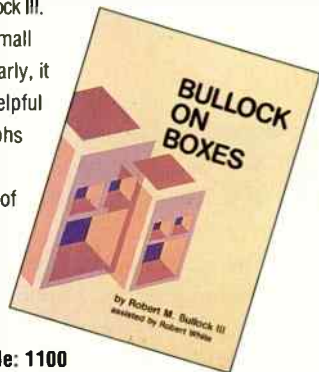
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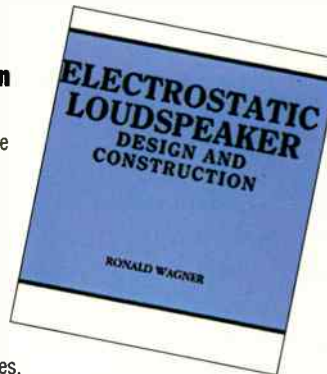
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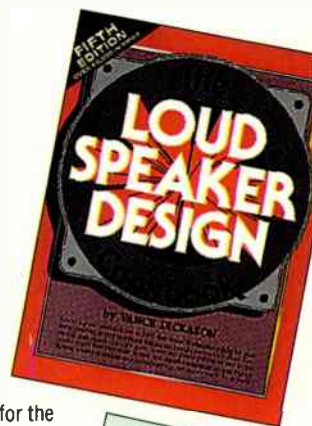
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Ever since I first heard a decent system in the late Seventies, hi-fi has had a magnetic attraction for me. I can remember thinking what a cool thing it was to be into, one of life's higher pleasures. Interest turned to addiction and soon I was devouring all the hi-fi magazines I could find, from barny Popular Hi-Fi to sensible old Hi-Fi Answers. After copious amounts of press perusal, the next step up the addict's ladder was to go to a show. It just so happened that Harrogate '80 was in the offing, so I made a date in my diary, and neither plague nor pestilence would keep me away.

The big day came and after an indecently early rise and countless hours of trundling north in a fashionably beige Ford Escort estate, I finally arrived. Having got my head round the show plan - not easy with a Dagenham dustbin-induced headache (jet lag wasn't a patch on this), I entered the fray. Wide-eyed and completely unaware of what goes on at hi-fi shows, I was in for a bit of a surprise.

Try as hi-fi hacks do to describe the sound of a particular system, there's no substitute for hearing it in the flesh. After all the purple prose in the magazines about the transcendental sound of Linns, Oracles, Quads, Naims, KEF 105s et al, I'd assumed they'd be so dramatically better than my own system (too cheap and nasty to mention here) that my mind would be blown. High End, I'd imagined, would be the aural equivalent of a Pan-Galactic Gargleblaster, louder than the loudest Rock band, larger than life itself and twice as profound. This devoted disciple of the hi-fi press was ready to listen and believe, just as my gurus had told me.

With me being a card-carrying member of the Chris Frankland Linn Lovers Association, I made a beeline to what I thought

audiophilia

David Price



would be the dem of the century. 'What sonic delights would greet me?', wondered I, pushing my way through the swinish multitudes milling around the Hitachi stand. When I got to Linn's large room, complete with Sondek/Ittok/Asak and Isobariks driven by an

local dealers. No, this was the room.

I can still remember that anaemic rendition of 'Dark Side of the Moon' - treble and upper-midrange harsh and clangy, bass sounding like it was marooned on a desert island several thousand miles away. Where was that

Other parts of the show made up for it though. The Quad demo using an LP12, Quad pre/power and ESL 57s was a stunner. Sticking strictly to Classical of course (none of this frightful new 'Pop music' for Quad, oh no), I experienced holographic 3-D stereo for the first time,

and my appreciation of 'real' (ahem) music rose exponentially.

Elsewhere. Arcam, quaintly known as 'A&R Cambridge Limited' in those days, were showing a sense of humour by sandwiching their little A60 amplifier between a Sondek and a pair of Isobariks. Curiouser still was that they were getting a great sound.

Funnily enough, the best sound of the show for me was none other than the totally uncool, un-Flat Earth Wharfedale. With the help of a huge Teac open reel and very flattering room acoustics, even the cheapest, even the nastiest of their 'Laser' (yeuck!) range sounded superb.

I was tired, it had been a long day, and I was more than a little confused. Having my entire hi-fi belief system turned upside down at the show was more than I could handle. Of course, when the dust settled, I still read the mags, but now in the knowledge that when hi-fi journalists' clever theories collide with the real world, the latter usually wins ●

"When I got to Linn's large room, complete with Sondek/Ittok/Asak and Isobariks driven by an impressive looking wall of Naim amplification (who they?), I was crestfallen. Unfortunately, the scribes had forgotten to mention the First Rule of Hi-Fi Shows - thou canst never get a half decent sound in hotel rooms."

impressive looking wall of Naim amplification (who they?), I was crestfallen. Unfortunately, the scribes had forgotten to mention the First Rule of Hi-Fi Shows - thou canst never get a half decent sound in hotel rooms.

It sounded (expletive deleted). Not the fault of the equipment you understand, because I'd heard the various component parts working nicely at a number of my

swing, that musicality, that elusive fun factor which, according to Popular Hi-Fi, everything connected to an LP12 had?

I felt seriously let down. The room was near-empty (I'd expected to have to bung someone a few quid just to get in), only a few stony-faced Linn people hanging around. Like an England supporter at a penalty shoot-out, I suddenly felt like there wasn't a God after all.

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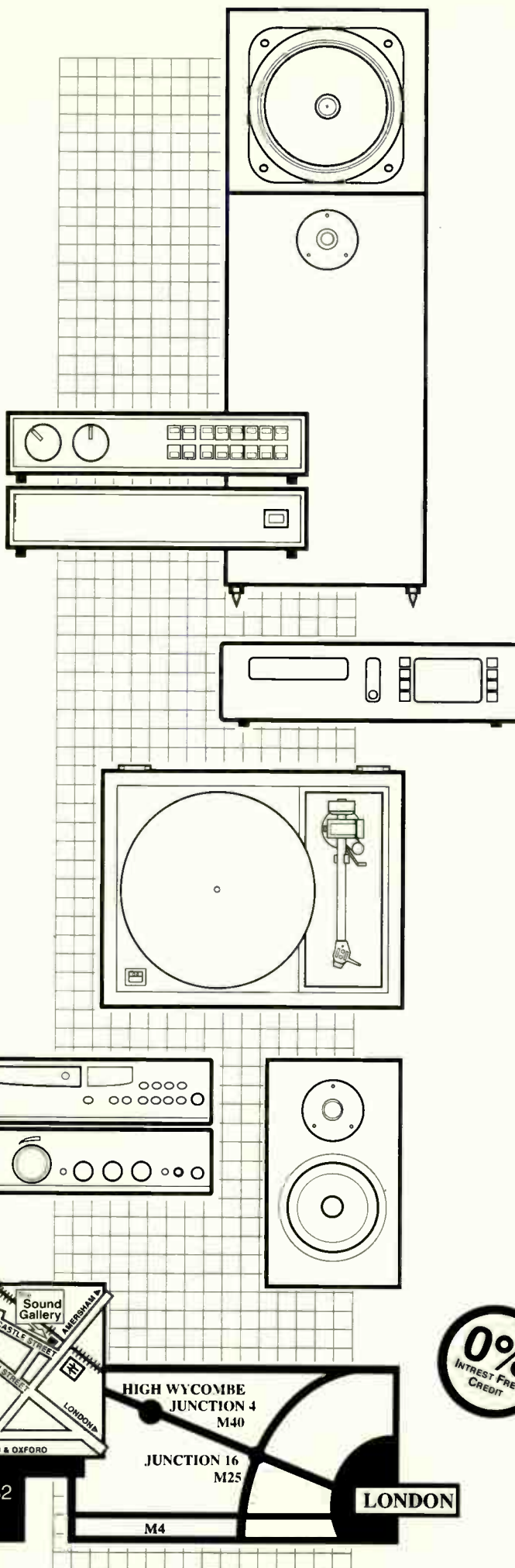
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Spring is here! And with it, many people's thoughts turn away from sociable gatherings indoors with music provided by an amicable hi-fi, to grilling themselves on their very own two square yards of sand.

Whilst this is a great time for travel agents, it's less rosy for the hi-fi industry. You see, the hi-fi season generally runs from September to March. For the rest of the year, the industry is kept going by enthusiasts eager to upgrade, birthdays and anniversaries, and the odd early student loan.

With this in mind, I thought now would be a good time to reflect upon the previous season's successes and perhaps have a crack at suggesting next season's big movers.

Despite many retailers' fears of a shrinking market, the hi-fi separates industry remained fairly buoyant over the winter, thanks to some strong advertising in the national press from both retailers and manufacturers alike. Improved consumer confidence and some genuinely aspirational new hi-fi products also played their part.

In the budget CD market Technics maintained its strong grip. Thanks to a smooth transition from '70 to '80 Series during the early summer, Technics avoided a sales slump whilst the new range gathered momentum.

It's nice to report that products are actually deserving of their success. The SL-PG380, 480 and 580 may be rather conservative in design but offer decent build, useful features and a mature sound quality.

Technics were helped by a floundering Marantz and Philips. Although these two usually offer tough competition at this price point, their machines seemed a little dated and lacking solidity this time around. Maybe things will change next season, but my money remains with the Japanese.

Sony seem to be



from
Dominic Todd,
our man in
retailing

Fair Views

making waves in this sector at the moment, but I suspect they may have peaked too early. This means that, come the season, their players may seem a little tired, and rivals will have the upper hand. Ones to watch are the established Technics, and Pioneer, who have been known to spring the odd surprise or two.

67SE. The question is, can Marantz sustain this through to September 1977 in time for the next season?

Not if Arcam have anything to do with it. The prize for the most reformed hi-fi company this year has to go to Arcam. Last autumn they launched a new range with more vibrant sound quality and cunning upgrade potential

surprised to see a reaction from these three, and others.

The recording format market was as notable for its surprises as it was for its continuity. At the top end, the biggest shock came from Nakamichi's sad decision to pull out of this area altogether, leaving a gaping hole that has yet to be filled.

Sony, Pioneer and Teac have all had the odd success, but none of them has yet come close to dominating the sector in the way that Nakamichi managed, seemingly without effort, for so many years.

At the other end of the scale, it was business as usual for Aiwa, the ADF 460 taking the mantle from the best selling '450. Slightly further up the ladder, Kenwood, Sony and Technics ruled the roost with some worthwhile, but hardly sparkling cassette decks.

In between, the usual Japanese companies had their way once again, although none really took the incentive.

But this could all soon change. After five years in the doldrums and fighting off the now-withered DCC, MiniDisc is finally becoming the talk of the town. Sony's MDS-JE500 (HFW Feb '97 issue) promises to be far more memorable than its name. So, as far as the recording media are concerned, watch this space ●

"The hi-fi season generally runs from September to March. For the rest of the year, the industry is kept going by enthusiasts eager to upgrade, birthdays and anniversaries, and the odd early student loan."

In spite of the fact that things may not have gone too well for Marantz in the budget sector, it was a very different story in the midrange CD player market. Here, Marantz comprehensively dominated right up to the £500 price level, with essentially a single machine.

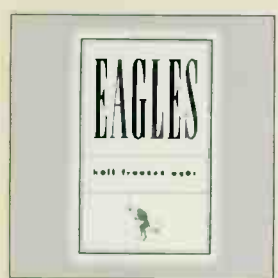
The well regarded CD-63 (£280) was tweaked to produce the highly acclaimed CD-63SE (£350), and the even more respected CD-63mkII KI-Signature (£500). And just when the competition seemed to be catching up, those clever boffins at Marantz tweaked it some more to produce the class-leading CD-67 and CD-

that rid the company of its previous dowdy image. Although this came a fraction too late to really have a big impact this season, they'll certainly be the company to watch next time round.

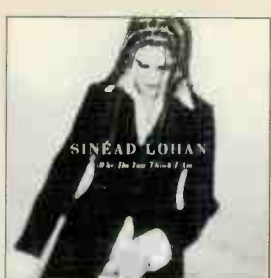
With all this action in the middle ground, it was hardly surprising to find the high-end arena quiet. With headlines such as, "The Marantz CD-63mkII KI-Signature - the best CD player under £1000", small wonder. Despite this, Audiolab proved themselves just as adept with digital technology as with amplification. It's certainly given stalwarts DPA, Pink Triangle and Marantz something to think about. So don't be

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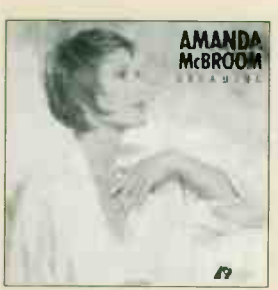
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competition

TWO SUPERB WITH INTERCONNECTS AND WORTH



Hi-Fi World has assembled two superbly balanced digital systems, one for fans of CD, the other for fans of MiniDisc and its recording ability.

This month finds us with two finely balanced systems to give away.

The first of these is headed up by the redoubtable £500 Marantz CD-63mkII KI-Signature CD player, tweaked by Ken Ishiwata and much admired in the Hi-Fi World towers. Jon Marks first encountered this player back in June 1996, and found only one problem with it - "it was difficult not to simply press the repeat button". Beware, with this Marantz, you could well be in for plenty of late nights spent happily ploughing through your CD collection.

After making its way down Apollo Cables' smooth, transparent sounding Black Velvet Standard interconnect (reviewed in Jan '97) the CD-63 KI-S's output reaches DPA's impressive £600 Renaissance integrated amplifier. Noel Keywood was the lucky man who got his hands and ears on the Renaissance back in Dec '94, where he said, "I'd rate it very, very highly for serious listeners, since as with all DPA amplifiers, what they do well they do so very well few can come close."

From the Renaissance, the signal is

transmitted via four metres of The Chord Co's clear, detailed Rumour bi-wire cable (£9.95/m and featured on p57 of this issue) to Castle's £700 Avon floorstanders. In Dec '96, Noel Keywood said of the Avons, with their carbon fibre drive units, "Castle's new 'speaker offers a level of insight, clarity and control that few rivals can at present match."

System No2 takes a different approach to the digital domain, leading as it does with Kenwood's excellent new £500 DM-7090 MiniDisc recorder. A look at p31 and p33 of this issue will show you that, on both replay and recording fronts, Jon Marks reckoned the DM-7090, equipped with Kenwood's D. R. I. V. E. system, did a better job than 99.99% of all cassette decks. Looks like it might be time to bid a fond farewell to those lingering dreams of a Nakamichi. . .

Interconnects are supplied again by Apollo Cables. Waiting to receive the signal at the other end is Aura's smoothie of an amp, the VA-100mkII, a higher-powered version of the much-

loved VA-80 (see the Mar '96 edition).

Sitting at the end of another stretch of Rumour loudspeaker cable are Castle's £450 Edens. Jon Marks found the Edens one of the most musical and accomplished loudspeakers around under £600. His view was that "Castle's Edens join that select band of hi-fi components that simply make music regardless".

If you want to be in the running for a chance to win one of these two superb systems, all you have to do is answer the questions opposite and complete the tie breaker. Send in the entry form on the back of a sealed envelope or postcard to reach us before April 4th to:

**April Systems Competition
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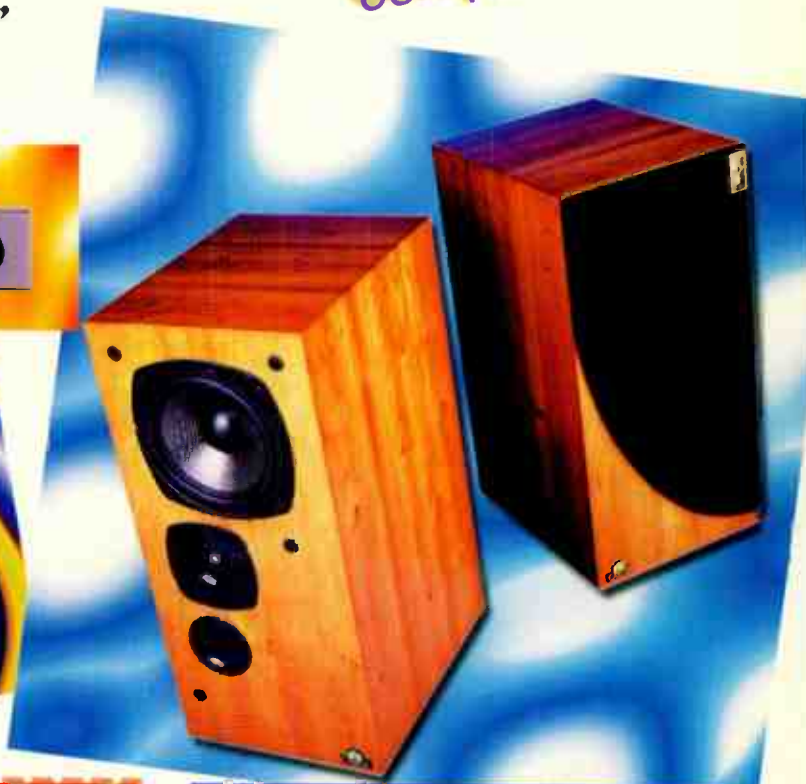
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DIGITAL SYSTEMS

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COMPETITION ENTRY QUESTIONS

- 1) What two formats are these systems built around?
A. DCC and DAT B. LP and MC C. MD and CD D. DSS and MOD
- 2) Who tweaked the CD-63mkII KI-Signature?
A. Delia Smith B. John Major C. Ken Ishiwata D. Mrs Merton
- 3) What material do Castle use in the Avon's cones?
A. Polypropylene B. Aluminium C. Paper D. Carbon Fibre
- 4) What system is Kenwood's DM-7090 MD player fitted with?
A. D. R. I. V. E. B. P. A. R. K. C. S. K. I. D. D. I. G. N. I. T. E.
- 5) How much are this month's prizes worth?
A. £5000 B. £2750 C. £3450 D. £4000

Please circle the system you would prefer, if you are a winner:
System 1 (CD) System 2 (MD)

TIE BREAKER (obligatory)

Complete the following in less than 30 words

We have the kings from Castle, Avon and Eden,
Singing sweetly to Spice Girls or old Burt Wheedon,
With digits delightful supplied by Kenwood and Marantz,
So air-guitar out, along with funky pants,

.....
.....
.....

Name:

Address:

Post Code: Tel No.....

Please do not add my name to your mailing list.

COMPETITION WINNERS

FEBRUARY ISSUE COMPETITION

In our February issue we gave six lucky people the chance to win one of the models from KEF's innovative new Q Series, ranging from the flagship £1000 Q75 to the £200 Q95C centre channel 'speaker.

And the winners are:

A. Caffrey of Preston in Lancashire,
with the Q75.

Mrs Julie Hooper of Petersfield, Hamps
with the Q65.

Martin Harris of Horsham, West Sussex,
with the Q55.

Paul Brightey of Isleworth, Middlesex,
with the Q35.

Valerie Moore of Sevenoaks, Kent,
with the Q15.

C. Partridge of Worcester,
with the Q95C.

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.
- [5] No employees of Audio Publishing Ltd. or of any companies associated with the production or distribution of the prizes may enter.

If you would prefer *not* to receive details of new products or special offers please tick the box.

Hi-Fi World magazine is published by Audio Publishing Ltd.



HEYBROOK HEYLIOS



"I could almost believe I was listening to a small floorstander. Dynamics and bass are both excellent as is the soundstaging"

HI-FI WORLD - February, 1997

"This is an excellent little speaker delivering fine sound quality from a compact and attractively finished enclosure"

HI-FI CHOICE - March, 1997



"The Heylios deliver an impressive sense of scale with plenty of rich bass perfect for atmosphere pieces"

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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. Good enough to frighten many rivals.

DENON DCD-315 **£150**
Real hi-fi and real music for a mere £150. Achieves a good semblance of orchestral dynamics and acoustic space.

NAD 510 **£200**
A competent all rounder with lifelike soundstaging and impressive treble clarity.

NAD 512 **£250**
Its smooth sound and fine treble extension make the 512 something of a rarity at the price. For the money rivals are few.

ARCAM ALPHA 7 **£320**
This British built player is extremely good value. An upfront, punchy nature suits Techno and Rock particularly well.

MARANTZ CD-63 Special Edition **£350**
A superb budget buy. Addressing the problems of the CD-52II SE, its detailed and musical sound embarrasses many expensive players.

MARANTZ CD-63MKII KI-SIGNATURE **£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 suffice to say you'll love it or hate it. Highly emotional, involving presentation with not a hint of self-doubt.

AUDIOLAB 8000CD **£1000**
Great presence and body through midrange along with good stage depth give this player a seductive and musical sound. A real charmer.

LINN KARIK 3 **£1600**
Superb one-box player. Its supremely rhythmic, musical sound with delicacy and finesse puts it up with the best of the rest.

NAIM CD1 **£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.

CD CONVERTORS

DPA LITTLE BIT III **£300**
A lot more weight at frequency extremes than the II and far better control. For £300 there's nothing to beat it.

THORENS TDA2000 **£700**
Used with the TCD2000 as a transport, the TDA2000 produces a sound that is focused, detailed and spacious. Good value.

DPA ENLIGHTENMENT **£795**
Some believe this to be the best convertor around. A truly charismatic performer, it dives into Rock music with rare passion

PINK TRIANGLE ORDINAL **£837**
Pure, smooth sound free from hardness. One of the best at any price, losing little to the big guns.

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. Brings more depth and breadth than a Rega 3.

SYSTEMDEK 2X2 **£499**
Although tuneful, bass isn't as deep as some rivals. More than makes up for it though with neutral and precise midrange and treble.

RESON rs1 **£600**
A lean, yet vibrant sound quality that really draws the listener in. With good detail and rhythmic integrity this is an impressive turntable package.

MICHELL GYRODEC **£800**
Stunning looks, build and engineering, and don't underestimate the sound. Standard PSU and Rega arm gives a detailed, architectural, if undynamic sound. With QC PSU and SME V, its scale and insight kills the competition at the price.

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 ANNIVERSARY **£1200**
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 onboard 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.

TO NEARMS

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 IV **£850**
A Series V with lower toleranced bearings, cheaper cables and no damper. Still vastly over-engineered and almost capable of its bigger brother's sonic fireworks. SME's best value product.

SME V **£1235**
A masterpiece of precision engineering with a cohesive, ultra-transparent sound. A dream to set up and use.

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.

World favourites guide

GOLDRING 1012GX £60

An accomplished MM with a solid bass, slightly forward midband and clean transients. £20 buys the faster, more dynamic 1022GX.

GOLDRING 1042 £100

The best moving magnet available. Has an extremely cohesive sound that's warm but highly involving. Deliciously delicate treble and strong, powerful bass.

ORTOFON MC15 SUPER II £110

An excellent budget moving coil with a smooth, polished, detailed sound. Tracks superbly but verges on the analytical at times. A bargain.

ORTOFON SUPREMES £225-£450

The MC10, MC20 and MC30 Supremes all offer superb sound and value for money, with a distinctively rich, smooth and detailed musical performance. The valve brigade love them.

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 have been putting into their moving-coil cartridges of late.

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. Makes music of enormous scale and vibrancy. 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. Powerful enough for most 'speakers too.

AURA VA-80 £280

The VA-80 is superb for the price with a confident, powerful sound. One of the smoothest around, it is capable of embarrassing more up-market competition.

ORELLE SA-100 £449

Clean, open, active sound. Smooth and detailed with good punch too. One of the best at the price.

ARCAM ALPHA 9 £500

A detailed and open sound lends great atmosphere to music. Wide range of facilities too, including optional MM/MC phono stages.

AUDIOLAB 8000A £500

A jack-of-all-trades whose facilities, build, power and top-rate phono input make it a steal. Sound is good, but less involving than the Naim Nait 3.

NAIM NAIT 3 £500

A taste of high-end audio. The most involving, musical design at the price, but low power. Superb phono stage is £100 extra.

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.

AUDION STERLING ETSE £600

Economically but well built single-ended valve amplifier. Wonderful clarity with vocals. £600 with 1 line input, £800 with 5.

SUGDEN A21a £640

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

AUDIOLAB 8000S £650

Fast, clear, crisp sound with a wide-open sound stage. One of the best at the price.

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.

AUDIONOTE OTO SE £1500

Ten watts of the sweetest sound around. Use sensitive speakers though, because it's unlikely to crack windows or trigger earthquakes.

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

NAIM NAC32.5 second-hand

Naim's one-time top pre-amp is still a force to be reckoned with thanks to its precise, fast sound and excellent phono stage.

ROTEL RQ-970BX £130

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

DPA DSP200S £495

Not quite the 50S, but there's little to match it at this price if outright sound quality is your priority.

ROSE RV23-S £495

This interesting valve/transistor hybrid has a smooth, rich, spacious sound.

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, and for many people is the last word on the subject.

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.

MERIDIAN 502 £1295

Transparent, detailed sound with good tonal range and a neutral presentation. Flexible and remote controlled too.

NAIM NAC82 £1945

This remote control pre-amp thrusts detail forth in true Naim fashion.

POWER AMPLIFIERS

QUAD II second-hand

Classic valve monoblock with many thousands still in use around the world. 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 which can be substantially improved by a Quad factory 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 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.

World favourites guide

QUAD 606II £675

Quad's latest 140W powerhouse is smooth and civilised, but engagingly musical. Legendary back-up service.

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.

MERIDIAN 557 £1400

Great control and dynamics allied to seductive smoothness. A rare combination of power and delicacy.

AUDIOLAB 8000M £1500

Beautifully built, powerful amps that will drive anything you care to throw at them. Detailed, analytical sound, but a touch grey compared to valve rivals.

TUNERS

LEAK TROUGHLINE second-hand

Our favourite way of listening to the wireless. A deliciously smooth, mellifluous sound that will have you junking your transistor radio in seconds. Ergonomics are crude, and you'll need a decent aerial and stereo decoder.

NAD 412 £190

The 412 is remarkably musical and natural sounding. Rich sound and full bass are a rarity. Unbeatable at the price.

KENWOOD KT-6050L £300

Very, very tuneful and as clear and detailed as CD. Tuners like this have you sitting in your seat wondering at the sheer wealth of music out there.

MISSION CYRUS FM7 £300

Clear and lucid sound that puts it up with the best regardless of price. Superb build and superior ergonomics to the NAD.

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 is further proof of Naim's proficiency with tuners, with a warm, easy sound and a good sense of atmosphere.

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

The best solid-state tuner available. For better radio, live in the studio.

CASSETTE DECKS

AIWA AD-S750 £150

Sonically a very decent machine. For the price there's nothing better. 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.

DENON DRM-650S £230

Forget metal tapes, but sound quality with ferrics and chromes makes it a bargain.

AIWA AD-S950 £300

A stable transport, superb head and Dolby S make this an excellent recorder.

PIONEER CT-S740S £430

A great piece of engineering from Pioneer, a bit complex, but a first rate sound on playback and recording. Dolby S included.

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

MISSION 731i £130

A truly worthwhile improvement on the old 731s, sounding faster, stronger, tighter and more subtle. Able to take on all comers.

MISSION 731 LE £149

An extensive reworking of Mission's entry level 'speaker, much tighter on transients and more refined treble. Neutral and revealing.

TANNOY 631 SE £170

Great bass extension, super open and focused midrange and fine detail up-top. Work best on filled dedicated stands; unmatched at the price.

HEYBROOK HBI S3 £269

Fine tonal resolution through midrange and a smooth and extended treble make the HBIs ideal for Classical/acoustic music. Bass is a little boxy and constrained though.

CELESTION IMPACT 23 £299

Smooth and even handed. 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.

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 is not a toy. Offers superb, true hi-fi bass depth and power.

MISSION 752 Freedom £600

Use advanced High Definition Aerogel bass/midrange and silk dome tweeter. Dynamic, punchy and musical, yet refined like few others at the price. Not as soft as the original 752s.

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 avoiding 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 11 £1129

Heybrook have retained the strengths of the original Sextet, whilst improving on bass extension and smoothness. Treble and imaging still up with the very best.

MISSION 754 FREEDOM 5 £1299

Highly articulate and informative sound with fine imaging and tight, deep bass extension. Uses silk dome tweeter, HDA midrange and 8" bass driver.

HARBETH HL COMPACT 7 £1329

Dry and analytical, but truthful and uncoloured with it. A cohesive sounding top class monitor.

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 all other loudspeakers, with superb imaging qualities and genuine transparency. Earlier ESL model is an excellent second-hand buy; both enjoy legendary Quad service back-up.

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.



ELECTROCOMPANIET

Sound Image UK Ltd
52 Milton Road London SW14 8JR
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ELECTROCOMPANIET

Hi Fi Choice "The ECI-1 is one of the more important integrated amplifiers out there in hi fi land." Alan Sircom
England June 95

Hi Fi Choice "Electrocompaniet's cheapest amp is the one to beat." Alvin Gold
England May 96

Hi Fi News & Record Review "AW100DMB combined with the EC-4 preamplifier is recommended for amplifier combinations over £2000" Alvin Gold
Nov 96

Prices from £500 ECP 1 phono stage through ECI 2 integrated at £995 to the AW 250 DMB @ £3995

CD UPGRADE

Why go out and buy a new CD player at great expense for only minimal improvement in performance? Trichord's highly renowned 'Clock 2' and dedicated 'Clock 2 Power Supply' modifications will dramatically improve the sound quality of your existing CD player, or CD transport. Hear the potential that the CD medium really has to offer.

- ♦ High accuracy (5 ppm) low jitter performance master clock.
- ♦ Up to five times reduction in data related jitter.
- ♦ Increased transparency, resolution and sound staging.
- ♦ Greater dynamics and sheer listening pleasure.
- ♦ Can be fitted to most players or transports regardless of price. The level of improvement is just as significant with expensive transports as it is with inexpensive players.

These modifications can be carried out by Trichord Research Ltd, or by your local Trichord dealer. Also available in kit form with instructions for the technically competent.

We are so confident in these upgrades that we offer a complete refund and return your player back to its original state if not satisfied.

Clock 2 Trichord or Dealer fitted	£141.00 inc. VAT
Clock 2 Kit for self fit	£ 95.00 inc. VAT
Clock 2 Power Supply Trichord or Dealer fit	£ 80.00 inc. VAT
Clock 2 Power Supply Kit for self fit	£ 55.00 inc. VAT

for more information:

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SALE

Analysis Omega speakers (mint ex-dem)	only £3250
Kef 105/4	£695
Nottingham Analogue Spacedeck	only £695
Art Audio Concerto Power & Groove Tubes	only £1095
Impulse Lali	£995
Perception DACs	1 x new boxed only £495
	1 x s/hand only £375
Stadium II (upgraded)	4 weeks old customer upgrade £1050

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platform products

Diamond Polished Plinths for Turntables, CD Players & Amps

THE TALOS™ isolation platform

The most rigid, inert, acoustically right, Isolation Platform to be ever built is here at last.

THE TALOS is in a league of its own thanks to its heavyweight, one and a quarter inch thick, 15kg solid granite plinth. It provides superior vibration damping in every dimension with a considerable increase in soundstaging, bass control and focusing. It also looks gorgeous with its diamond polished mirror finish. It is easily adjusted via its levelling spikes and comes in a choice of sizes and colours. *Ask yourself, whats missing?*

£165 for a standard 14"x18.75" Talos

For the last word on isolation **THE TALOS** reference is a must for the serious audiophile. A 35Kg two tier granite and sorbothane sandwich affair that will bring tears to your eyes with its phenomenal soundstaging and focusing abilities. *This is the future!*

£295 for the 17.5"x21" Talos reference dual plinth system

"Easily the best, I sold my Seismic Sink straight way" - N. Ramsford - Salisbury

"It was like running my Nam CD1 on Nitrous" - J. Clarke - Cluppenham

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(Also available speaker platforms for most size stands)

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Ashton Keynes Swindon. Wilts SN6 6QR

KITS HAVE NEVER

K5881 MkII VALVE AMPLIFIER KIT

A 20watt Class A power amplifier that uses reliable Russian 5881 output valves, a military version of the American 6L6, designed for low distortion audio work.

Now with a super shunt regulated push-pull (SRPP) input stage K5881 offers amazing sound quality. It can be used with a simple passive pre-amp or one of our own pre-amplifiers, and it matches modern loudspeakers well.

MkII with SRPP input stage!



£395



£650

K5881PSE VALVE AMPLIFIER KIT

An audiophile parallel single ended valve amplifier at an affordable price. K5881PSE uses the reliable Russian 5881 output valve. Its 17watts is enough to drive most loudspeakers, making high-end sound quality and design available to everyone. Can be easily monoblocked to give 32watts.

300B VALVE AMPLIFIER KIT

This is a specialised 28watt amplifier based on the highly linear 300B triode valve. Our 300B runs in Class A, giving one of the most sweet, open and neutral sounds possible today. Matched with good loudspeakers, it is unsurpassed. All parts are included in the kit, except valves since different 300B makes are available.



£850

DEMONSTRATIONS

Selected Hi-Fi World Products are on demonstration at:

HORSHAM HI-FI
28 Queensway,
Horsham,
W. Sussex
Speak to Jeff on
Tel: 01403 251587

2nd AUDIO
17 Maritime Court
Harboro Road
Sale, Manchester
Speak to Andy onn
Tel: 0161 969 0460

World Radio Hobbies

OVERSEAS DISTRIBUTORS

Selected World Audio Design Products are on demonstration at:

Octave Electronics
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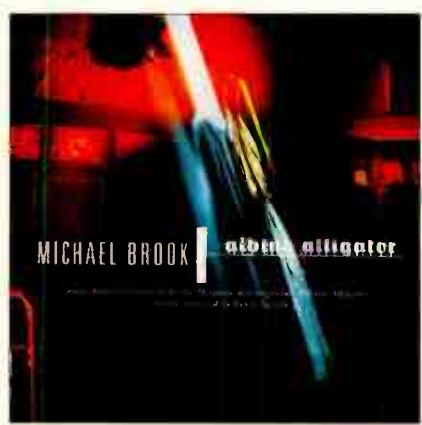
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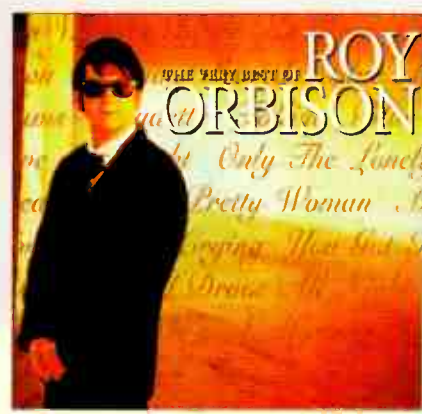
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Film soundtracks tend to appeal to a specialist market, but this is one soundtrack which should shift a few units. There's more to it than lowest common denominator, though. Brook has a vast musical background to draw on, having studied and worked with LaMonte Young, one of the grandpas of Avant Garde (he taught John Cale too), Brian Eno, Daniel Lanois and even a Hindustani classical vocalist. Thus he became one of the pioneers of the marriage between Ambient and Ethnic, or World, sounds. But this is the soundtrack for a thriller, so Ambient is not particularly apt. Instead, Albino Alligator is a fascinating blend of styles

and textures; Blues, Soul and Jazz, for example, as with the excellent 'Arrival'. Admittedly, there's the odd part that does sound like movie music gone slightly gaga, but this is nonetheless a fascinating listen.

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THE VERY BEST OF ROY ORBISON
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Roy Orbison peppered the world with brilliant songs, from the wild man's rockabilly of 'Ooby Dooby' to the majestic 'Drove All Night'. And there were the ones in between we all know, 'Claudette', 'Oh, Pretty Woman', 'Blue Bayou', 'It's Over', and buckets more. And they are all here, ladies and gents. Orbison had one of the great voices in

Rock history, a voice that could carry off a mournful ballad like nobody else. Which doesn't mean he forgot those rockin' roots, as he proved during his Travelling Wilbury days. This really is an essential item. And yes, there's an excellent booklet to go with it, packed with facts you can gen up on while you're soaring with one of the sovereigns.

DAVID BOWIE
EARTHLING
 RCA 7432144944 2



When you've been around as long as Mr Bowie, you can afford to take the occasional gamble. So it's small surprise that Earthling is hardly your orthodox Pop pap. Bowie's always been a musical magpie, so it's not altogether

rock & pop reviews

unexpected to find him rummaging around the Drum 'n' Bass bin for inspiration.

This appears to have outraged the club crowd to the extent that the flagship single, 'Little Wonder' is apparently dubbed 'Drum Bollocks' in the playgrounds and playpens of our young nation. True or not, this surely won't bother the man who made a total ass of himself co-opting Metal for his sad Tin Machine project.

It's not as if he probably wants or needs to reach the proverbial kids, is it? A man who's just sold a reported 55 million worth of shares on Wall Street (an infinitely more interesting number than fifty, as in his birthday) can, after all, afford to take chances, even have the

odd flop.

The important question is, does it work? The answers are yes and no. Songs like 'Battle For Britain' may well lie on a bed of almost incessant drum loops and snatches of whizzing guitar but there are structure and melody on the top that are classic Bowie. There are echoes here of everything from 'The Bewlay Brothers' and 'Space Oddity' to 'Ashes To Ashes', so what more you're wanting, eh? And something like 'Seven Years In Tibet' is wry and sensual at the same time.

It opens like a modernised 'Je T'aime', all sexy breathing over funky horns and just as you're swaying along, the vocals come in with "Are you feeling OK?/You've been shot in the head/I'm holding your brains. . ." See what I mean

about wry? Despite this rather tasteless interjection, it's still a terrific number and the drums in the finale actually sound real!

And 'Dead Man Walking' has a neat tune and chanted bit (technical term there, folks) which is catchy as you gets. Needless to say, Earthling won't be everyone's cup of tea; there are times when the endless poundings that carry the tunes are positively irritating, not to say distracting. After all, what sounds cool when you're dancing your socks off at some rave isn't exactly something you want in your living room. This said, Bowie does get it right more often than not. It may not be quite a masterpiece but it's easily the best record the man's released in a good, long time ●

rock & pop record of the month

PLACEBO
PLACEBO
HUT CD FLOOR 2

Strictly speaking this is a re-issue, as this London-based trio's CD first emerged last June. Still, they remained a fairly well kept secret until David Bowie had them on the bill for his Madison Square Garden fiftieth birthday bash. So now they're getting the media coverage they so obviously deserved all along.

Because folks, this is one stonker of a record, no mistake. The music these chaps make is brash, trashy and moving at the same time. The opening 'Come Home' starts with thunderous drums that are soon joined

by equally rackety drums until one of the most original voices joins them.

But this isn't a simple thrash by any means - Brian Molko's vocals soar fearlessly in a near-falsetto just this side of John Lydon, while the guitar

sings and slithers to areas that recall everyone from Television to the Surfaris. The drums thunder on, but then that's what's needed here.

sonorous 'Bionic', where Molko's trilling vocals remind me of a young Arthur Lee at times and the tune's a beaut too.



'36 Degrees' is a busy affair with a deliberate nod to the guitar hook from 'The Man Who Sold The World'. Still, Bowie probably didn't mind. Molko's clever lyrics come to the fore on 'Nancy Boy' where he plays gender-bending with the gleeful sleaze only someone who does like wearing ladies' apparel could muster. And on 'Hang On To Your IQ' he charmingly confesses his "tool is miniscule", not the sort of rhyme you hear every day, what?

That's Stefan Olsdal on guitar by the way, and on skins we have Robert Schultzberg (now gone). It's Molko writes the crisp, frequently excellent lyrics, t'other one the marvy music. And there's plenty here, take the

I could ramble on for a good page or two about how great this disc is, but I think you should find out for yourself. A lot of people will. The year's first major crossover, no contest ★

Jon Clarke

DR. DRE PRESENTS...
THE AFTERMATH
INTERSCOPE IND-90044



We always knew that Dre was the brains behind Death Row records and the success of his kennel mate Snoop Doggy Dogg. That he has become disaffected with the label - famous for its aggressive brand of Gangsta Rap - comes therefore as no surprise.

With *Aftermath*, a carefully selected compilation album, the ex-NWA gangbanger has moved into new pastures.

Slapping the LP on the turntable faster than a drive-by, it's quickly obvious that Dre hasn't gone soft or converted to Christianity or anything like that. While *Aftermath* kicks off sounding like the old Gangsta vibe - more tales of guns and drugs, etc, etc - it soon becomes apparent that Dre has done his homework.

Yes, Gangsta Rap is old and, in a word, boring. But Dre has looked outside the usual confines of Rap music and across the album's 16 tracks we find a distinct change in musical policy.

Dre is broadening his appeal and, like Berry Gordy (founder of Motown records) before him, is able to attract and present a showcase of varied and interesting talents. Thus on *Aftermath* can be found a wealth of Soul and R 'n' B as well as harder Rap tracks. The softer, sassier numbers are, on the whole, provided by the ladies but there is an impressive contribution from Maurice Wilcher, a man with a voice to equal the great D'Angelo. There are even the occasional flashes of humour. Mel-Man's 'Sh**tin' on the World' is a

case in point.

Then there's KRS-1, Nas and Dre under the guise of Group Therapy taking a highly cynical look at the East Coast/West Coast rivalry. All very sensible with the recent slaying of LA rapper Tupac Shakur in mind.

Perhaps this whole change is something to do with maturity or social climbing. Indeed, Dre is now in the fortunate position where he can afford to look back on the life he used to lead. And on his own track, 'Been There Done That', he pours contempt on the street brethren from his new-found position of influence and wealth. Oddly placed bile given the healing intentions of this record, bred by over-familiarity with the subject matter no doubt.

The album is, however, not familiar. It is a refreshing sign of things to come.

REEF
GLOW
SONY 486940 2



We all thought they were Yanks. But no, in the true tradition of early Rock music, the mighty Reef hail from Glastonbury. This, of course, might be a disadvantage - discriminating listeners world-wide will immediately expect 'Smoke On The Water'.

But all in all, Reef live up to expectations. Debut album *Replenish* gave us an early taster of their talent, and *Glow* is the irrevocable stamp of their arrival.

Glow can only be described as pure, unadulterated, Bluesy Rock 'n' Roll in the early, raw tradition. This album confirms that Rock music, if not exactly

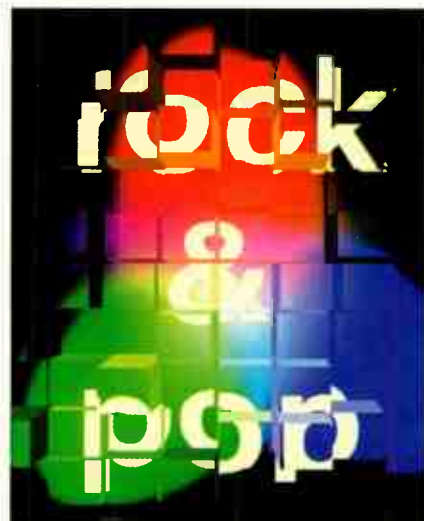
returning to its infancy, is certainly coming home.

The Glastonbury-based group show that not everything Stateside is where it's at. Blues-inspired outfits like the Black Crowes may contest the view and certainly they, above all groups, have long been the title-holders of this genre. But Georgia's finest, on this superb showing, are going to have to pass on the accolade.

Reef's second album brims with positive attitude, letting rip first with their single, the very Stones-influenced 'Put Your Hands On' (someone please explain "Place your hands on my hole"?) and then the Led Zeppy sounding 'I Would Have Left You'. 'Don't You Like It?' is a rambling Hendrix number that would not be out of place on Electric Ladyland, while 'Come Back Brighter' is a latter-day 'Crosstown Traffic'.

No one said *Glow* was particularly original, but then neither is it tedious. There's a very competent mix of funky Rock numbers here, some psychedelic 'back-tracking' (in both senses of the word) and even some mellower-type ballads. Without so much as an apology, Reef have an undeniably retro feel about them. And it's loud.

This is Cock Rock at its best, all babes and big balls. Something that comedian Dennis Leary would approve of, no doubt. *Glow* is a strong, melodic and complete album and a worthy successor to their debut *Replenish*, which was a tentative effort by comparison. Its appeal will almost certainly extend way beyond Reef's current surf audience - there wont be a Kampervan in sight ●



rock & pop reviews



VARIOUS
GOA TRANCE VOLUME 5
 RUMOUR TRIPCD9

More Goa shenanigans from the Rumour crew, purveyors of better Goa Trance than most. Instead of standing still like some in the biz, they've sought out the best of the Goa stalwarts and the best of the up-and-coming from apparently up-for-it Israel, among other dubious places.

Still, it doesn't matter where the music's come from but what it does to a floor of hardened trancers. It isn't just enough to haul out the 303 and those Trance chord progressions anymore. We've all been there before and we need fresh blood. Well, tunes anyway.

So, kicking off with Secret's 'Pagan Dance' is no bad start. A kinda anthemic hand-raiser with enough balls to carry it off. Not the easiest accomplishment in the scene.

There are contributions from old hands Cosmosis and The Shining Path, but the award for trying something new on this CD goes to Destiny Angel's 'You Take Me Higher'. Released on Automatic Records (a new offshoot of respected full-on Trance label Transient), it's made that great leap to the boundaries of epic House. Yep,

there are the intros, the slow builds, the 303 that gnaws away, slowly mutating, the big breakdowns. And it's outrageously good. Good on yer, I'll have more of that please, and more of the other. Goa Trance - dirty words? Maybe not for much longer.



DEATH IN VEGAS
DEAD ELVIS
 DECONSTRUCTION ELVIS01

For a long time now we've been seeing 'Dance' acts making chilled, rolie-smoking tunes. Then there are all those phrases that get bandied about every time someone strays below 140 bpm: eclectic, film-soundtracky, kitsch, experimental.

It's not that these people know some special Coca Cola ingredient or anything. It's simple - not everyone listens to Dance music all the time. Joey Beltram and Moby have their Rock leaning, and I'm sure that Pink Floyd, Bob Marley, Van Morrison and The Dead Kennedys are at the top of a lot of producers' wish lists.

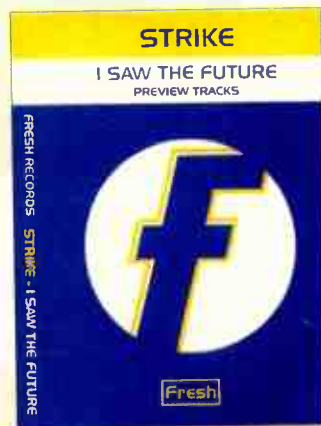
As far as Richard Fearless' (one half of Death In Vegas) influences go, even

Viv Craske

they begin with everyone from The Tindersticks to This Mortal Coil to ska-boys Rah Band. That and DJing at the whatever-sounds-cool-goes Heavenly Social, and collecting plastic toys and cow-tipping.

So what do you get for all this genre-blasting blasphemy? Well, that's the hard bit. I know I'm supposed to be a writer and describe this stuff, but this one's a toughy. There's the breakbeat, the bouncy bass, samples and acid squeals of Amyl House, the Lionrock-esque guitar samples, easy listening, distortion, song structures, no structures at all. . . It's slow, it's fast, it's funky and it kicks arse.

Just sort out your dollars and get a copy. They'll break big this year, up there with Orbital and The Chemical Brothers. Before everyone works themselves into a frenzy though, just chill and lie back. Plastic toys and cow-tipping, however, are optional.



STRIKE
I SAW THE FUTURE
 FRESH FRSHT60

Cheese in Brevilles, but never on vinyl. Maybe you're right, but I don't think so.

Just because an act like Strike has chart appeal doesn't mean they're a load of old cojones. It's '97, and House is no longer an underground, word-of-mouth affair. Living Joy's 'Dreamer' hit the charts in a big way a couple of years back, but that in no way makes it any less special. In my clubbing heyday, I would practically wet my pants at that song. The emotions, my mates, the epic proportions of tune kicking around my brain. The same goes for the likes of Baby D, Hoj Choons, Grace, Sunscreen and Strike's 'U Sure Do'.

It was simple - the best things often are. But it hit your heart and head with equal force unlike, say, minimal Techno or happy Hardcore. Album-wise, the formula is adhered to pretty closely, but then it's best to stick to what you know and do best. Let's face it, you love the emotion. That's what Dance is supposed to be about - filtering sounds, drawing textures and dreams in your head and grinning to your mates as the vocals knock you sideways.

There's 'U Sure Do' of course, and the slightly disappointing single 'Inspiration'. Unfortunately newwvie release 'I Have Peace' overdoes it on the East 17-modelled rap bit, but I'm not perfect either.

Some tracks like 'Come With Me'

follow the 'U Sure Do' blueprint a bit too closely for comfort, but then along comes 'I Saw The Future', a sort of handbag-House-meets-the-evil-breakbeat-kings-on-girlie-vocal-island concoction. That was a recommendation by the way. Add that to the Massive Attack-cum-Sunscreen 'Ambient Drop', and four-to-the-floorers like 'Free At Last', and you'll see that peeing in Strike's pot will take a little longer than you thought.

One for House romantics everywhere. Stand up and be counted. But don't worry, I won't tell anyone.



VARIOUS
MINISTRY OF SOUND
SESSION 7
MINISTRY OF SOUND - CD7

Surely this can't be true. A top DJ without a huge ego? Even though David Morales has produced top tunes under the names Brooklyn Friends and The Bad Yard Club (remember last Summer's 'In Da Ghetto'), there isn't one of his tunes in this whole mix set.

Still, I suppose he's had enough praise thrown at him, having remixed everyone from Mariah Carey and U2 to, yes, the Spice Girls; being mates with living legend Frankie Knuckles, and playing the not-so-living legend The Paradise Garage.

So, you get the American take on deep, soulful House. Morales mixes up the old style with the new - pure as the driven snow. The DJing feel for the set's momentum is there, the near-perfect mix, etc, etc, but you're hardly advancing an art form here.

The tunes uplift, vocals shine, and the funk is very funky indeed. There are top tunes - 'Funky Green Dogs', 'Fired Up', and Fonda Rae's 'Living In Ecstasy'. Gives you memories of the US of A scene you've never had. This is Morales' party piece; I wouldn't try to follow it ●

dance & ambient record of the month

VARIOUS
UNITED DANCE - THE
DESIGNER COLLECTION
UNITED DANCE UMCD001

I think you have to go to a United Dance event and see it in its full context. It's all too easy to assume that it'll be full of 16-year-old Garys caned off their boxes, dressed in fluorescent workmen's vests like a time-warp back to an '89 rave. So OK, there is a young crowd, some of them do have whistles and vicks, but so what - they're enjoying themselves and the music the way it should be.

If you like to dress up in designer labels and head off to yer local uplifting House and Garage club for some podium-posing, then you might as well skip this review. Unless you're willing to try something new, something with more energy in one groove than a whole box full of

mediocre house. You see, the only designer signatures here are the tunes and the



mixing. Simple. Well no, bloody hard probably. Apparently the mix took two

days to construct. And it's totally full-on, switching between two bass-sucking DJ Zinc monsters through the lush film-tune-on-45 indulgence of Paul Z's 'Yeah' to DJ Red's dog-barking sampled 'Devastate'. No, honestly. And it's all tied together in scratch-technique heaven, with sliders and spinbacks in full effect, burning through tracks, bursting at the seams.

OK, maybe you've checked out Alex Reece, Johnny L, Goldie, Adam F. But if you wanna dance like Satan on a virgin's corpse, and burn up with old-skool-meets-kindergarten breakbeat fever, then this is no bad place to start. There's oh so much more than a breakbeat - listen and you'll understand. Just don't stay there too long, it might take over your life, and you don't want to wake up one morning in a fluorescent now, do you?



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Jazz

Simon Hopkins



RETURN TO FOREVER FEATURING CHICK COREA
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For what seems the longest imaginable time, Jazz-Rock, or Fusion, has had the worst name possible in Jazz critical circles, not unlike that of Progressive Rock for Rock critics. Over the last few years, however (and, perhaps more bizarrely, this seems to be happening to Prog Rock too), the tide of opinion on this has changed.

I pointed out last month that the current importance of the role of film scores in contemporary music had, albeit tangentially, quite a lot to do with the rise and rise of Dance music culture. The reappraisal of Jazz Fusion has, largely speaking, Dance music to thank. Inevitably, so much of this is to do with the centrality of sampling.

As Dance music has matured (not always for the best, I grant you) and proliferated, DJs and musicians, particularly in areas like 'intelligent' Drum 'n' Bass and the more adventurous end of Trip Hop, have been falling over themselves trying to seek out the grooviest, or the darkest, or simply the most difficult-to-track-down samples.

Increasingly these have been taken from more and more obscure 1970s' Jazz-Rock LPs. Witness the spiralling

cost of second-hand Fusion LPs, witness compilations like The United Sounds of America and Jazz Satellites as they trace the development of arcane, freewheeling Fusion improvisations and obscure labels, and witness the overdue CD reissue of long-unavailable work by the likes of Miles Davis, Alice Coltrane, Herbie Hancock and Rahsaan Roland Kirk. Generally, very welcome developments.

Of course, there's another side to all this. In our desperate rush to rediscover stupidly forgotten gems and reinvent Fusion as psychedelic head music for the more cosmically inclined, we might well ignore the strand of Fusion which; a) never went away, b) remained hugely popular through all those years when both the cutting edge and mainstream critical media had shunned it, and c) is, I'm afraid, heartrendingly dull.

Those of you, like my own sad self, cursed with cable TV, insomnia and a three-second attention span will doubtless have late-night experience of happening upon interminable footage of ultra-virtuosic session musicians turning in just this kind of Jazz-Rock: flashy, grandstanding and obviously hugely popular with its audience. Jazz festivals across the world still fill large halls year in, year out with precisely this kind of performance. And despite myself, I have to say that it's not difficult to see why.

The world is full of would-be musicians, and this music speaks to them, letting them know that they don't need inspiration to make music, just constant dedication: with a lot of work, you too can do this.

Pianist and composer Chick Corea has to bear a lot of the blame for the rise of this style of music. Corea was an alumnus of Miles Davis' late '60s group, whose albums from Bitches Brew and In A Silent Way onwards are largely held to have kick-started the entire genre. But where other graduates from this group (and it's an incredible list: Joe

Zawinul and Wayne Shorter went on to form Weather Report, John McLaughlin formed the Mahavishnu Orchestra, Herbie Hancock would go on to record three or four of the finest, most searching Jazz-Rock records ever) would take with them some of Miles' visionary darkness, the group Corea went on to form, Return To Forever, had at their heart a vacuousness that had to be heard to be believed.

This double-CD set on Verve Chronicles is certainly an ambitious one. It brings together material from the group's studio albums and the best part of an hour's worth of previously unreleased live stuff. It accordingly charts the group from 1972 to 1975, as it went through successive personnel changes which would see some of the world's finest Fusion players pass through its ranks. Among them were drummers Steve Gadd and Lenny White, guitarists Bill Connors and Al Di Meola, and - the group's mainstay - bassist Stanley Clarke.

And I'd be telling a lie if I said that it's not, at times, enjoyable stuff. There's certainly no sense of these musicians going through the motions in search of a fast buck; quite the contrary, in fact. On the live cuts in particular, they're evidently having a ball. And Corea is as virtuosic a composer as he is a player. His pieces throw angular, tricky melodies against breath-takingly executed odd-metre rhythms, and heavily feature heart-stopping unison part-writing.

Yet there's something so overtly choreographed about this music that it remains deeply unsatisfying to any listener other than another musician. The great irony is that elsewhere, especially on small group or solo efforts recorded for ECM, Corea turns in music of a genuinely engaging, introverted nature. But Return To Forever, I'm afraid, remains ultimately pointless.

Simon Cooke

Jazz



STAN GETZ
YOURS AND MINE
CONCORD CCD-4740

This is a BBC recording made live at the Glasgow International Jazz Festival on 29th June 1989, and now released on the Concord label. If there's a company that can produce a better recording than anyone else I have to opine it is the BBC. Admittedly, they've also come out with a few turkeys in their time, but this is a production which Concord can be proud of.

One of the brighter stars in the overcrowded firmament of Jazz, Getz's sax is supported by Kenny Barron on piano, Ray Drummond on bass (yes, you have seen that name somewhere else), and Ben Riley on drums.

They may only get through seven tracks on this fifty-seven minute CD, but what tracks! Porter's 'You'd Be So Nice To Come Home To', Gillespie's 'Con Alma', Carter's 'People Time', Kern's 'Yesterdays' and Porter again

with 'What Is This Thing Called Love?'

There's very little reason, as far as I can see, not to own this recording since it captures Getz perfectly in a live setting. It may not be his greatest work but it's none the worse for that, and his consistent fluency and timing, set in a big, open, spacious sound stage such as this really is a joy to listen to. Much recommended.



KENNY BURRELL AND THE JAZZ
HERITAGE ALL-STARS
LIVE AT THE BLUE NOTE
CONCORD CCD-4731

The Heritage All-Stars claim to draw influences from across the century (give or take; it depends on how and when you think Jazz began) of Jazz and to rework them. This they do, ending up with a very popularised, swinging style of mainstream Jazz which is no bad thing considering the obvious talent and

musicality available in this group, but it has rather toned down the edge of some of the chosen tunes.

There are ten tunes here in nine tracks since Gershwin's 'Embraceable You' and Bird's 'Quasi Modo' are treated as a medley. The other eight tracks include a tribute to Ella Fitzgerald penned by Burrell himself, Corea's 'Tones For Joan's Bones', Joplin's 'The Entertainer', Gillespie's 'Birk's Works', and Strayhorn's 'Take The 'A' Train'. That should at least give you an idea of the breadth of styles on show.

The band consists of Burrell on guitar, Sir Roland Hanna on piano, Ray Drummond on bass, Sherman Ferguson on drums, Jimmy Owens on trumpet, and Jerome Richardson (who incidentally wrote the final track) on sax and flute. The group is supported by sterling work from guests Marcus McLaurine on bass, Horace Arnold on drums, Steve Turre and Benny Powell on trombone, and Jeannie Bryson and Vanessa Rubin providing vocals where required.

Probably the easiest way for me to describe the quality of this release is to say that - according to the sleeve notes - Kenny Burrell has probably taken first place in more polls than any other guitarist in Jazz, and the musicians are all of a high enough standard to do his work justice. Add to that the fact that the recording is released by Concord - a front-runner in the quality stakes in Jazz - and you have a release worthy of fifteen quid of anybody's Hard Earned, so long as they don't find the style too pedestrian.



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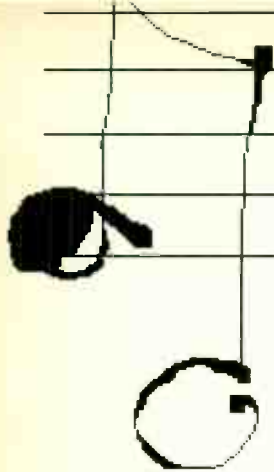
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Peter Herring

A month to mark two notable anniversaries, a bicentenary and a quincentenary, to welcome two outstanding reissues, and to celebrate a Verdi homecoming - but not to Italy.



ANTONIN DVORAK

Cello Concerto in B minor Op104

PETER LYON TCHAIKOVSKY

Variations on a Rococo Theme for Cello and Orchestra Mstislav Rostropovich, cello; Berlin Philharmonic Orchestra; conductor, Herbert von Karajan

DEUTSCHE GRAMMOPHON 'THE ORIGINALS' 447 413-2 (ADD/60.21)

Though many concertos draw upon a dialogue built upon tensions and conflicts between soloist and orchestra for their impact - Beethoven's Fourth Piano Concerto is a shining example - a successful concerto recording nevertheless remains the product of a partnership, and one preferably of co-operation rather than confrontation. However, it is often of benefit if the personalities involved in that partnership have much in contrast as well as in common.

That was surely true of the Russian cellist Mstislav Rostropovich and the Austrian conductor Herbert von Karajan when Deutsche Grammophon brought them together in the autumn of 1968 to record two of the masterworks of the cello repertoire, the B minor concerto of Antonin Dvorak, and the Rococo Variations of Rostropovich's compatriot Peter Tchaikovsky.

The cool, polished approach of Karajan was to prove the perfect foil for the warm-hearted passion of his soloist, and the collaboration brought out the finest qualities in both musicians. Where Rostropovich might have enjoyed some dalliance and a degree of self-indulgence - understandable in a work which gives the soloist so many opportunities for lyrical outpouring - Karajan was left to exercise a subtle and flexible control over the proceedings.

The result had satisfying cohesion, but also a momentum and spontaneity that was irresistible. The Berlin orchestra, too, made a significant contribution to what became almost as much a political event as a musical one. There were many in the Moscow hierarchy who were less than enamoured with the idea of the Soviet Union's finest cellist (and one of the most outspoken and courageous critics of its regime) coming to West Berlin to perform with West Germany's finest orchestra and its legendary principal conductor, not least because von Karajan's relationship with the Nazi party remained something of a grey area.

These famous recording sessions took place in Berlin's Jesus-Christus Kirche in September 1968, with Gunter Hermanns engineering a fine sound picture: a touch larger than life, perhaps, but that suited the character of the performances. Tchaikovsky's elegant, charming and balletic pastiche provided an ideal contrast to the heady grandeur and intensity of the Dvorak concerto.

Allowing that differences in mastering levels and so forth, not to mention replay systems, colour the validity of any comparison between the LP and CD, I can vouch that the new transfer has a clear edge over my, admittedly elderly, vinyl pressing (SLPM 139044). The sound is agreeably brighter and more vivid (the vinyl is

noticeably duller in comparison), and there is a greater sense of the acoustic space. It is also inescapable that the colours and detail of the score have emerged altogether cleaner and fresher, as has the warm, richly resonant tone of Rostropovich's instrument. DG's remastering has done full justice to the original master of this memorable recording. It is readily apparent why, within a year of its release, it had collected major prizes in Germany, France and Japan, and why, in more than the musical sense, it fully merits that much-overworked description 'historic'.



JOHANNES OCKEGHEM

Missa Prolationum

JACOB OBRECHT (?)

Humilium decus

ANTOINE BUSNOIS

Gaude coelestis Domina/In Hydraulis, et al.

ASV GAUDEAMUS CD GAU 143 (DDD/65.20)

This year marks the five hundredth anniversary of the death of Johannes Ockeghem, now perhaps a somewhat shadowy figure from the late medieval period, but in his day the most celebrated singer and composer in northern Europe.

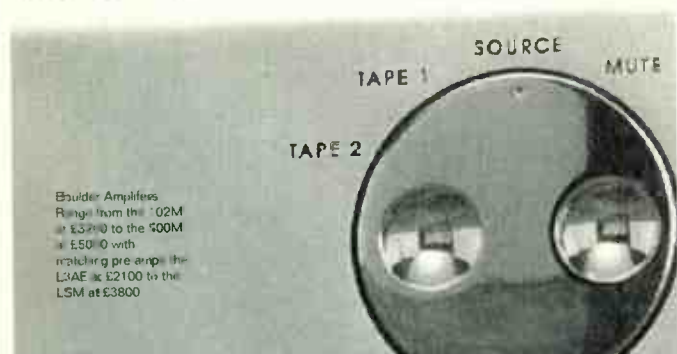
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Ockeghem was born around 1430, at Dender in Flanders (now in Belgium). As a boy, he became a chorister in Antwerp Cathedral, and in his youth, was employed in the chapel of the Duke of Bourbon. By 1454, he was in Paris, composer and chaplain in the service of Charles VII. He later moved to Tours, taking the post of treasurer at the Abbey of St Martin and remaining there until his death in 1497.

His musical legacy of Mass settings, motets and chansons amply illustrates the development that polyphonic composition was undergoing during the mid- to late fifteenth century, a development that was due in no small measure to the contribution of Johannes Ockeghem.

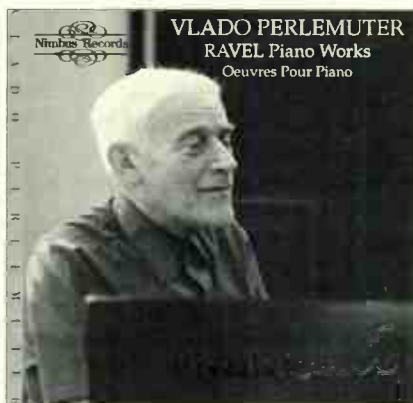
Ockeghem was a great teacher, with Antoine Busnois and Josquin Des Prez among the most notable of his pupils. Both expressed their admiration for their mentor in music, and Busnois's tribute, the motet *In Hydraulis*, is one of five pieces selected by The Clerks' Group to accompany their sumptuous rendering of Ockeghem's *Missa Prolationum*; it makes for very effective and satisfying programming.

The Mass setting is a glorious example of the richness of medieval polyphony, its canonic complexity comparable to, say, the interwoven filigree stonework of a gothic vault. But just as such a vault can be appreciated for its overall effect without delving into its architectural intricacies, so it is with Ockeghem's music. Simply enjoy its splendour.

Busnois is also represented by *Gaude coelestis*, a motet only recently identified as the 'missing' work mentioned by the music theorist, Johannes Tinctoris. However, the attribution of the masterly *Humilium decus* to Jacob Obrecht must remain speculative, although it bears all the hallmarks of his style. The least-known of the composers represented here is Jean Pullois, but his four-part motet *Flos de spina* is a gem, his setting enhancing the vivid poetic imagery of the words, which are derived from a Christmastide cantio.

Although only a ten-strong choir, The Clerks' Group achieves an impressive sonority in the acoustic of St

Andrew's Church, West Wrattling in Cambridgeshire. They have been superbly recorded by Paul Proudman and his Proudsound team. With its rhythmic awareness and exemplary clarity of line, Edward Wickham's choir is perfectly equipped to put the case for Johannes Ockeghem in this anniversary year. That there are more issues in the pipeline, including a performance of the extraordinary Requiem Mass, only adds to the appreciation, and anticipation.



MAURICE RAVEL

Piano Works Vlado Perlemuter, piano

NIMBUS NI7713/4 (2 CD SET)
(ADD/123.32)

If memory serves me, these were among the first - if not the first - recordings to appear on the fledgling Nimbus label back in the mid-seventies. As early examples of Nimbus's then-radical 'we edit to save a performance, not to create one' philosophy, Vlado Perlemuter's Ravel performances gave rise to a fair measure of controversy. I recall one leading publication being so antagonistic in its criticism as to sour relations between it and Nimbus for a lengthy period.

In retrospect, I am certain a major factor in this criticism was that most commentators simply hadn't encountered recordings quite like these before. The typical recorded piano sound tended to be closely-focused, with a dry, often boxy acoustic. The exaggerated stereo image gave the impression of an instrument twenty feet wide!

Nimbus's approach was the utter

antithesis of this. The piano was balanced at a natural distance from the microphone, which was also allowed to capture the amply reverberant acoustic to the full, and it suited the atmosphere and crystalline textures of Ravel's piano music down to the ground.

Twenty years on, and returning to those first LPs (Nimbus 2101-03), I hear no significant masking of detail or lack of focus, and this is even more the case with the fuller, more brilliant sound of the CD transfers. But perhaps the most agreeable quality of these recordings, which incidentally were taped in the summer of 1973 in Nimbus's first studio in Birmingham (not, as is often wrongly stated, in the grand mansion at Wyastone Leys), is the way the listener is embraced by the acoustic and so made to feel part of the musical experience. Listening to some piano recordings, with their brittleness and airlessness, can be a fatiguing experience, as I'm sure you have encountered for yourself, but not here.

Equally, twenty years' familiarity has not left me tired of Vlado Perlemuter's performances, with their unique authority and special insights. The playing isn't flawless - Perlemuter was in his seventies when he made these recordings - but is infinitely preferable to technical perfection from a pianist with no innate empathy with, or understanding of the music.

Perlemuter studied all Ravel's works for solo piano with the composer, and Ravel was present at two recitals in 1929 when Perlemuter presented the complete oeuvre. Almost forty years on, Perlemuter was still clearly relishing the opportunity to play music for which he has such evident affection. His playing flows unhindered and without hesitation, and with a refreshing absence of mannerism or artifice.

Ravel's piano music is a sublime mixture of the arcane and the modern, each work crafted with jewel-like precision and refinement. But a poetic heart beats beneath this polished surface, and Perlemuter never loses sight of this. More importantly, his playing unfailingly communicates this quality, something which transcends any technical lapses. Only the churlish or pedantic would fail to find these two CDs absorbing and rewarding ●

RECORD OF THE MONTH

GIUSEPPE VERDI

Don Carlos

Jose van Dam; Roberto Alagna; Thomas Hampson; Eric Halfvarson; Csaba Airizer; Karita Mattila; Waltraud Meier; Choeur du Theatre du Chatelet; Orchestre de Paris; conductor, Antonio Pappano

EMI CLASSICS 5 561252 2 (3 CD SET)
(DDD/205.43)

Verdi completed the first incarnation of his epic opera Don Carlos in 1867, its grand scale designed to meet the demands of the Paris Opera. However, this five-act version, in French, was subsequently to undergo massive revision, most notably in 1884 when the composer took the drastic action of cutting out the entire first act, save for one aria.

This new version, with its libretto translated into Italian, had its premiere at La Scala, Milan, on January 10, 1884, but its success did not dissuade Verdi's publisher, Ricordi, from bringing out a five-act score with the first act restored.

In recent times, both four- and five-act versions have been staged and recorded: Herbert von Karajan, at Salzburg, and Riccardo Muti, at La Scala, have both opted for the former, while Carlo Maria Giulini and Claudio Abbado have both elected to conduct the five-act Don Carlos. In the latter's case, the recording was the first to be made in the original French.

By rights, Abbado's should have been the version to outstrip all rivals, and the cast - led by Placido Domingo - is unquestionably impressive. But the performance is ultimately unconvincing, both dramatically and musically, and the recorded sound is disturbingly uneven.

In this new recording, the Italian conductor, Antonio Pappano, and the

Swiss producer, Luc Bondy, make a much better fist of things and the result, while not flawless (what opera production ever could be?), is compelling and satisfying. The libretto, essentially based on the 1867 and 1884 texts with accretions from other productions, has its anomalies, but I can easily live with those given the outstanding performances on offer here.

The recording is derived from three performances of the opera given at the Theatre du Chatelet in Paris last March, a production which came to Covent Garden three months later. While it is quite possible to obtain

down to Antonio Pappano's authoritative conducting - he certainly has the measure of this score - and the fine playing of the Paris Orchestra (a pity the Chatelet acoustic didn't grant them a fuller sound).

Then there are the principals, Jose van Dam giving a finely-judged, nicely restrained performance and declaiming the French text wonderfully well. As Rodrigue, the Marquis de Posa, Thomas Hampson is near-ideal, suave and elegant and always intelligent in his treatment of the role. Karita Mattila merits similar accolades, exhibiting marvellous breath control as she spins the phrases and Verdi's long melodic

lines. Right across the range, hers is a beautiful sound, and her characterisation, in the role of Elisabeth of Valois, never fails to touch the heart.

But what of the much-hyped Roberto Alagna, Sicilian bricklayer's son and sometime singing waiter, in the title role? For someone brought up in France, his way with the words is more lyrical Italian than



near-silence from an audience at an orchestral concert while making a live recording, this was clearly out of the question during an opera lasting over three hours. So you get the applause for the principal arias, mostly at the end but sometimes rippling in before the last bar has died away.

I rather enjoyed this involvement - it contributed to the excitement of the occasion. And there's the rub. This was one of the major musical events of last year; does it have the 'legs' to endure as the recorded Don Carlos for years to come? With a few reservations, my feeling would be that it has, which is

the declamatory French of, say, van Dam and Hampson, but his performance is enthralling. The final act finds him at his best, his tone - a little on the dry side earlier in the recording - now fluid and honeyed.

Pappano and Bondy's Don Carlos has transferred supremely well from stage to recording, retaining its dramatic momentum and emotional thrust, and it effectively dismisses any doubts I may have harboured about the depth of Alagna's talent. And for those of you who enjoy seeing Roberto in the flesh, so to speak, I should add that the production also comes on video ●

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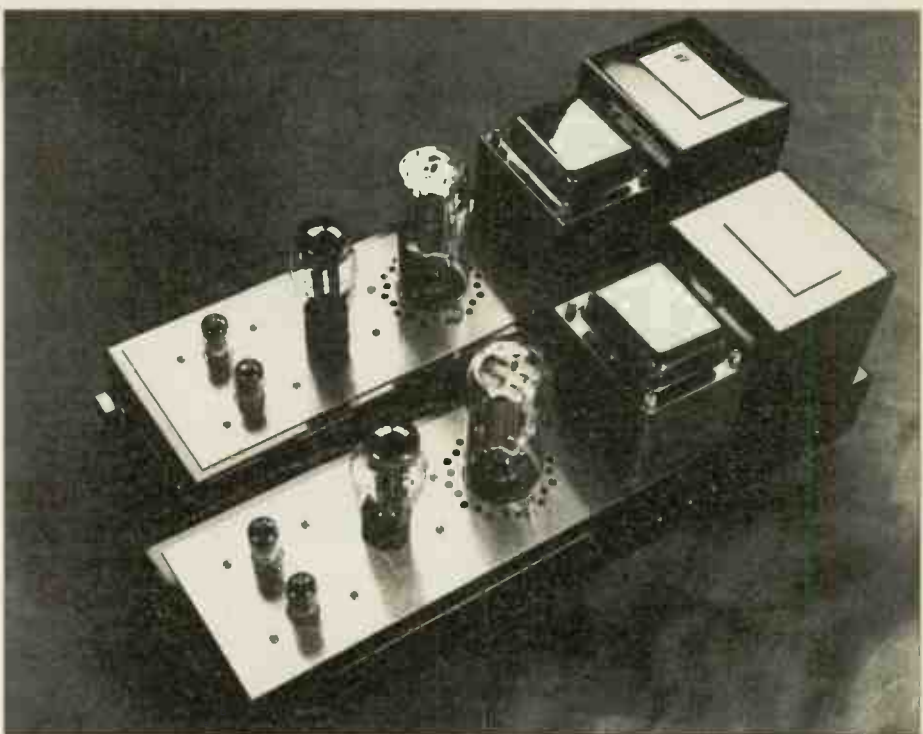
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MEASURED PERFORMANCE

AMPLIFIERS

GAMMA AEON MONOBLOCK AMPLIFIER

Like many single-ended 211 amplifiers the Gamma Aeon produces 12watts into 8ohms. The spec. sheet speaks optimistically of 20watts, but most of its figures were different to ours.

Frequency response also differed from that published, measuring 48Hz-20kHz (-1dB). The bass roll-off is rather early, but it will help keep the sound clean, if light on grunt.

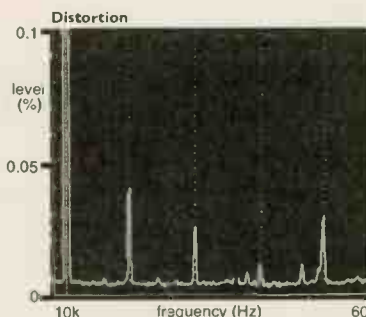
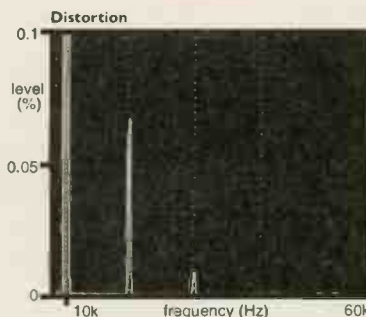
Sensitivity was high at 125mV for full output, so the Aeon with its volume control should work directly with most sources. Hiss was satisfactorily low at -91dB (CCIR weighted) and hum much as

expected for a directly heated triode, measuring 4mV, just audible in a quiet room from about 4ft-6ft away, but not annoying or intrusive.

Distortion levels and spectrums were as expected, 0.2% (2nd harmonic) in the midband at 1 watt output, rising to 0.7% at full output. At high frequencies levels were higher, 1 watt at 10kHz exhibiting 0.6% distortion, but this was second harmonic only, which has little affect upon sound quality. Odd orders started appearing at higher outputs, total harmonic distortion measuring 2.2% at full output, 10kHz.

The Gamma Aeon measures normally. Providing amplifiers like this are not driven hard, and sensitive 8ohm 'speakers are used, results can be good. NK

Power	12watts
Frequency response	48Hz-20kHz
Distortion	0.2%
Sensitivity	125mV



NAIM NAPI80 POWER AMPLIFIER

The NAPI80 power amplifier produced 60watts into a conventional 8ohm load, which increased healthily to 100watts into 4ohms. Response was wide at 5Hz-41kHz, with plenty of low frequency extension. Sensitivity of the power amp. measured 800mV, but the preamp increased this to a sensitive 80mV for CD, tuner, etc. Ouput offset was acceptable at 20mV and distortion lower than 0.1% at all outputs and frequencies, but with odd order harmonics present, as our analysis shows. A good performance. NK

JOHN SHEARNE PHASE 2 REFERENCE AMPLIFIER

The John Shearne Phase 2 Reference amplifier produced 60watts into 8ohms, but just 56watts into 4ohms, displaying poor regulation and power delivery into low loads. It has enough power to make most loudspeakers go loud in small to medium sized rooms, but is meant to display the same sort of load sensitivity as a valve amplifier. Whether this confers a valve-like sound is open to question.

Input sensitivity was high at 150mV, making matching with external sources good.

Distortion was acceptably low at 0.016% in the midband, rising to 0.2% at 10kHz. The distortion spectrum was characteristic of a low-feedback, solid-state design, with extended odd-order components. Valve amps produce mainly second harmonic, a milder form.

Output offset was low at 3/5mV, not

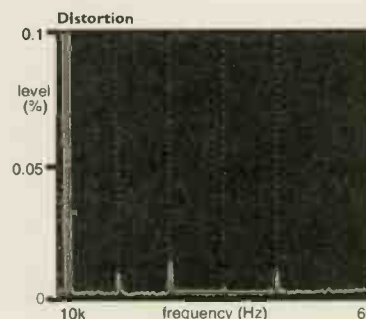
enough to produce loudspeaker cone offset.

Disc frequency response extended right down to 4Hz, lacking the IEC-specified warp filter roll-off. This will give deep bass, but also amplify record warps, a particular problem with reflex loudspeakers. The upper limit was a low 17kHz, which will give a warm sound. Sensitivity was very high at 0.75mV, acceptable for high output moving coil cartridges as well as moving magnets. Overload was correspondingly low at 45mV, but still high enough to avoid overload even with high output MMs, which cannot deliver more than 30mV direct output. Noise was low for MM but some hiss will be audible with MC.

The John Shearne has been engineered to be 'valve-like'. It has a different presentation to usual, one that finds friends because of its relative spaciousness, due to low feedback. NK

Power	60watts
CD/tuner/aux.	
Frequency response	4Hz-22kHz
Separation	76dB
Noise	-90dB
Distortion	0.016%
Sensitivity	150mV
dc offset	3/5mV

Disc	
Frequency response	4Hz-17kHz
Separation	65dB
Noise	-60dB
Distortion	0.02%
Sensitivity	0.75mV
Overload	45mV



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CARTRIDGE

GRADO PRESTIGE SILVER

The Prestige Silver tracked very well, especially in the midband. where it sailed through a torture track with rare ease. I'd expect it to sound confident and stable even when faced with loud vocals.

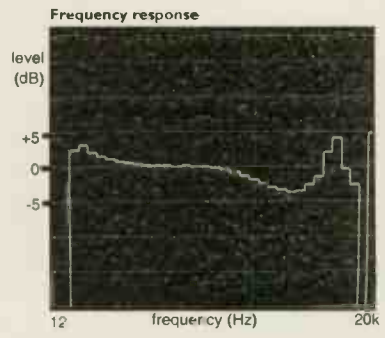
Distortion was higher than usual on lateral and - especially - vertical modulation (left and right stereo images). With third harmonic predominating, this might sharpen up the sound a little. Upper treble roll-off in the frequency response will balance the effect though, warming up the sound. Like most Grados, the Prestige Silver does not possess flat frequency response, as our analysis shows, the treble roll-off being caused by generator impedance and loss. However, the

cartridge displays a pronounced treble peak due to tip mass resonance at 12kHz, which in itself will add some tizz or sting. In this respect the cartridge is a little disappointing, behaving like those of yore. These days Ortofon and Goldring engineer good tracking and flat response with consistency.

Inner-groove loss of 5dB or so tamed the peak as the cartridge tracked inward though, so on average across the disc surface a sort of balance was achieved. This cartridge is good in many areas, but will have its own distinctive and not too accurate rendition of music. NK

Tracking force	1.5gms
Weight	6gms
Vertical tracking angle	>30degrees
Frequency response	20Hz-20kHz

Channel separation	23dB
Tracking ability (300Hz)	
lateral	90µm
vertical	45µm
lateral (1kHz)	25cms/sec.
Distortion (45µm)	
lateral	1.6%
vertical	7%
Output (5cms/sec rms)	6mV



TUNER

SONY ST-SA3ES TUNER

The SA3ES was very quiet by current standards, producing a -78dB hiss figure - around 6dB better than usual. This is about as quiet as tuners can go on stereo. It ensures hiss will not be audible under any circumstances, but a healthy 1.6mV of aerial signal was needed to achieve this performance.

Curiously, the Sony's signal strength meter disagreed with this result, giving a reading 10-15dB lower than the test generator. However, the generator was checked and found to be correct. Reading low like this caused the 10-point signal level display to hit maximum at a massive 4-10mV, when in fact the tuner needs little more signal than usual to hit full quieting. Owners will be lucky to get this display to read maximum, no matter how close they are to a transmitter.

Otherwise, the SA3ES measured very

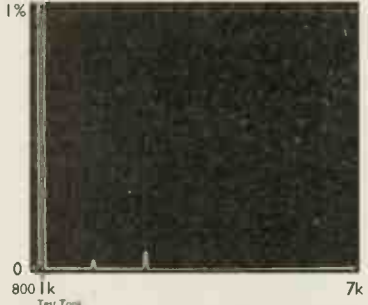
well, as expected. It has a very flat audio frequency response that reaches 15.2kHz, good pilot/sub-carrier filtering and low distortion on mono and stereo. As with a lot of RDS tuners, sensitivity was a little beneath the best, but it was still pretty good at 35µV on stereo (-50dB hiss). Selectivity was very high and balanced too. Audio output from this tuner was high at 1V.

The SA3ES tuner is very well engineered, only its signal strength

metering system looking a bit awry, but this will not affect sound quality. NK

Frequency response	5Hz-15.2kHz
Stereo separation	42dB
Distortion (50% mod.)	0.1%
Hiss (CCIR)	-78dB
Signal for minimum hiss	1.6mV
Selectivity (at 0.4MHz)	80dB
Sensitivity	
mono	3.2µV
stereo	35µV

Distortion



Frequency Response



LOUDSPEAKERS

TDL NUCLEUS I

The miniature Nucleus I has a flat frequency response, except for a rather obvious treble peak that hits nearly +3dB at 6.3kHz. It will sound pretty bright as a result. Without the bass lift usually given to miniatures, to enhance the impression of bass, the TDL is likely to sound rather dry, possibly light at low frequencies. However, it does reach down to 50Hz or so, not bad for a 'speaker of the size, especially since this is a sealed box (infinite baffle) design.

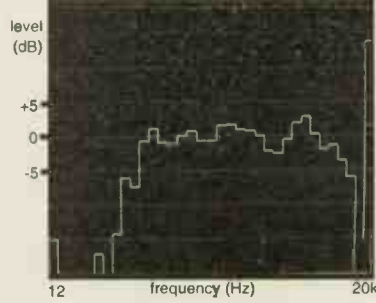
The impedance curve is benign enough,

measuring out at 7Ω overall. Since the TDL provides no less than 87.5dB for one nominal watt of input (2.84V), a very respectable figure for a small 'speaker, it is

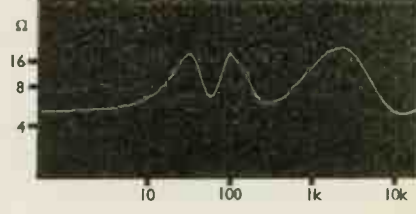
a civilised amplifier load.

The Nucleus I is not dissimilar to the Gale in some respects. But it has slightly deeper, smoother bass and brighter treble. On balance it will sound the lighter of the two. It is well engineered though. NK

Frequency response



Impedance



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LOUDSPEAKERS

test
results

GALE MINI MONITOR

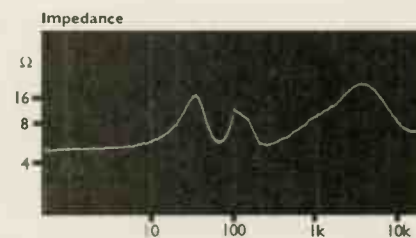
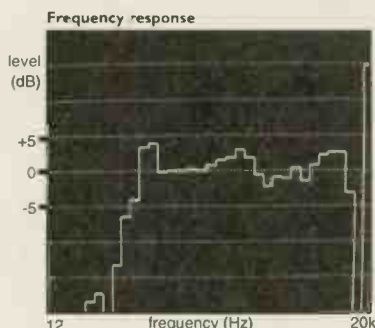
Output from the Gale Mini Monitor reaches down to 80Hz or so, a little lower with a wall close behind. It peaks by +5dB between 120Hz and 160Hz, to give a good impression of bass. Above this frequency our analysis shows a reasonably flat response, within 3dB limits, right up to 20kHz.

The impedance curve squiggles around 8Ω, giving an overall impedance value under measurement with pink noise of 7Ω. The port puts in a dip at 70Hz, its

working frequency. The Gale will be easy enough to drive and it has a respectable sensitivity figure, for a miniature that is, of

87.5dB SPL for one nominal watt input.

A well engineered 'speaker, accurate and well balanced at the price. NK

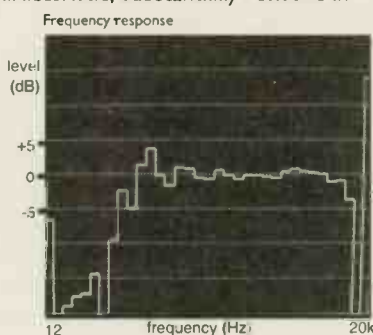


MISSION 751

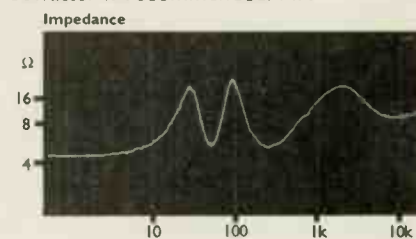
The diminutive 751 has one of the flattest response curves we've measured. The trends within it are correct too, a valuable determinant of 'voicing' and character. There is just the slightest roll-off in upper treble above 8kHz, which keeps it from sounding aggressive. There's also a small lift in the bass to ensure solid low-end drive. The bass lower limit is 70Hz in this analysis, but placing the 'speaker close to or against a wall would lower the figure.

Sensitivity was poor at 84dB, especially

since overall impedance measured 7.5Ω. Impedance analysis shows a smooth characteristic, substantially resistive in



nature, except around bass unit/port resonance, as is usual. Since impedance drops down to 5Ω below 400Hz the 751s will draw current and as a result will highlight amplifier differences. A chunky 60watter is recommended. NK



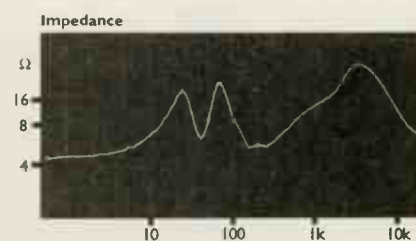
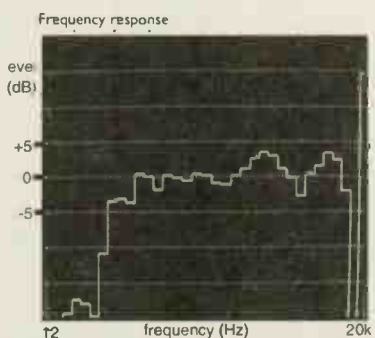
TANNOY D300

Tannoy's D300 dual-concentric driver has fairly bright treble and measurement shows why. There are two high-frequency peaks, both +4dB. One lies at 2.5kHz, the other further up at 12kHz. These will add obvious brightness and sibilance, affecting metallic percussion instruments and violins in particular.

Otherwise, frequency response proved very flat, as our analysis shows. Bass reached down to 50Hz or so in our room, and rolls off quickly from this ported enclosure. Absence of bass peaking suggests a well damped driver alignment likely to give good bass quality.

Impedance falls to 5Ω minimum, the 'speakers' DCR value, but rises up through the midband, as is common, before falling as the tweeter cuts in above 3kHz. The overall value measured out at 7.5Ω, close to 8Ω nominal, and an easy enough

amplifier load. The slopes' rates are slow enough to indicate normal values of reactance. With a sensitivity of 87.5dB for one nominal watt (2.84V) of input, the D300 is a fairly conventional and safe enough load. The D300 is well engineered, but the dual-concentric will sound bright. NK



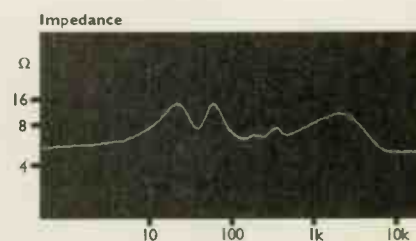
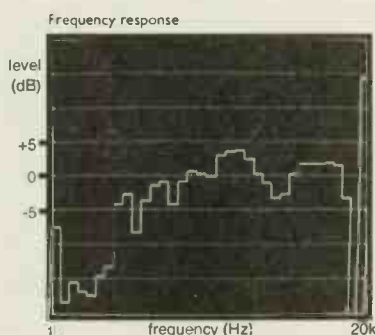
NAIM CREDO

The Credos sound distinctive thanks to a mountainous response curve. There's a large midrange peak from 800Hz to 1.6kHz which adds a brightness to the sound, then very strong output from the tweeter from 5kHz up to 20kHz. This makes high frequencies subjectively prominent and the overall balance bright.

The bass chamber appears over-damped, output descending smoothly to 60Hz, with the 'speaker off the floor (for measurement). Over-damped 'speakers sound bass light, even though they go deep when measured. On the floor, the Credo peaked around 70Hz, but the lower

mid-range and upper bass regions were depressed relative to the midband, which will remove body and warmth from the sound. Putting them close to a rear wall helped strengthen bass, but it doesn't improve the evenness of bass lines.

Sensitivity was normal at 86dB for one nominal watt input (2.84V) and overall impedance measured 7Ω. The impedance curve shows this 'speaker is a very easy load, being flat and, substantially resistive. So the Credos need amplifiers of 40watts or more. NK



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CASSETTE

test results

TEAC V-610 CASSETTE DECK

The V-610 is very budget as cassette decks go, so I expected compromises. They just have to be balanced.

The transport was the weak point, there was a lot of low-rate cyclic drift, as the wide peak of our analysis clearly shows. This will be heard as wow or slight pitch vagueness.

The head was quite reasonable for the price. It doesn't accept high recording levels with metal tape, as expected, but it was good enough with ferrics. I'd suggest TDK AD or AR.

The deck was underbiased, which didn't do the midband head overload figures any favours, but it did help the treble overload ceiling, which was relatively high. The frequency response of recordings was very flat for the price, so tonal balance should be good.

Distortion was inevitably a bit high, especially at low frequencies. Recording

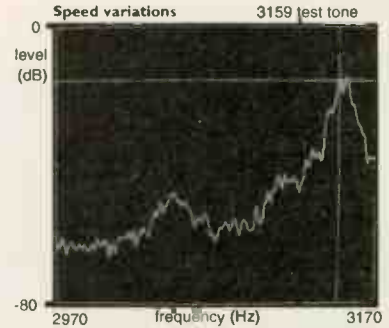
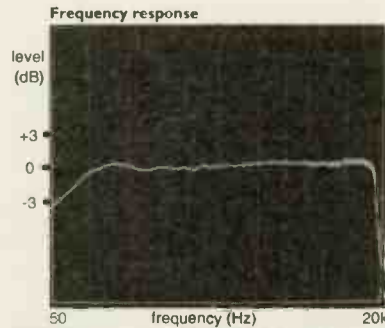
levels are best kept to 0VU even with ferric tapes. Hiss measured the usual -57dB with Dolby out, falling to -76dB with Dolby C, again a common enough result.

The Teac was passable-to-good in most areas. Used with Dolby C and good ferric tape it will work well enough, but expect to hear a bit of wow. NK

REPLAY (pre-recorded tapes)
 Frequency response (-2dB) 30Hz-14kHz
 Speed accuracy +0.4% fast
 Hiss (70µS, Dolby out) -59dB

RECORDING (blank tapes)

Frequency response (IEC Primary Refs.)	
ferric (IECI)	55Hz-18kHz
chrome (IECII)	55Hz-18kHz
metal (IECIV)	55Hz-18kHz
Separation (1kHz)	47dB
Distortion (315Hz)	2.2%
Hiss (70µS, Dolby out)	-57dB
Speed variations (DIN total)	0.16%
Flutter energy (3-3.13kHz)	-32dB
MOL/SAT (IEC Refs.)	315/10k
IECI (ferric)	+2dB/-2.5dB
IECII (chrome)	+1.5dB/-2dB
IECIV (metal)	0dB/-2dB



CD

NAIM CD2 COMPACT DISC PLAYER

Frequency response of the Naim CD2 was flat, within -1dB on both channels, from 5Hz up to 20.8kHz, a normal result.

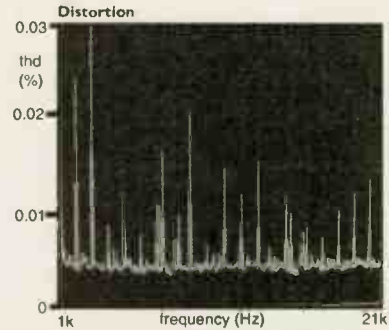
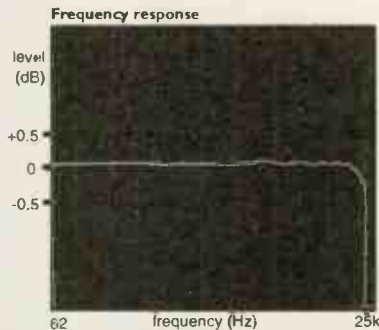
Having a multi-bit convertor, the CD2 produces more distortion than today's Bitstream designs. We measured 0.06% at -30dB music signal level, more than three times that of Bitstream. The extended harmonic spectrum can be seen in our distortion analysis. This will sharpen the sound somewhat.

Channel separation was good right across the audio band, but dynamic range mediocre at 104dB. Spurious outputs were reasonably well suppressed. NK

Frequency response 5Hz-20.8kHz

Distortion	left	right
-6dB	0.006	0.006
-30dB	0.05	0.05
-60dB	0.54	0.6
-90	53	61

Separation (dB)	left	right
1kHz	112	113
20kHz	80	80
Noise		-105dB
with emphasis		-106dB
Dynamic range		104dB
Output		2.05V



DENON DCD-425 CD PLAYER

The most striking feature of this player's measured performance is the waviness of its response. A lot of re-testing occurred, with sine sweeps, before we accepted that this was real and not a function of the way our FFT is pre-triggered from a pulse.

The midband falls, as our analysis shows, then the treble rises back up in a series of filter ripples. It will give an interesting sound.

Distortion gets a little high at low levels, as is common with budget CD players. LP never reached 60% I must wryly note. Channel separation was good and noise low.

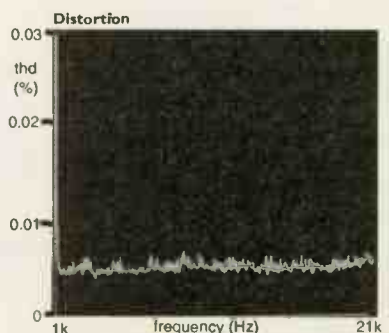
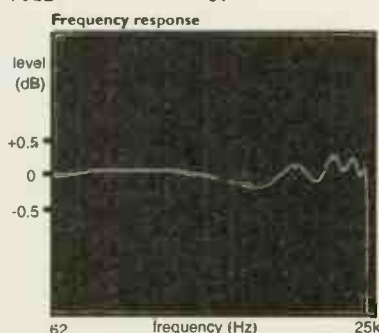
The Denon will sound different,

possibly a little warmer and less brittle than usual. NK

Frequency response 11Hz-20.4kHz

Distortion (%)	left	right
-6dB	0.006	0.005
-30dB	0.006	0.006
-60dB	0.87	0.88
-90dB	61	60

Separation (dB)	left	right
1kHz	96	96
20kHz	70	70
Noise		-103dB
with emphasis		-103dB
Dynamic range	103dB	
Output		2.1V



Haden Boardman's mellotone

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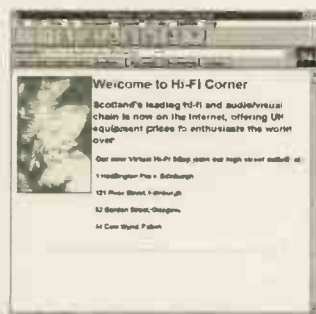
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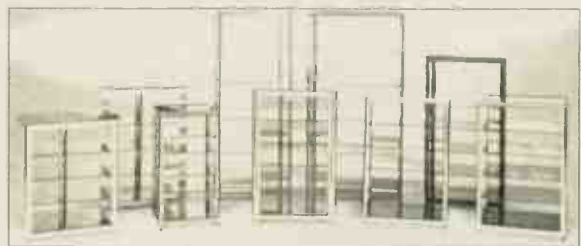
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Westwood & Mason Oxford Ltd



The talking point of our shop recently has been the Rega Planet CD player. Rega's first product was a turntable called the Planet, and this developed into the ever popular Rega Planar 2 and 3. We won't bore you with long descriptions of its refreshingly innovative design but suffice it to say that this is an exceptional player at little more than budget price. We know how much pressure there is to try and persuade you to buy the mass produced players that load the shelves in the High Street but we feel that this is something well worth taking the trouble to compare. (One warning however, this is a product of a small specialist manufacturer so sometimes delivery may not be instant)

We stock: Naim, Rega, Arcam, Marantz, KEF, Mission, Klipsch, Denon, Yamaha, Rotel, B&W, JBL, Infinity, Denson and many more.

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WANTED PLEASE OFFER US YOUR QUALITY KIT, CASH WAITING FOR PRE AMPS, POWER AMPS, C/D TRANSPORT, DACS, LASER DISC PLAYERS, SPEAKERS, HOME THEATRE EQUIPMENT, ETC, ETC.
WANTED NAKAMICHI CR7E OR DRAGON, QUAD ESL63, & ESL57 AND OTHER PANEL SPEAKERS

		SALE PRICE	RRP
AUDIOLAB 8000C PRE-AMP	EX OEMO	£450.00	£520.00
AUDIOLAB 8000P POWER AMP	EX OEMO	£660.00	£750.00
QUAD 34 PRE-AMP MINT CONDITION	S/HAND	£180.00	
MUSICAL FIDELITY E600 CD PLAYER	EX OEMO	£495.00	£599.00
LINN WAKONDA LINE LEVEL PRE-AMP	EX OEM	£385.00	
LINN MAJIK INTEGRATED AMPLIFIER WITH PHONO	EX DEM	£495.00	
LINN TUKAN SPEAKERS WITH STANDS	EX DEM	£350.00	
LINN KABER SPEAKERS BLACK LATEST SPEC	S/HAND	£795.00	
LINN PRETEK/POWERTEK	S/HAND	£350.00	
LINN KREMLIN TUNER LATEST P/S GREY	EX OEM	£1395.00	
MAGNARPLANAR MG2.5R PANEL SPEAKERS	S/HAND	£820.00	
EPOS ES14 SPEAKERS BLACK WITH STANDS	S/HAND	£385.00	
ROKSAN OJAN SPEAKERS BLACK 2YEARS OLD	S/HAND	£460.00	
REL Q BASS ACTIVE SUBWOOFER	EX DEMO	£280.00	£350.00
REL STORM ACTIVE SUBWOOFER	EX DEMO	£595.00	£695.00
YAMAHA YST-SW200 ACTIVE SUB (R/C)	EX DEMO	£295.00	£399.00
B&W AS6 ACTIVE SUBWOOFER	EX DEMO	£399.00	£499.00
B&W PCS8 PASSIVE THX SUBS (PAIR)	EX DEMO	£995.00	£1500.00
B&W P6 FL STANDING MONITORS (BL)	EX OEMO	£850.00	£1100.00
DALI 450 FL STANDING (MAHOGANY)	EX DEMO	£450.00	£700.00
KEF REFERENCE MONITORS 102/2 (BL)	EX DEMO	£595.00	£750.00
KEF Q60 UNI-Q (BLACK ASH)	EX DEMO	£350.00	£420.00
ROGERS LS33 MONITORS (BLACK)	EX DEMO	£195.00	£250.00
MONITOR AUDIO MAZ01 SPEAKERS (BL)	EX DEMO	£240.00	£300.00
BOSE ACDUSTIMASS 7 (3 SPEAKERS+S/W)	EX DEMO	£630.00	£830.00
POLK REFERENCE 3000 (2 SPKS+SUB)	EX OEMO	£545.00	£699.00
DALI SCS CENTRE +SSS REAR SPEAKERS	EX DEMO	£340.00	£440.00
CARVER C1 SONIC HOLOGRAPHY PRE-AMP	S/HAND	£295.00	£???.??
IMF TLS80 TRANSMISSION LINE SPKS	S/HAND	£495.00	£???.??
RAM 150 MONITOR SPEAKERS (SH)	S/HAND	£180.00	£???.??

ATTENTION! DISTRIBUTORS, LIQUIDATORS, MANUFACTURES & IMPORTERS OF HIGH QUALITY AUDIO EQUIPMENT, PLEASE OFFER YOUR EX DEM/EX REVIEW/SURPLUS/REPACKS ETC.

PHASE 3 HIFI

THE SPRING EXTRAVAGANZA !!
EX DEM & PRE USED BARGAINS

Product	Description	Price
MF MVX	PreAmp s/h	£400
MF THE PREAMP	PreAmp ex dem	£100
NAIM NAPS	S/H	£150
DENSEN	DM 10 Amp ex dem	£695
Meridian D600	Digital Speakers s/h	£800
Meridian 206B	CD Player s/h	£325
Meridian 204	Tuner s/h	£400
Meridian 602	CD Player s/h	£800
Lexicon CP2	Processor s/h	£695
Koetsu Onyx	10 hrs use!!	£450
Linn LP12/Basik/AT30Es/h		£400
Linn LP12/Aro/Troika s/h		£850

PHASE 3 HIFI

215 Tarring Road, Worthing, West Sussex, BN11 4HW
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Border Patrol Valve Amplifier Power Supply Upgrade

Improve the **Dynamics, Bass Control and Low Level Resolution** your valve power-amp/integrated with the addition of a **Valve Rectified Choke Input Filter Power Supply** Uncover previously hidden detail in recordings together with greatly improved solidity and control. This conversion makes the amplifiers sound like significantly more powerful and expensive models.

Originally designed to work with Audio Innovations EL34 and 2A3 amplifiers the supply is suitable for a wide range of amplifiers from vintage Leaks to modern designs - please call if you are unsure about the suitability for your amplifier.

The conversion is reversible, does not devalue your amplifier and is transferable to other models. The PSU is switched on and off from your existing amplifier and incorporates fail-safe circuitry to prevent damage to the valves and accidental electric shocks. The slow start characteristics of this supply will usefully increase valve life.

Priced at £595.00 (£1100.00 for mono-blocks) including fitting the conversion represents excellent value for money. For those competent in electronic electronics the units are also available by mail order and comprehensive instructions are provided. (If you have any doubt about your ability to do this modification safely, please consult us first.)

Agencies include

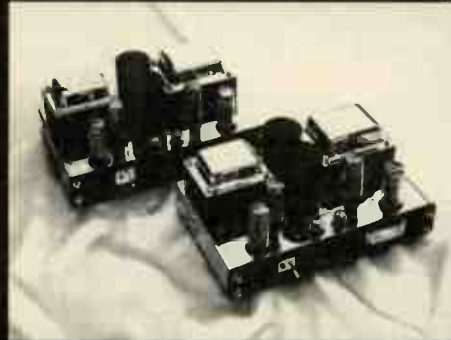
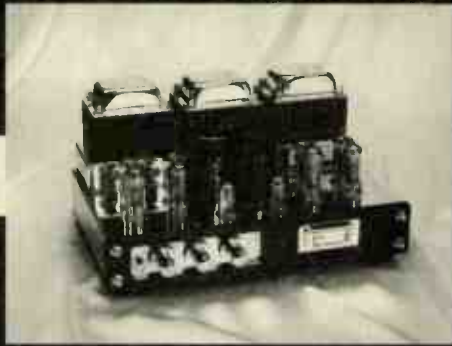
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World Radio History

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AMPLIFICATION

	Equivalent	£ Today	S/H
Cyrus 2/ Graphite Model	£ 349	£ 195	
Kenwood KAV8500	£ 795	£ 475	
Technics SUA900 MK2	£ 450	£ 350	
Quad 606 Mk. 1 Power Amplifier	£ 718	£ 600	
Rappaport Pre 2 Pre-amplifier	£ 595	£ 395	
Denon POA800 Power amplifier	£ 399	£ 249	
Albarray APS1 PSU DMP 1 Pre/M408 Power	£1400	£ 700	
Linn Klaut Power Amplifier	£2400	£1800	
Linn Majik-1 Amplifier (inc. MM phono Stage)	£ 890	£ POA	
Audio Innovations 1000 Pre/200 Power	£1300	£ 695	
Audio Innovations Alto Amplifier (Chrome)	£ 379	£ 275	
Heybrook Integro Amplifier	£ 555	£ 395	
Myst TMA3 Amplifier	£ 300	£ 165	
Sony 55ES Power Amplifier x 2	£ 700	£ 495	
Quad 405 Power Amplifier	£ 475	£ 220	
LFD Integrated Zero	£ 500	£ 375	
Audio Sterling valve Power Amp (silver wired throughout)	£ 599	£ 495	
NAIM Nait 2 / new style	£ 595	£ 295	
Copland CSA14 (Ex. Demo)	£1199	£ 899	
Audiolab 8000P (Mint)	£ 749	£ 599	
AVI S2000MP+2xS2000M (Ex Demo)	£2300	£1800	

IT'S 1997 - LET'S DEAL

CD PLAYERS/DAC

	Equivalent	£ Today	S/H
Arcam Delta 70.3 CD Player	£ 700	£ 375	
Arcam Black Box 5 DAC	£ 450	£ 295	
Sony CDP557ESD CD Player	£ 800	£ 400	
Ariston CD3	£ 429	£ 195	
Copland CDA 288 HO	£2199	£1699	
Pioneer PDS703 CD Player	£ 300	£ 225	
Meridian 508 20Bit (3months old)	£1650	£1095	
Musical Fidelity Digilag DAC	£ 400	£ 195	
Rotel RCD 970 BX	£ 350	£ 225	

BUY NOW PAY IN 6 MONTHS TIME OR 12 MONTHS INTEREST FREE

TURNTABLES/REEL TO REEL

	Equivalent	£ Today	S/H
Roksan Xerxes 10/SME 309/Ortofon MC250SL Brand New	£2700	£1900	
Roksan Xerxes/Kuzma Stogi/ATF3 cartridge	£1600	£ 800	
Revolver/Helius Scorpion/A & R P77 MG cartridge	£ 795	£ 395	
Linn LP12 Black EKOS, Troika, Tramp, (Mint)	£4000	£1850	
Slote Audio Garrard 401, SME 4 celebration arm (unused)	£2600	£1750	
Revox A77, 2 track 15 + 7.5 i.p.s.	£	£ 395	
Revox A77, 1/2 Track 7.5 + 3.75 i.p.s.	£	£ 425	
Revox B77 1/2 Track	£2500	£ 695	

PART EXCHANGE YOUR SPECIALIST HI-FI IN APRIL AND IT COULD BE WORTH 15% OFF OUR TOP BRANDS

LOUDSPEAKERS

	Equivalent	£ Today	S/H
Celestion SL700	£1495	£ 950	
Bose 901 Series VI	£1995	£ 895	
Linn Keilidh/Kustione Stands	£ 885	£ 595	
Spico TC50 SEX External crossover	£ 950	£ 650	
Spendar S100 Mahogany Mint	£2125	£1200	
Yamaha NS1000 Rare in Cherry	£1399	£ 700	
Quad ELS57 Black	£1500	£ 495	
Spendar BC3 leak	£1500	£ 600	
Monitor Audio MA800 rosewood	£ 795	£ 495	
Time Window 1A	£ 999	£ 499	
Costle Durham 900 Yew Finish Mint	£ 380	£ 269	
ATC SCM10 Black	£1100	£ 650	
Rego ELB	£ 300	£ 240	
Acoustic Energy AE2 + Stands	£1545	£1050	
A+R Rowan R1 Black Mint	£1299	£ 695	
EPOS ES11 with Stands Mint	£ 560	£ 445	
Mission 753 Rosewood	£ 800	£ 595	
Quad ESL 63 Brown (Mint)	£3500	£1800	
Quad ESL 63 Black Incl. Stands	£3750	£1700	
Noim SBL (including P.X.O.)	£1877	£1577	
M&K THX Cinema system - Amazing!	£5000	£3999	

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Classified Ads

For details on how to place a Classified Advertisement, please see page 129

NAIM/LINN BUY/SELL. 52, CDS, 250, 135, 140, HICAP, ARO, 72, 82 ETC. TEL: BOB 01382 819732

PIONEER A300X STEREO AMPLIFIER, 13 months old. Pristine condition, quality sound 40 Watts into 8 ohms. Boxed with handbook - upgrading, was £230 new. Bargain at £90 Tel: 0-243 867617

QUAD ESL63's with stands plus mains filter £1050 Marantz CDA94 DAC £350 Tel: 01843 584030. Please leave message if answerphone

LEAK POINT ONE Stereo preamp, Stereo 20 amp for sale £209 buyer collects NW London Tel: 0181 906 1924

AURA VA-100 II EVOLUTION AMPLIFIER, 18 months old, perfect, black mirror fascia £350 new, yours for £220. Tel: 01865 379875 (Oxon) E-mail: MIKE.LOWNDES@ANAT.OX.AC.UK (Mike)

ITALIAN CHARIO HIPER II/2 speakers in beautiful walnut with walnut stands (cp. Sonus!). Wonderful sound!! (seas tweeter and yellow fibreglass bass/mid) weeks old - unwanted present!! Cost £795+, bargain! £450 Tel: 01462 678158

MARANTZ CD63SE, Pioneer A400X, Mission 733, Sony STS261, Talk 3 speaker cable, banana plugs and free gift. Used 3 months. All in excellent condition £850 Tel: 01482 442670 (Aza)

SNELL J11's + Huygens stands. Still the reference for speed, dynamics and transparency, black, boxed £500 no offers Tel: 01253 402557 Mobile 0468 881681

MERIDIAN 200 MK.2 TRANSPORT (£450). Pink Triangle Dacapo DAC fitted with superb 1307 filter (£995). Monitor Audio 852/2 Gold speakers in leak veneer (£325). All items as new and boxed Tel: 01942 876472

LEAK STEREO 30 PLUS. Leak Delta FM tuner, £20 pair. Garrard 401 chassis turntable £40 Pair Leak TL50 plus power amplifiers with stock of parts inc. transformers, chokes, capacitors, some GEC KT88s, offers over £700, all fair condition, but unused long period. Wanted - Leak Stereo 60 power amplifier Tel: 01273 583675

2 SERIES 100+ AUDIO INNOVATIONS Monoblocks £900 ono. 1 Harmon Cardon AP2500 Signature preamp £350 ono, Teac P500 Transport and Meridian 203 DAC £600 ono. 1 Audio Mecca Romance Turntable c/w Sumiko Bluepoint Special Cartridge £1000 ono. All in excellent condition Tel: 01648 34649 anytime

RUARK EQUINOX SPEAKERS (dark walnut) with XLO Umbraital £1100. Monarchy Digital Interface Processor (Jitter Buster) £150. 10Mtr pair Chord Flatline Twin Gold £195. Tel: 01249 821288 (Wilts)

FOR SALE - LINN SONDEK TURNTABLE with Linn Ekos arm and Audio Technica ATDC 7 cartridge. Turntable has Linn Cirkus upgrade with Linn Lingo power supply. Priced at £1450. Equipment has warranty remaining. Tel: 01332 521283 after 6pm

AUDIO SYNTHESIS DAX2, NPC, HDCD, 10 months old, as new, boxed (cost £2100) sell for £1500 ono. 1 1/2 year guarantee. Naim NAC72, HI-CAP, NAP18, 1 1/2 year guarantee, all excellent £1450 ono Tel: 01233 314848 ext. 890 (day) or 01233 249541 (evening) Cambridge, Tony

BRYSTON 12B PRE-AMPLIFIER, perfect condition, very low hours, £250 ono Tel: 01276 451704 (Surrey)

SCHLUMBERGER WESTON AMERICAN Autoranging Digital Multimeter. Leads, leather case. Good quality, not High St shop type £30. Avo Multimeter small analogue multimeter. Mint condition, solid leather case £20. Ditto, brand new, boxed, spare cases & leads £40. Tel: 01273 583675

WANTED: MUSICAL FIDELITY P270, Sumo Polaris or Denon 4400A/6600A power amp Tel: 01759 305582 (Yorks, evenings)

CAMBRIDGE AUDIO DACMAGIC 1 DAC, £85. Mission 752 black £325 Marantz LD50 speakers, black, medium size only £40. Marantz CD46, new £90. NAD 304 amp, new £125. Tannoy 632 spkrs, new £100, all are boxed, bought Nov 96 Tel: 01706 345418

ART AUDIO MAESTRO 50 Watt Triode power amps in gold and chrome. Also matching VP1 active pre-amp with gold finish. Serious enquiries only £1895 ovno Tel: 01254 57980

NAKAMICHI DRAGON £950, Gradient/Quad balanced Xover £220, Muse 18 balanced sub-woofer £1800 and assorted top quality cabling. Tel: 01923 826830

ARCAM DELTA 290 Integrated Amplifier £295. Arcam Delta 290P power amplifier £270. Arcam Alpha 6 CD Player £340. All mint boxed Tel: 01235 527884 (Abingdon)

EPOS 14 SPEAKERS (boxed) £310. Stands £15. Nytech 102 preamp/tuner £115. Nytech 602 power amp £115. QED 2/way tape switch £15. Tel: 01934 838881 (Bristol)

LINN ISOBARIKS latest spec (cross-over in stand), mint, black £1150. Linn LK1 pre-amp £100. Linn Arkive 20 hrs use, £650. Linn LK400 2x8m. £90. Tel: 01622 858085

REL STRATA bought March 94 £350. Rogers LS3/5A + 27 inch Apollo stands £250. Will deliver 100 mile radius Norwich Tel: 01603 811836

WANTED - THRESHOLD STASIS 2. For sale or exchange Threshold Stasis 3, immaculate condition. Also wanted Equinox head amp. Tel: 01663 747274

REVOX A77 Mk4. High-speed two track. Remote control, allowing timer operation. Original instruction book. NAB adaptors. A bargain at £245. Tel: 01451 810100

MAGNEPAN 3.3R RIBBON LOUDSPEAKERS £1800, Classe 30 preamp 70 poweramp £1500, Orelle CD10T £400, Orelle SC100 preamp SP200 poweramp £500, Orelle Orator loudspeakers £300. All perfect, boxed. Tel: 01252 311016

LINN-WAKONDA (line level) pre-amp, Kudos (Sneaky) tuner, LK100 power amps x2, Keillidhs (Cherry) loudspeakers inc. stands. All immaculate and boxed, latest finish and spec. £2250 complete with interconnects. Tel: 01342 313715

PIONEER A400 £125, CT-S730 £150, TX9800 £50. Rotel RCD-965BX £125. MF Synthesis £60. Hitachi D65 cassette £20. Pair Mission 761, Target Stands £95. Leak Point One with Stereo 60 £175. Tel: 01604 410174 (Northampton)

LINN LP12, Grace Arm, K9 (with new stylus), excellent condition, will demo £250 Tel: 01425 475465 (Hants)

LINN AXIS + AKITO ARM with original box £225 ono. Leak Stereo Troughline tuner, GWO, £90. Leak Stereofetic tuner GWO £15. Tel: 01603 788377 (Mike Brown, Norwich)

MARANTZ CD63SE CDP (15 months guarantee left) £240; Yamaha KX-580 c/deck £180; Meridian 508 18-bit CDP £775; Mendian 551 ampli incl. MC phono board £450. B&W P-5 spkr r/wood £475; Audiolab 8000 C/P £750; Audiolab 8000-DAC £500; Rogers cadet m/block new valves £225/pair; Tel: 0121 242 0570 (Birmingham)

NAD 916 and 917 PRO LOGIC Tuner and amplifiers - ideal for home cinema. Upgrading forces sales. Cost new £1050, accept £595. Boxes, remote and manuals included. Tel: 01245 381810 (Essex)

MANA WALL SHELF as new £125 Tel: 01527 873307 evenings (Worcestershire) Steve

MERIDIAN DSP5000 Digital speakers boxed as new £2100 ono. Meridian 602 Transport £595. Rogers P22 floorstanders (new price £1400) £350 or possible P.X. Tel: 01323 639633 or 01323 638751

CELESTION SL 600Si Speaker, with Digital Processor, in subtle dark grey velvetex finish £675 (cost £1160) Tel: 01423 540655 (Harrogate Yorks)

LINN/KEF SYSTEM, £5900. Or LP12/Arkiv/Ekos/Lingo £1600, Kalm Pre-amp £600, Klout Amp £1100, Karik/Numerik CD system £1200, Kef Speakers Walnut 104/2 £600 Tel: 01246 570244

RUARK ACCOLADES, dark walnut, stunning sound, beautiful floor standing loudspeaker, 3 way, boxed, guaranteed, 6 months old, as new, cost £2800, £1790 ono. Tel: 01622 746863 (after 7pm or anytime weekends) or Mobile 0973 899651 (anytime)

ONE PAIR of Black Ash Proac Response 1 'S', plus Target R1 Speaker Stands (lead filled). Will gladly demo. £425.00 N.O. Van Den Hul Video Link 75 (Digital cable) £12.00 Tel: 01708 732850

KEF 107/MARK 2 REFERENCE Speakers, rosewood (French polished) with hoods, Kube, manual+boxes - mint and superb £1750. Wanted: Tannoy Prestige speakers and Mission DAD 7000R Tel: 0121 705 1142 (Rod)

MERIDIAN 501 Pre-amp with MSR System Remote, boxed, mint condition £475 ono Tel: 01703 619804 (Southampton)

LINN AXIS TURNTABLE with K9 cartridge, excellent condition. Any demonstration. Boxed with instructions £250 Tel: 01442 214789 after 7pm evenings (Hemel Hempstead)

MERIDIAN 601 D/A + A/D plus DSP pre-amp. Mendian 602 CD transport, Meridian 605 monoblock power amps. All in mint condition £3500 O.N.R.O. Tel: 01527 459274

BBC/KEF LS3/5A monitor speakers with stands and Miller and Kreisel subwoofer. All brand new March 1996 costing £1120 and in immaculate condition. Bargain at £700 Tel: 01372 274853 (Ashted Surrey)

MICHEL ARGO PREAMP with Hera power supply. Very good condition (July 1995) cost new £900 will accept £430.

Tel: 01734 321056 or 0973 209837 (Andy)

PINK TRIANGLE ANNIVERSARY + REGA RB250 £800. Audio Innovations Series 200 pre-amp £185. Audio Innovations Series 800 moving coil transformer £65. Creek CAS3040 tuner £70. Wanted - Arcam Delta 100 or Nakamichi CR7E or DR1. Tel: 016625 48623

WORLD AUDIO DESIGN KLP1 preamp and K5881 power amp built by World Audio Design £575, E.A.R. 834P valve phono preamp £300 ono. All in mint condition. Unmarked. Can demo Tel: 01707 372652

ARCAM ALPHA 6 CD player £300. Ruark Swordsman Plus Mk 2 speakers in mahogany £160. Both boxed and completely un-used. Naim NAC 42.5/NAP110 with upgraded power supply £200. Tel: 01924 290749

WANTED: Enthusiast seeks Armstrong 623 or 624 tuner. Must be VGC. Also KEF Coda 7 or Mission 7311 or 7311E speakers wanted. Tel: 01634 710241 (home) 0171 492 6013 (work)

ARCAM BB50 boxed £275, Ringmat XLR 330 hardly used £30, Audio Technica OC5 £60 Tel: 01633 667346

SME 3009 SERIES II arm boxed as new hardly used. Valued in this magazine at £375, offers. Linn Kan II (walnut) speakers with dedicated Linn stands £250 Tel: 01246 416453 (nr. Sheffield)

CELESTION SL700 Speakers, with stands £550 ono Tel: 01843 592542 (Ramsgate Kent)

WANTED: NAKAMICHI Dragon RM-20 remote control unit Tel: Lawrence 0181 941 4259 (Hampton)

MERIDIAN 506 CD PLAYER, mint condition, boxed with manual etc. £550 Tel: 01634 364279 (Kent)

ORTOFON MC 3000 MK 2 Cartridge, mint cost £1000, accept £450. JA Michel ISO Phono stage £290 Rega RB 300 arm, mint £90. Rata Torlyte component stand £60. Ortofon T5 head amp £50. All can be demonstrated in audiofile system. Tel: 0171 738 2692 or 0956 503344

LUMLEY ST40 VALVE AMP, mint, boxed, needs running in. Cost £1000, will sell for £725. Project 6.1 T/Table, Sumeko arm, MC25FL cartridge mint, boxed. Cost £849, will sell for £625 Tel: 0115 9294060 after 5.30pm (Pete, Nottingham)

DPA RENNASANCE CD Player 6 months old, immaculate, £700 inc. delivery. Naim NAC 42, NAP 90 boxed £380. Naim NAC 42.5 mint cond £150. DPA 200/S pre, power, 6 months old as new £700 inc. delivery. Tel: 01792 280061 (Jules)

AUDIOLAB 8000A, approx 2 years old, mint, boxed with manual £295. Quad 34 pre-amp, Russ Andrews modified, 14 months old, mint, boxed with manual £195 Tel: 01634 387686

LEAK TROUGHLINE MONO £50. Leak Stereo 30 £30. Rogers Cadet Three amplifier £60. Garrard 301 £75. Dunlop Systemdeck £60. Thorens T.D. 160, S.M.E. 3009 £75 Tel: 0191 281 0260

SONY TAF246 minimalist amplifier, best buy six months ago, boxed £99. Kenwood 3020SE amplifier, three months old, boxed £89. Cambridge P25, eighteen months old, boxed £59. Tel: 0115 952 1820 (Nottingham)

MARANTZ CD 94 Mk 2. Was flagship CD player. Excellent condition. Superb transport and sound (new cost £900) now £350 Tel: 01482 881561 (East Yorks)

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DENON 1530 AVC £250. T.D.L. Studio 0.5 £250. Canon Centre SC10 £50. Mission 760ISE £60. Marantz CD52MIISE + Cambridge DAC Magic 1 £200 boxed, mint Tel: 01203 383845 Nick (Warwickshire)

MERIDIAN 200 CD Transport, pristine and boxed. Can be demo'ed. Latest spec software fitted £350 Tel: 01582 475417 (evenings)

FOR SALE - DECOLA STEREO MCINTOSH MC30s Beam Echo DL735s BBC Soundsale A-Z Senior, Soundsale speakers BBC AM8 monoblocks Radfords STa12/sta40 Armstrong A10s Lowther B5F Lowther A12 opt PX25 Lowther A50 Symphony integrated stereo EMG opt PP3/250 Charles concerto / PX25 Leak 12.1 Leak Type 15 opt kt66s Westrex 60 watts Tannoy Autograph pre PX4s/PX25s/WE249B/393A/DA30s Tannoy Golds Stereorian Corner Lowther TP1 Sensible offers. Wanted - old HiFis. Tel/Fax: 0171 262 9419

ROKSAN XERXES REGA RB300 arm £375. Royd Abbot loudspeakers £325 Croft Supermicro pre-amplifier £225 Linn Sondek, Grace 707 arm and Goldring Eroica cartridge £275. Tel: 0191 281 0260

NAIM NAT 02 Tuner Perfect condition. £575. Tel: 01964 626991

DENON DCD 1700 CD Player boxed as new. Excellent condition and sound. Complete with remote control Cost £750 new, accept £250 ono. Tel: 01252 523032 or 0421 837770

LINN KELTIC Active loudspeakers, walnut, superb sound. Guaranteed, as new: (£6000) only £2400. Try offers or P/X. KEF 104:2 £595 Tel: 01225 408990

PIONEER A400 AMP. Boxed £105. Wanted - Rotel Michi RHT.10 tuner. Tel: 01344 886324

SEXY!! PIANO BLACK Finish Oracle Paris turntable, TABR12 arm, 1042 cartridge, Isoda interconnects, sounds superb. Mint, boxed condition. 18 months old. Cost new over £1300 accept £375ono Tel: 0181 658 4198 (Beckenham)

NAIM IBL Loudspeakers black £275. Sony DTC 750 DAT recorder boxed £250. DAT 120 cassettes used once £3 each 150 available for £350. Tel: 01803 297691 (South Devon)

PROAC RESPONSE 2S speakers, mahogany fitted with rhodium bi-wireable terminals. Latest design. Mint (6 mths old) boxed & bargain at £1450 (New £2000) Tel: Allan 0171 444 7666 (Daytime weekdays only)

WANTED - RECORD CLEANING MACHINE preferably Keith Monks Tel: 01539 728327

LOWTHER ACOUSTAS (one owner from new) pristine condition £325ono Goodmans Axiom (12"speakers) 300 and 201 (both boxed) £60 pair. Tannoy Devon (12" dual concentric drive units) £150 ono. Meridian 200 transport £375ono Tel: 0191 422 3415

ALBARRY 408 MONOBLOCKS, £400. Van Den Hul MC silver.3, 1/2metres, £125 each. MC Gold.2, 1/2metre pairs. £75 per pair. Tel: 01482 666910 (Mike Vinegrad) MUSICAL FIDELITY MVT Mark 3, cost £1500 sell £580. Musical Fidelity MA65 amplifiers £450 Neat Petite speakers £300 Slate Audio stands for Neats £190. Linn Saras plus stands £370. Tel: 01132 621383

HI-FI ENTHUSIASTS ANNUAL CLEAR OUT. Many items including units from Naim,

APOGEE CENTAUR MINOR Speakers plus dedicated stands £650, Dynaco Stereo 70 Mk II power amp £350. Tel: 01256 59407 (Hants)

Mission, Townshend, Meridian, Gale etc. For lists send SAE to: Mick, 12 George St. Leamington Spa, Warks, CV31 1ET

SH-AHINIAN ARC SPEAKERS, black oak. 14 months old, mint condition boxed etc. £950 (new £1800). Consider p/x for Naim NAP250 or Hi-Cap Tel: 01761 410625 (NE Somerset)

QUAD 33 PREAMP, Quad FM3 tuner, 2x Quad 303 power amps, SME Model 3009 arm fitted to Goldring Lenco Transcription turntable, Goodmans Havant Speakers - £375. Tel: 01453 766209 (Glos)

MERIDIAN 541 SURROUND SOUND Processor (£1095), MSR system remote (£70) and M60C centre speaker (£1125). immaculate, boxed, still under warranty. Stunning home cinema sound. All for £1400. Tel: 0181 675 0346

LINN LP12, Lingo, Ekos, Lyra Clavis De Capo Mk II just run in £1495. Audiolab 8000T £495. Mana two tier support table £225. All negotiable Tel: 01753 879468

DECCA LONDON Ribbon units £140 pr. inc. CO/1000/8 X-overs and four new ribbons. KEF B-139B £120 pr. SEAS 25F-EWRX 10" boxed unused £55 pr. Wanted - Glanz MFG Series cartridge Tel: 01824 705629

CHORD CPA 2800 Pre and CPM 1200B power, 6 months old, boxed & mint, £4500. ATC 20 S.L. bi-wire, new and boxed £1250. Gale 402 £250. Sumo nine plus Class A power £600. Adcom pre £200. AE. Aegis boxed £200 Tel: 01226 710605 (Yorkshire)

ORANGE VALVE Pre Amp superb £300. Cadence valve monoblock power amps £600 (new valves) £800 the pair. Pro-Logic system What HiFi recomended Yamaha DSPA590 Amplifier - KEF Coda front speakers, Mission centre and rear speakers, stands and wall mounts. Bargain £400. Yamaha KX590 cassette deck (award winner) used once £100. Consider P/X on all, may deliver Tel: 01332 663339

PAIR MERIDIAN 605 MONOBLOCK Power amplifiers £975. Meridian 603 pre-amplifier/DAC £850, Meridian 200 Transport £350. Excellent condition, superb sound, will demonstrate. Tel: 01604 410726 (Northampton)

QUAD VALVE AMPS. pre amp, tuner and decoder, ELS 57 speakers £550. Tel: 01282 863674 (East Lincs) LEAK TL 12 + (PR) £275. Croft Epoch preamp £325. Audio Alchemy D.I.T.B. £145 inc. 1/C KEF Corelli Spkrs £50. Sony PSX 6 D/D T/Table £45. Castle 20" Spkr. stands £35 Tel: 0151 632 3790 (Wirral)

THETA DATA BASIC 2, Progen 5, best CD sound at half price, £3500 Tel: 01483 284997

QUAD 66 PREAMPLIFIER and Control Panel £495, Quad CD player £225, Quad 306 power amplifier £150, Quad 34 Control Unit £190. Boxes and instructions books. Tel: 01367 240713 or 0585 951497

LINN LP 12 Nirvana Valhalla Ittok Asaka £600, Naim NAC62, Hicap, NAP250 £1300, Naim SBL black £850, Sony Professional PCM Recorder uses 8mm video tape (£1200 new) £300, all perfect, little used. Tel: 01793 495140

MUSICAL FIDELITY A1000 Class A super pre and power supply £500. Rega RB 250 tonearm £50. Townshend Elite rare preamp £150. Teac CD3, hardly used £150 (£250) Tel: 01904 763157 (York)

EXPOSURE 6,7 and 8: Preamp, power amp and power supply £500. Rega RB 250 tonearm £50. Townshend Elite rare preamp £150. Teac CD3, hardly used £150 (£250) Tel: 0171 613 0136

WANTED - LINN SPARK POWER SUPPLY for LK280. Also, Yamaha amp C.A.1000, also remote for Linn LK1. Tel:01628 485996 anytime

A.T.C. ACTIVE 100s £4400, ART Audio Quintet Pwr Amp £650, Musical Fidelity P180 Pwr MX Pre CRPS P.S.U. £900, A.V.I. Pre Amp £450, Chord 1200 Amp £1400, Martin Logan Aerius Speakers £1250. Tel: 01977 643629

FOR SALE - IMF TLS 50 Transmission Line Loudspeakers floorstanding, excellent condition, original boxes £200. Wanted - Mission 777 power amplifier, cash waiting. Tel: 01543 454832

SPENDOR SP1/2 SPEAKERS with M.A.F. Stands £650 (£1500). ART Audio Quin-Tet valve power amplifier Mk II 15 wpc Triode 25 wpc Ultra £650 (£1400).

LINN AXIS/AKITO/STILTON NAGAOKA TS12 Boron. Very little use (turntable/arm c.25 hours; cartridge less than 2 hours) £295. Tel: 01628 789360 daytime (Berkshire)

Tel: 0181 531 5979 (day or night)

SUGDEN A48, REBUILT, VGC £75; Leak Delta (stereo) 30, vgc. £35; Rogers Cadet Power, poor, £15; Quad 303 Power, needs attention £25; Lowther Acoustas, work but need restoration £85; All O.N.O.; Sell lot for £200 no offers Tel: 01222 361309 (Kevin)

IMPULSE LALI'S in cherry. Dealer purchased, 7 months old, 4 months use only, mint condition, long guarantee £1350 ono (£1850 new) Tel: 01423 561861 (day) or 01765 677639 (eves) Mark

LFD PA2M POWERSTAGE Monoblock amplifiers purist, musically transparent Mostel design by Dr. Bews and Prof. Hawksford of Essex University for those that know. Boxed with instructions £895 (2000) Tel: 01733 892228 (eve) or 01733 310819 (day)

WANTED - AUDIONOTE DAC Tel: 01487 814015 (Cams)

CRIMSON ELECTRIK 520 Power amp, excellent cond. £175. Tel: 01293 863206 eves (Nick, Gatwick Airport area)

LINN DMS ISOBARIK SPEAKERS wallnut stands cable £675. Linn Active Isobarik speakers black ash upgraded Linn tweeters stands as new £895. Active cross over + Dirac (£550) RATA upgrade £500 4 x LK280 sparks £450 each ono. Tel: 01744 894215

SNELL TYPE K-2 loudspeakers (black) plus Hygens stands £275. Voyd Vald light ash, RB300, Goldring 1040 £450 ono. Denon TU-260L tuner £65. Technics CD player £80 ono. Tel: 01279 508705 (Jonathan)

NAIM NAT 01 TUNER Latest model as new condition, original boxes with owner's manual. Effectively the UK reference against which all others are judged. Rarely available £995 (1700). Tel: 01733 892228 (eve) or 01733 310819 (day)

WHARFEDALE 12" Dual concentric drivers, with huge Alnico magnets, good condition,

£150 pair. Hitachi Direct Drive turntable, not awesome but not bad £25. Technics SP-10MK2P Direct Drive motor unit and power supply. Seriously awesome. Tel: Jon 0181 992 8952 eves & w/ends

B+O (1984) BEOMASTER 2000, Beogram, & Beocord 4 Beovox x 35 speakers. Datalink system. Unmarked condition. £440. Sorry, no offers. Tel: 01562 861391 (Kidderminster)

LINN ISOBARIKS, panelled stands, black £475. Acoustic Energy AE2s (bi-wire) matching stands £675. Mission 733s (black) brand new £225. Alchemist Forsetti Apdisa with phono £650. Possible P/ex. Tel: 01952 502097 (Telford)

NAIM AUDIO : NAC 72 Pre NAP 140 Power new style as new with cables phono boards and boxes £1500 new will accept £800. Tel: 01705 644754 (Phil)

RUARK TEMPLAR LOUDSPEAKERS, black, boxed, as new £230 for quick sale, or will P/ex for quality miniatures/bookshelf speakers. Tel: 0151 933 2688 (Mark Lyhane, work)

KEF 107 Mk2 speakers, mint condition £1450. Linn Karik CD transport Numerik DAC £1350. Tel: 01323 842227 (anytime, E. Sussex)

MUSICAL FIDELITY F25 Preamp, latest specification with remote, cost new £1500, asking £750. Michell Alecto monoblock amps, 9 months old, cost new £1900 asking £1250. Tel: 01296 437314 (Aylesbury) evenings

NAIM HI-CAP NAC 62 and NAP 90 all in beautiful condition. Happy to demonstrate. All boxes, cables and instructions £750 Tel: 01202 730398 (Nick)

MORDAUNT-SHORT PERFORMANCE 860, high sensitivity, massive soundstaging, great midband transparency. Highly recommended in H.F.N.R.R. by Martin Colloms. Cost new £1899 asking £1300. Tel: 01296 437314 (Aylesbury) evenings

QUAD 34 £200, Quad FM4 £200. Most recent two-tone dark grey colour scheme. Both boxed in v.g.c. with instructions and accessories. Tel: 01604 832862 (Northants)

YAMAHA E1000 PROLOGIC PROCESSOR, 7 channels with your amplifier £300 (£700). Meridian 101B preamp, classic MC input - £75. Celestion CSC Centre speaker - £40 (£129). Tel: 0116 2780123 weekdays, other 01788 833384 (Kevin Blogg)

MERIDIAN 200 CD Transport, 203 DAC, 201 pre-amp, 204 tuner, 209 remote, mint, boxed, £1100 or may split. Meridian 101/105s pre/power amp, £300. Tel: 0973 177358 (London South West), leave message on answerphone.

CYRUS DISC & DAC MASTER 6 months old, free Van Den Hul The 2nd Digital Interconnect worth £130 cost £1500, bargain £950 ono. Michell Orbe turntable/RB300 arm/Ortofon Rohmann cartridge (Christmas present/unopened) cost £3150, bargain £2450 no offers. Van Den Hul The Wind carbon fibre speaker cable 8 & 5 metres (40 metres) terminated cost £900. Sell for £500 Tel: 0171 538 8209 & BABIAKIN@aol.com

STUDER REVOX PR99 Pro tape machine, recent full service, domestic use only. 1 careful owner. Tandberg 3002 preamp, Tandberg 30011 tuner, superb sound & reception. All mint, may P.X.Swap. Tel: 01642 250267

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LUMLEY REF 120 monoblocks	Mint/s/h	£1695	KEF 103.4	Mint/s/h	£ 595
AUDIO RESEARCH V140 m'blocks	Mint/s/h	£3995	KEF 105.3	Mint/s/h	£1200
KRELL FPB 300	As New	£6995	WADIA 16	As New	£5995
MERIDIAN 605 monoblocks	Mint/s/h	£1195	DENON DCD S1	Mint/s/h	£2495
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Tel: 01494 677628 (Beaconsfield)

VanDerHuf MC10 (Improved) moving coil cartridge. Light use. £400 (£850). Michell ISO phono stage £275 (£420). Beyer Dynamic DT911 headphones £120 (£235). Deltec Goretex Black Slink interconnects. One metre and half metre pairs. £100 and £80. 5m pair Deltec Goretex Black 16 speaker cable £375 (£1000+). 5m pair Campaign Audio Design silver plated speaker cable £85 (£140). Siltech HF8 digital interconnect £85 (£140).
Tel: 01372 468266 (Jerry)

LUXMAN 507X Integrated amplifier, Immaculate £120. Albarry AP3 passive pre-amp £120. Tannoy M20 speakers £120. JPW MS2 open frame stands £40. All Q.N.O.
Tel: 0171 221 3583 Martin (home)

LINN KABER AKTIV Speakers with stands and cable, new £1800, sell for £795 ono
Musical Fidelity F22 pre amp £695 ono. A.T.C. Speakers
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SUPERB PAIR QUAD ELS 57 black grilles complete with gradient sub woofers £975. Black Linn Isobanks, unmarked with stands £600. Linn Arkiv cartridge £450. Smith, 23 Mulberry Close Shoreham SX
Tel: 01242 260605 Fax 01273 412992

KEF 105A REFERENCE SPEAKERS, teak base, black cloth. Superb sound, excellent condition, bargain £475.
Tel: 01242 260605 (Cheltenham)

LINN SARA SPEAKERS, stands, cables £200. Crimson 1708 pre + power amp 170 Watts £200.
Tel: 01296 22668

MARANTZ MA-24 Class A mono-blocks £1600 (£3600) Matching SC-22 pre-amp £400 (£1000) gold finish. Wanted - Marantz PM-15 integrated amp.
Tel: 01702 774914 (evenings)

WANTED - AKAI GX-4000DB reel to reel tape deck with Dolby B, in good condition (or for spare-). Willing to pay up to £200
Tel: 01925 822897 (Warrington)

KEF REFERENCE MODEL ONE speakers (black ash) excellent condition £700
Tel: 01604 753391 (after 5pm)

NAIM SBL LOUDSPEAKERS, black, 18 months old. Immaculate (£1900) £850. Gale GS402 loudspeakers, black immaculate (£1100) £250. Nakamichi DR3 cassette deck, hardly used, absolutely mint (£500) £300
Tel: 01789 262889 (Stratford)

LINN LP12 (Black) Valhalla, Cirkus, Trampolier, 45 RPM adaptor (boxed) £390 ono. Halfler IRIS pre-amp & remote £290 ono
Tel: 01273 870007 after 6pm (Brighton area)

ION X-PAC 2. Immaculate, a rare opportunity at £70. Also enhanced MM card for 3X or SP1, likewise at £15.
Tel: 01829 260208 (Cheshire)

HEYBROOK C2 and P2 pre-amplifier and power amplifier. Also Tannoy 615 loudspeakers, the biggest of the sixes range. Both as new and boxed.
Tel: 01502 537900

KEF REFERENCE MODEL 3 speakers. Boxed and hardly used £1200
Tel: 01285 871629 (day) 870246 (eve)

SUGDEN AU41P POWER AMPLIFIER, seven

months old, boxed mint £360. Wanted - Rose RP190 power amp.
Tel: 0121 427 8810 (Birmingham)

MELOS SMA-GOLD pre-amp, few hours use only, £1200. Audio Synthesis Passion (Pro) balanced £250. Half metre pair balanced XLO Signature Interconnect £200
Tel: 0171 928 8242 Andy (evenings)

MARANTZ CD 12 LE Transport and D.A.C. boxed pristine cont'd £1650. Naim 32 pre-amp £135. Linn Troika boxed VGC £250. Shure V15 IV as new boxed £75.
Tel: 00 3531 2954076 (home)

PT EXPORT £450 SME IV (3 months old) £650, Ortofon Rohman (new) £850, Audio Research SP9 £750, REL Strata £300, Rega RB300 £75. All in excellent condition
Tel: 01628 34109 (Jullian)

FOR SALE. QUAD 33 pre-amp & 303 Amp. Quad serviced with many new parts, V.G.C. Boxed with booklets & cables and invoices £220. Quad 34 pre-amp, 2 years old, mint, boxed with booklet £200. Linn LP 12, leak base smoke cover, SME 111 arm serviced by makers. Grace F-9E, arm damper. All good condition, Buyer Collects, £200 cash.
Tel: 01903 247779

TECHNICS SL-150 Mk2 DIRECT DRIVE, SME 3009-Graphite (FHS), Shure V15 Mk4, plinth + cover etc. One owner, as new £325
Tel: 01582 460565

WANTED - AUDIO INNOVATIONS Series 300 or Musical Fidelity A120 amplifier. Must be in good working order and unmodified
Tel: 0114 2765675

NAIM AUDIO - Matched set of four new style NAP135 amps, original unmarked condition boxed with instructions £3800 may split.
Tel: 01924 271043 (Paul)

MCINTOSH 2205 200 wpc amp £500. Linn LP12 1987 model with Zeta arm Brian Gold Bug cartridge £500. Gale 401's walnut speakers with stands £300. All excellent condition.
Tel: 0181 679 9770

WANTED - MICHELL FOCUS or Reference turntable, JVC KD730 or Aiwa AD1250 cassette decks, SME Series 3 Carrying Arm, AT Electronic Stylus, cleaner, old HiFi mags
Tel: 016974 78537

LEAK TL12+. One pair of these superb amplifiers is offered for sale in good working and physical condition. Reluctant sale so genuine enquiries only.
Tel: 01702 351936 Tony (Southend)

QUAD IIs Matched pair with GEC KT66s GT Audio Tech Restoration £380. 100 Watt Highend Design Valve Dualblock with GEC KT88s/massive Beard Transformers £720. Robertson 40/10 Dual Block Krell like sound £360.
Tel: 01895 252007 (Uxbridge)

LEAK TROUGHLINE FM stereo tuner and stereo 30 amplifier with original leads and manuals. Lovely condition, little used. £100.
Tel or Fax: 01483 504466 (Guildford)

RUARK TALISMAN II SPEAKERS. Rosewood, boxed, excellent condition £450. Genexa LX5 Pro Loudspeakers (Kessler's favourite upto £200), boxed and used £120
Tel: 0161 430 8472 (eves)

NAIM 32.5 PRE-AMP (MC/CD) & Naim 140

Power-amp (new style) £600. Naim Hicap Supply £350. Naim Naxo (SBL/IBL) £250. V.G.C. cables.
Tel: 01270 60393 & 0385 757450

EXPOSURE 11 PRE-AMP, 12 Power supply and Mono 8 Power amplifiers. All in excellent condition plus 10m of Exposure cable with gold plugs. £1200 ono. Baby forces sale.
Tel: 01932 402780

MERIDIAN 203 DAC 7 converter £190. Theta TLC £90 owned from new. All packaging etc.
Tel: 0171 736 6193

STAX ELS-F81 ELECTROSTATIC SPEAKERS. Good working order. compact and smart looking. Insensitive, so needs powerful amplifier £995 ono
Tel: 0181 693 6279 (South London)

AUDIO INNOVATIONS 500 S integrated amp, 1990, Triode Coupled, General Electric (USA) Output valves, Selection 83's, spare valves, mint & boxed £575.
Tel: 0115 928 6710

OED DIGIT DAC, Positron power supply, Digiflex Interconnect £140 the lot. Mission Cyrus 781 speakers, biwireable £100. Two Target Two Tier equipment racks £25 each. All VGC
Tel: 01932 564996 Richard (Surrey)

WANTED OLD STYLE NAIM GEAR - One two or three NAP 250s, two four or six NAP 135s, Naxo 2-4, old Sondek- Ekos- Troika, may consider system, cash waiting, will collect
Tel: 01924 271043

BANG AND OLUFSEN 3300 System CD Manuals no speakers £395. Sony STS100LFM/MW/LW Tuner £50. STD305 Turntable SME3009S2 arm Shure V15III cartridge sparemotor belt hardly used £375. Can demonstrate London area.
Tel: 01291 672669

MICROMEGA STAGE 1 CD Player, boxed VGC, 2 years old, sale due to upgrade £290 ono.
Tel: 0181 810 0488 (West London)

LEAK STEREO 20 £300, boxed. Troughline tuner £150. Both bronze finish and in immaculate condition. Serviced and restored to original condition by Quad Engineer.
Tel: 01487 824418 (after 6.30pm)

NAIM SBL SPEAKERS. Walnut 2 years old excellent condition. Hardly used £950 ono. Linn Sondek, Lingo, Cirkus, ARO, Arkiv. Perfect condition rarely used as new superb sound £1900 ono.
Tel: 0121 603 4643

PINK TRIANGLE ANNIVERSARY, SME 5 (silver wired) OC 30 mint £2000. Apogee Centaur Speakers (£2300) 1.5 yrs, mint £950. Exposure 11, 12 + 8 Super Pre Pwr amps. Mint with all boxes & leads £850.
Tel: 0181 523 1134

MERIDIAN 563 DAC as new £350. Linn Kan IIs (bi-wireable) in teak, little used, cost new £530 accept £225. Both items boxed.
Tel: 01243 773814 (Sussex)

SONY TA1000ES DIGITAL PRO-LOGIC PRE-AMP Massive facilities, excellent D/A converter, programmable remote £450. Sony TAN5ES Power-amp 130w x 2 or 300w bridged £195. Sony CDP228ES CD Coaxial/optical outputs, remote £140. Meridian M30 Active Speakers Black ash, stands £450. Sony TAN220 M/Channel Power-amp 50w x 4, 100w x 2, 50w x 2 + 100w £150. Mission 73PS Sub-Woofers Pair, black £95. B&W Team's black £80. B&W Solid's black £120. Meridian 101B Pre-amp M/C and rare M/M phono modules £90. Will trade/P/X for AE1's or AE2's plus stands, Musical Fidelity A100.
Tel: 01661 822564 after 6.30pm (Mark, Newcastle)

MISSION CYRUS PRE-AMP, 2 monoblocks, 2 power supplies, 3 months old cost £2200, sell £1300. Walnut Alphason Sonata, Xenon MCS arm, Goldring 1042, 3 months old £590. Neat Petite speaker & stands £350
Tel: 01633 430036

EPOS 14 SPEAKERS. Mahogany finish, 3 years old, biwireable in mint condition with stands £450.
Tel: 01116 2705149

PRO-AC STUDIO 100 MONITORS with Target 4 Pillar stands £700 (cost £1000). Polk LS/FX Dipole Surround Speakers with tree stands £350 (cost £525) All recently bought, various cables.
Tel: 01292 441544

AUDION SILVER NIGHT 300B stereo amplifier. Stunning single-ended triode sound. Recent service by Audion. Immaculate condition £675.
Tel: 01834 860681 (Pembrokeshire)

LINN PRE-POWER Amplifiers LK1-LK280 with interconnect cables, excellent sound. Quick sale hence £430 ono
Tel: 01282 604995 (Mick)

LOWTHER ACOUSTA HORN SPEAKERS, new PM6A silver-wound units, superb £595. Epos ES14, matching stands, as new, boxed £350. Dynaco Stereo 70 valve amp, lovely £475. Wanted - Euphonics Miniconic cartridge and power supply, Pye PF91 amp.
Tel: 01364 72153

TRICHORD RESEARCH PULSAR DAC 1 & New Digital Turntable Transport inc Pulsewire Digital cable (cost £2300) bargain £1595. Michel Aletto Monos + Argo HR inc latest Tom Evans Mod (cost £3500) £2595
Tel: 0956 169161 (Paul, NW London)

NAIM AUDIO NAC 72 Pre-amp. Boxed in excellent condition £350.
Tel: 01767 317166 after 6pm

PINK TRIANGLE EXPORT Turntable (new motor fitted Aug 96). Rega RB250 tone arm Audio Technica AT03C cartridge £400 ono (excellent condition).
Tel: 01224 702619 (evenings)

LINN EKOS MK II Perfect condition; can be professionally fitted. £650.
Tel: 0113 2682617

PAIR DUAL POSITION LOWTHER ACOUSTAS refurbished, black finish, rewired, new PM6A drive units (£425), 98 DB, High Dynamics £560. Ruark Swordman 'Plus' speakers black finish with Target Stands £180.
Tel: 01392 437907 (Exeter)

AUDIOLAB CDM TRANSPORT £600. Audionote OTO SE £500. Audio Alchemy DAC in the Box £50. Alchemist Kraken integrated amp £200.
Tel: 01827 62981 (Day)

MUSICAL FIDELITY MC4 Speakers, mint condition and boxed £275. Heybrook HB1 stands also available. Cambridge Audio CDD2, segment of display u/s otherwise mint and boxed, offers?
Tel: 01734 340340 (Near Reading)

PINK TRIANGLE DACAPO CD Converter with both 22Bit and 1307 filter modules, which offer a sound according to preference. (£1700 new). Will provide a major upgrade for CD players with a digital output and transports alike. £795 ono.
Tel: 0121 422 0340

NAKAMICHI DR1 cassette deck £550. Audiobal 8000A amp £300. Rega Planar 3 deck + A&R P77 cartridge £200. All mint condition.
Tel: 01949 836894 (Notts)

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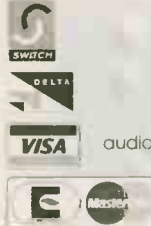
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Naim Unit 2 (based instructions)	VGC	239.95	Alin GX F40A Auto Mer cass deck	HiFi	s/h 58.95
QED A710 integrated amp (based as usual)	s/h	99.95	Quad PM4 Tuner	HiFi	s/h 434.00 249.95
Best Monitor (based with base)	s/h		Quad 405 II Power amp	HiFi	s/h 241.95
base As new		229.95	Palson 101 70s Remote CD player	As New	s/h 250.00 159.95
Tanpop 625 AEF 610 active line (as new)			Quinton 102 Pre/2070 amp	HiFi	s/h 199.95
2 mths old		400.00 399.95	Thomson TD 160 II Turntable	s/h	
TEF Chorus II inc custom cassette deck	s/h	121.95	Rotated (based on) Thomson LGC M	s/h	169.95
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Microline CD player (Stage One)	s/h	550.00 299.95	Rotator CD3 CD player	HiFi	s/h 260.00 159.95
NAD 910 Dolby Pro Logic Processor	s/h	140.00 269.95	Dual CS 50s III turntable	s/h	200.00 79.95
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Pioneer DS 514 CD Player	As New	200.00 199.95	SME 3009 anti-skate 1.5 in start	s/h	111.95
Harris Audio CD Player	As New	199.95	Tanpop Output Indicators	s/h	151.95
Hirsch HCA 6500 Hi-Fi amplifier	s/h	191.95	Law B. 175 II Auto amp	As New	s/h 613.00 219.00
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Conquest Amp 15 headphones	As New	300.00 139.95	Parantz 1152 II Cass deck	HiFi	s/h 650.00 299.95
Misc 720 3 way LS tone bar driver	s/h	199.95	Law Benth Fusion 1.5 hi-fi auto	As New	s/h 700.00 429.95
Teac X7A Aut Rev min to reel HiFi	s/h	209.95	Technics SD411 Linear pairing TT (Loud)	HiFi	s/h 79.95
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Creek 4001 S2 integrated amp	HiFi	230.00 141.95	Misc 1721 L end to reel (impedance)	s/h	79.95
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Luxman CX 100 pre/amp	As New	1200.00 495.00	Cambridge Audio DAC1 One DAC	HiFi	s/h 200.00 129.95
2 x 150 watts base			Law Benth 1.5 HiFi	HiFi	s/h 129.95
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Parantz CD74 turntable CD player	HiFi	89.95			
Alison Acoustics Reference 4A LS	As New	170.00 149.95			
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NAD 401A Analogue tuner	HiFi	66.95			
Tanpop YST SV660 Active Sub HiFi	s/h	149.95			
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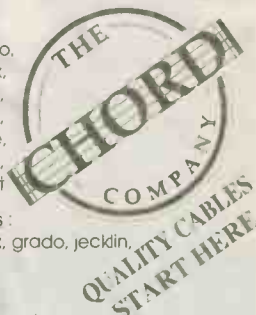
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Densen DM10 integrated amplifier, mint condition s/h (£1295) **£795**
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A&R Cambridge Ado amp, mint, boxed, 11h **£65**
Carver T322 CD player, excellent, 47 **£215**
Harbeth HL P3 loudspeakers, waning excellent s/h (£475) **£325**
Michell ISO perfect, boxed s/h (£470) **£250**
Kenwood 7000 amplifier s/h **£95**
AKG K300 headphones s/h **£45**
Unison Research S/MAR 845 monitor SE mouse power amps, mint boxed s/h (£3300) **£1995**

Award-winning, well-reviewed (10/10 of those globe things in this magazine) compact stand-mount British monitor loudspeakers with a little more 'latitude' than you might expect.

These outstanding transducers excel in mid range purity, clarity, dynamics, timing, sound staging, and scale. They reward first rate ancillaries but don't punish lesser equipment.

Due to a frustrated export order we have a **limited number** available in natural cherry veneer at **25% below the normal retail price** : **£785** versus **£1050**. Supplied in sealed boxes, they are **new seconds** and they carry a full warranty. The price includes courier delivery (Amtrax) to the UK mainland.

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*****BARGAIN OF THE MONTH*****

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Ex. Demonstration Unit Cost New £2250 Sale Price £1495***

	NLW	SALL	
Theta Cobalt 307 DAC	Ex Demo	£ 700	£ 475
Classé 70 Balanced 70w Power Amplifier	S/Hand (Mint)	£1100	£ 850
Graham 1-ST State of Art unipivot Tonearm - the best arm I've heard! Few hours use only - my own arm supplied boxed	As New	£3000	£2350
Mirage:			
M-290 2 way Audiophile Compact Monitor	Ex-Demo	£ 400	£ 250
M-1090i 2 way, 4 driver symmetrical Bipolar Radiator	Ex-Demo	£1800	£ 950
M3-si 3-Way, 6-Driver Bipolar Loudspeakers	Ex-Demo	£6000	£3250
M3-si 3-Way, 6-Driver Bipolar Loudspeakers	Ex-Demo	£3300	£2395
MBS the World's smallest symmetrical Bipolar Speaker includes matching stands - superb sound	Ex-Demo	£ 400	£ 285
HPS-100 Active 100w Bipolar subwoofer	Ex-Demo	£ 575	£ 395
Dynaudio Kraft Reference Monitors including Stands	S/Hand (Mint)	£2000	£1495
Proac Super Tablette Loudspeakers	S/Hand (Mint)		£ 145

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KRELL KSA 250, just serviced, mint £2999 a bargain & Audio Research LS 2B Mk II 11 mths old £2395 ono - sad sale.
Tel: 01629 822995 or 01623 871950

VALVE AMPLIFIER, WORLD AUDIO K5881-20W, Professional Build, mint, £400 ono Linn Keilidh speakers, Ku-Stone Polymer Plinths, adjustable spikes, Bi-wire, excellent sound, mint condition £540 ono.
Tel: 01705 463585 (Rob, after 6pm)

EXCHANGE NEW SHAHINIAN ARCS (Mk 2) for recent Naim S.B.L.s
Tel: 01849 479385

MAGNUM MP300 Reference Pre-amp £210.
Tel: 01992 467159

ATC SCM10 SPEAKERS £675. B&W CDM15 £390. SME II arm £85. Wanted: Denon DP2500 Series turntable, SME 309 or IV arm, Proac Mini Towers.
Tel: 01892 536919 (W Kent)

TANDBERG 3015A CD Player mint (was £1250) £150. Ortofon M/C Battery amp £20.
Tel: 01482 666313

BOSE 901 Direct Reflecting domestic speakers with active equalizer. Unlimited power output for any non commercial amp. Extreme bass! £650.
Tel: 01228 75357 (Lake District)

BEARD B.B 100 Integrated line amp, hardly used £650. Revox G36 1/4 track 7 1/2 - 3 3/4. Very fine example £350.
Tel: 0181 393 4265 (day) 0181 393 4147

OMNI-AUDIO 12.3 Speakers (£1800) £900. Sony Pro-Walkman £150. Audio Alchemy DAC-in-a-box £140 inc. power-station 1 Pace MSS1000 Receiver/Decoder-boxed, unused £200. Rotel RA920AX amp £100. Mission 760SE boxed-unused £95-780 £85. Tel: 0181 655 2733

(eves)

PROJECT N.1 TURNTABLE with Ortofon MC15 Super II. Very little use, excellent condition. £295 ono. Rotel RQ-970 BX phono stage £80.

NAIM/LINN SIX-PACK. Complete system 6x NAP 135, latest NAC 52 with Supercap. Supemaxo 3-6 with Supercap. Nat 01 tuner. LP*2. Lingo. Ekos. Troika (latest spec.) Prefix with Hi-Cap. IsoBarks all cables, interconnects and stands. All recently serviced and updated at Naim Factory. Phone for prices
Tel: 0171 370 3675 (Charles)

Tel: 01604 661052

AUDIO SYNTHESIS PASSION passive pre-amplifier, uses all Vishay resistors. Three inputs. Excellent condition. £275 ono.
Tel: 01962 851802

PRO-AC RESPONSE 3 Speakers, mint boxed £1575 ono. Sugden SDD1 CD Transport and SDA1 DAC mint boxed £775 ono. 24 Metres DNM Speaker cable offers.

WANTED - CELESTION DITTON 25/66 LOUDSPEAKERS.
Tel: 01482 561021 (evenings)

Tel: 01822 521518

COLLECTOR'S ITEM NAKAMICHI 1000ZXL £2500. Pair Denon Mono Blocks POA4400A Optical Class A 160 Watts minimum RMS into 8 Ohms each. £595. Nakamichi CASE pre-amp £195.
Tel: 01923 442210 (Watford)

ACTIVE FLOOR STANDING Speakers. Dynaudio drive units. 200 WPC power amps. Meridian 101 pre-amp with PSU. Alphason

Sonata, Atlas PSU HR100S MCS arm. Decca Gold Rotel RT622 tuner. Alpherson Table. Kimber power cords etc. Demo. £3900
Tel: 01933 678251 (Wellingborough)

YAMAHA DSPA 2070 Pro logic amp, mint, boxed £700 ono. Will take Yamaha DSPA 590 in part exchange. Wanted Chord interconnects Cobra/Siren/Solid
Tel: 01482 871498 after 6pm

JEFF ROWLAND MODEL 5 Poweramp, 150 WPC, silver faceplate, superb sound, mint £1995 (£5500 new). Wadia WT-3200 CD Transport, X-32 Converter, latest spec, mint, boxed £1495 (£4200 new).
Tel: 01449 676335

LEAK TROUGHLINE 3 Stereo Tuner VGC £85. Leak Troughline II Tuner with Studio 12 stereo decoder. Lovely sound & condition £110. Denon 260L tuner little used, boxed £70
Tel: 01472 313707 (Tony)

IPL M3 TRANSMISSION LINE Speakers - Superb Morel units, Kimber wired in oak veneered cabinets, spiked Granite bases. Outboard crossovers with RATA Components, smooth impedance £200
Tel: 01483 798081 (work) Chambers

NAIM NAC42 / NAP110 PRISTINE, factory checked Jan 97- £250. Pioneer A400 Original, mint, boxed with instructions- £140. NAD 1000s Pre THX rated, XLR outputs Superb - £130
Tel: 01980 654583 (Salisbury)

ACOUSTIC 3311 MONITORS 125 Watt, 3 way. High and midrange frequency controls, liquid cooled 12" woofer New, boxed. Black ash finish. Retail £1700. Sell at £850.

LINN LP12 CIRCUS. Naim Armageddon PSU, SME IV Tonearm, Ortofon Rohman cartridge £2650 with Audiolab support Exposure Pre 'XI', 'VI', Power IV £1550. Naim IBL's £550. Arcam Black Box 50 DAC £350. Wanted - Naim SBL's
Tel: 01934 522635

Tel: 01703 672421 (Southampton)

SONUS FABER MINIMA AMATOR speakers & Sonus Faber ironwood stands. 3 weeks old £1250. Krell KAV-3001 remote integrated amplifier. 3 months old. Warranty. £1700.
Tel: 0181 952 6514 (Home) & 01442 297310 (Work)

QUAD ESL's with black and red wood caps, excellent condition £1500 ono.
Tel: 01487 843671

CONCORDANT EXEMPLAR Power amp 100 WPC, built by Les Wolstenholme £500 or offers (new price £1200)

AUDIOLAB SYSTEM 80 'C' 8000P 8000T, still the best system from Audiolab, new condition, below average usage £1250 ono. Will demonstrate by appointment. Tel: 01780 53781 (Stamford Lincs)

Tel: 01295 257175 (Chris, Banbury)

AUDIO INNOVATION 2nd Audio Monoblocks (2A3 ECC82) £1200. Oslo L2 Pre amplifier £450. Both boxed and in excellent condition.
Tel: 01706 876377 (ask for Eric)

WANTED - ARCAM DELTA 290p Power amp. Must be in A1 condition
Tel: 01502 716504

LUXMAN L30 AMP. Excellent condition. Boxed. Realistic offers invited.
Tel: 0171 585 2333

CYRUS DAD7 CD £550. Cyrus 3 amplifier £295 pristine condition still under guarantee and boxed. Also pristine B&W P4 rosewood speakers cost £675 3 months old £375.

boxed. Tel: 01484 546436
QUAD INTEGRATED 77 under warranty £399. Quad 33/405/FM3 recent Quad service, boxed £285. T.D.L. T-Line 2 speakers in rosewood, immaculate under warranty £425
Tel: 01903 785264

NAIM 32.5 PRE-AMP & Avondale 3 channel P.S.U. 2x110 Mono Block power amps. All Avondale modified. Litz interconnects, superb sound £900 ono
Tel: 01773 715406 (Nottingham)

FOR SALE. PAIR ROGERS LS3/5A Loudspeakers. BBC spec. XLR connectors, black ash, cost new £700. Bargain at £300.
Tel: 0181 746 1275

IMPULSE H6's, special finish, excellent condition, boxed, manual, can demonstrate.
£600. Tel: 01732 461561 (Sevenoaks)

RUARK ACCOLADE SPEAKERS £1500. Mod squad line drive £250. Sony amp TA-N7 & Sony pre amp TA E7 £110 pair.
Tel: 01322 220202

FOR SALE: LINN SONDEK LP12 Walnut. Valhalla, Cirkus, Akito/K9. Mint, £550 ono. Audio Design KLPP1 valve phono pre-amp factory tested £350.
Tel: 01235 850156 (Oxford)

LINN MIMIK CD Player - boxed + mint condition £500. Rotel RCD965 CD Player - boxed + mint condition - £150. Wanted - Naim NAT03 Tuner.
Tel: 01242 515373 (Cheltenham)

GARRARD 301 SME 3009 II V15 III £150. Leak Stereo 70 + Stereofonic Tuner £60. Leak Sandwich Speakers £70. Nakamichi 480Z cassette deck £80. Mission Mechanic arm £80.
Tel: 01765 600450 (N Yorks)

LINN LP12, 1 year old, ARO, Armageddon £1250. Naim SBL loudspeakers, piano black, one of only two pairs made £1400. Naim 135s, new style £1600. Single Naim 135, old style £350. Naim NAIT2 £170.
Tel: 01244 671883

LINN KARIK with remote, boxed, excellent condition, superb CD £750 ono.
Tel: 01268 415736

SUPERB TECHNICS SP-10 MkII Direct Drive turntable motor unit. Battleship build quality and excellent engineering put the SP-10 on a level with the LP12/Lingo and new Xerxes X. Need money for SME IV, hence sale. £350 ono. Also Garrard 401, fully serviced, as new £150 ono.
Tel: 0181 992 8952 (Jon)

STAX LAMBDA Nova Basic Electrostatic Ear-speaker system (with SRM-Xh Energiser). Boxed, little used, perfect condition £290 ono. 'The Can Opener' (adaptor for ordinary headphones) £25.
Tel: 01642 477205 (evenings)

SUPERIOR DOLBY PRO-LOGIC Surround sound system. Meridian 541 Processor, Russ Andrews Pioneer CD/Laser Disc Player, two THX amplifiers Linn Keilidh and Centrix front loudspeakers AR rears £2650 OBO
Tel: 01423 528256 (Harrrogate)

GYRODEC QC P.S.U. £850. Sugden SDT-1 £850. Ortofon MC10 Supreme £180. All only 3 months old absolutely as new, boxed with manuals etc. Quad FM4 Grey £200
Tel: 0141 647 5364

ROGERS AB33 (Subwoofers for LS33) black, unmarked £190. DPA 50/S poweramp with cables, like new £350. Teac T1 Transport unmarked £350 all boxed.
Tel: 0181 660 8147

ION NEXUS SP1 Pre amplifier/X-PAK2 power supply £300. Audioquest Ruby interconnect £30. Tel: 01244 345461 (Chester)

LINN LINGQ, complete £350. Pioneer SD-T5000 rear projection TV £2500. Linn Basik turntable Akite arm, new K18 cartridge £330. Mission 733 speakers, new, £225. Arcam Alpha One £175.
Tel: 01952 502097 (Telford)

ROKSAN ATTESSA ATX DP2 Mk2. Transport Grey cased with latest mechanism and P/S. Mint. Bargain £696. Matching Attezza DA2 DAC/D55 Power Supply. £500 pair. Mint. All 2 months old. Audionote P1 line level Power Amp based on 'Olo'. Push/Pull. Mint. As new (£750 new) £395. Business considerations force very reluctant sale.
Tel: 01302 349901 (Chris)

LEAK TROUGHLINE 3 Stereo tuner, black case in totally immaculate condition, £150 ono.
Tel: 01722 334694

QUAD ELECTROSTATICS £250. Leak Sandwich's £80. Garrard 401(x5) £450. Quad 33/303/FM3 £220. Quad QC/IV/FM1 £180. Quad QA12P £ offers. Decca Decola (stereo) £ offers. SME 3009/32 £60. Leak FL10.1 £130. Leak Troughline II £40. Leak Troughline £60. Leak LW/SW/MW £75. Mullard EL34 £25. GZ32 £12. KT66 £70. G.E.655BA £25.
Tel: 01428 651554

NAIM CD £2200. Naim 52 pre-amp plus supercap £280. Both excellent condition boxed.
Tel: 01333 424642 after 6pm (Scotland)

MISSION 752 Freedom speakers as new, not yet run in. Blacks £475.
Tel: 01303 240862 (Folkestone)

PT EXPORT Turntable/SME309 arm/Denon DL304 cartridge £720. AI 200 preamp (MM/MC) £220. AI 200 power amp £249. AI CD transformer £99. PT Ordinal 22 Bit £449.
Tel: 01543 264860 (Lichfield)

LP12/Lingo/Hi-Cap-Prefix Aro/Lyra Passapus/Mana Ref. 52/SuperCap, Super Naxo 3-6/Supercap. Naim NAP 135 x 6. Naim 01 Tuner, Naim CDS. Nakamichi CR7E. Linn IsoBarks, black, last vers on, external crossovers. Naim DBL's, ash black (passive crossovers available). NAC/A4 & K600 cable/Sennheiser Ref 302 Headphones. Tripod Stands, Engaging experience. Serious enquiries only please.
Tel: 0171 801 0905 or 0973 63 629

SPENDOR SP1/2 Speakers - stands £650 or exchange for valve, solidstate amp. Turntable Spacedeck. Space arm, cartridge mans Grado £600. Focal speakers pair 7V313 units. Sens.95.5 DB £80. Tel: 0181 531 5979

ATC SCM50 ACTIVE SPEAKERS, piano black (new price £6418), £3895. Linn LP12 black, Cirkus, Lingo, Ekos, A-kiv, £2240. AVI pre-amp S2000MP, £350. AVI S2000MC CD player £550. All mint condition.
Tel: 01347 850431 (evenings)

MICHELL ARGO PRE-AMP plus Hera power supply. Latest spec. Perfect £475 ono. Linn Valhalla board complete £40. Ruark Talsman 2 loudspeakers. Excellent! £420 ono. Two 4.5m lengths of DPA IS19 cable (£25m, £110 ono.
Tel: 0121 705 0376

WANTED: ROTEL RB-850 Power amplifier and RT350 tuner. Celestion 800 speakers
Tel: 01522 510653

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NAD 910	PROCESSOR	EX DEM	£400.00	£199.00
PIONEER A400	AMPLIFIER	EX DEM	£300.00	£175.00
QUAD 33 + 303	PRE AND POWER AMPS	S HAND	£	£140.00
REL STADIUM 2	SUBWOOFER	EX DEM	£995.00	£895.00
RUARK SABRE	LOUDSPEAKERS	EX DEM	£449.00	£249.00
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0-600 volts	£25 ea
Meter 1.5" Dia GEC Brand new bxd	
0-75 milliamps	£10 ea
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NAIM NAIT 2 AMPLIFIER, EXCELLENT CONDITION £270 ONO. Wanted: Rega Kyte speakers, Naim 12.5 preamp with snags. Will swap for backswing.
Tel: 01422 370206

WANTED - MUSICAL FIDELITY Typhoon power amplifier.
Tel: 01865 711015 (Warren) Answerphone turned on daytimes.

NAKAMICHI RX-505E Unidirectional auto-reverse cassette deck. The famed "ballet dancer." Excellent condition. Just serviced by B&W. Original packaging. Offers about £400 (£1000 new)
Tel: 01382 562423 (Dundee)

MISSION 752 FREEDOMS, new used only few hours £450, Meridian 203 DAC mint £150, Musical fidelity Reference 3 loudspeakers £140.
Tel: 0131 315 3258 (Edinburgh)

THORENS TD160BC Turntable with SME Series III arm and Shure V15 Mk V cartridge. All in original boxes. Stylus had less than 5 hours use since replaced - £160.
Tel: 01424 436516 evenings or w/ends (Hastings)

HFV JAN 1993 to DEC 1996 good condition offers 7 2x4 metres Audionote ANB Bi-wired speaker cable £75.
Tel: 01489 880561 (Hants)

FOR SALE- 2x pairs of Quad ESL 57s, excel cond. can demonstrate. £225 and £345 respectively.
Tel: 01752 266753 (Plymouth)

MARANTZ DD92 DCC (digital cassette deck), new, £350. NAD 902 power amps x 2, new, £150 each. Aiwa 6900 cassette deck, mint, £150. Nakamichi BX 125, vgc, fully serviced, £175.
Tel: 01494 721274 (Amersham, Bucks)

MERIDIAN 508/Mk2 18-bit CDP £750; Meridian 551amp incl. MC phono board £450; Meridian remote comm. £60 (free if you buy the two); Audiolab 8000-Q/Ms £1600 (can't separate); Rogers LS3/5A & AB-1 bi-wired spkrs/subwfrs walnut £700;
Tel: 0121 242 0570 (Birmingham)

STAD SIGMA Reference Turntable Linn and Naim equipment, too much to list, please enquire. Nakamichi receiver Onix OA21S amplifier, Systemdeck turntable, Lyra Lydian little use boxed S.P. cable and interconnects
Tel: 0114 2486493

FOR SALE- AUDIO SYNTHESIS Pro Passion vishay - silver - WBT £250. Roksan Tabriz Zi tone arm upgraded cable £100. Linn Sondek LP12 Valhalla 2 armboards SME & Roksan £250. Ringmat 330 Mk II £15. Ringmat 330 Mk II X.L.R. £25.
Tel: 01246 209578 day 280755 eves (Mike)

QUAD 606 POWER AMP Mk II mint, boxed £475. Denon 1560 CD player flagship model, mint, boxed £250. IXOS 101 Silver Bullit interconnect new £75. Wanted - Audiolab 8000M's
Tel: 01634 387686

WANTED - QUAD II power amps, Quad 22 pre-amps, Quad ESL 57 Loudspeakers in perfect working order and good condition. Private purchaser, willing to travel. Fair prices paid in cash.
Tel: 01256 20202 daytime, 01252 626856 evening (Hampshire)

AE 1s Rosewood (£955) only £500. Impulse H2 Horn speakers 94db sens. light ash (£2250) £1295.
Tel: 01484 429844 (day) 01484 686007 (night) ask for Simon.(Yorkshire)

WANTED - WADIA 6 OR 21 integrated CD Player, Acostat Spectra Electrostatic loudspeakers, must be good condition, private purchaser, cash settlement, distance no object.
Tel: 01449 674335

NAKAMICHI CASSETTE DECKS DR1 £595, BX300N £400. Snell loudspeakers Type k11 + stands £340. Arcam Alpha 5 CD £240. Sony TC366 tape deck £125. All in excellent condition.
Tel: 0860 515528 (Gary, SW London)

AUDIO INNOVATIONS S200 power amp, mint, boxed £295. Lowther Bior 200/2, new PM7 drive units £450. Snell J11's, boxed £450. Hergest Hifi integrated valve amp 25W c/c £350
Tel: 01432 275203

TDL RTL 3 SPEAKERS for sale, 2 yrs old, good condition £200 ono.
Tel: 0181 889 6793 eves

MICROMEGA LOGIC CD, clock 2 mod £225. Acoustic Research AD7 amp £110. Arcam Black Box 2 DAC £100. Monitor Audio R352 MD speakers £150. Systemdek IIX, Linn LVX anc Audio Technica ATF3 £175 All ono or £700 the lot.
Tel: 01253 391453 (Blackpool)

MICHELL ISO/ARGO/2X HERA/ALECTO Monoblocks, excellent condition £1650 ono. Proac Response One £450.
Tel: 0181 452 1452 eves

MERIDIAN 501 (Phono): £425, 555: £475, incl. all-silver V/C, new £70. Beat the dealers! Boxed etc.
Tel: 0181 429 1788 (Trevor)

KRELL KSA 100. Eight years old. Mint. Just serviced by Absolute Sounds - £1250. Stax Lambda Professional Electrostatic Earspeakers - £750. SME V tonearm. Almost unused - £750.
Tel: 0161 904 8081 (Manchester)

WADIA X-32 DigiMaster DAC 20 bit 32 times oversampling, phase invert, optical and twin coax inputs, superb sound, cost £2200 - asking £845.
Tel: 01394 460281

DALQUIST Q12 (American) Phase Array three way speakers. Open tweeter, cylinder Mid, box bass. Panel type sound. Bi-wireable, as new £1350 new £750. Genuine reason for sale
Tel: 0171 277 5194 or 0956 833074

NAIM 32/HICAP/25 mint £1000. Linn LP12/Itok/Karma 91 spec mint £475, Epos ES11 & stands mint £275, Pink Triangle PT1 mint £250, Audio Innovations Series 300 mint £250, Meridian 500 Transport mint £600.
Tel: 0121 784 8227

BANG AND OLUFSEN White finished wooden display plinths 750mm x 600mm x 50mm. 4 new 2 used. £100 the lot.
Tel: 0161 994 3432

ROKSAN XERXES 10, Tabriz tonearm Corus Black cartridge XPS 3.5 and DSU power supplies. Beautiful Rosewood finish. Also ATDS5 power supply. S1.5 power amplifier (silver)
Tel: 01245 356325 for details

NAIM NAIT 2 AMPLIFIER £220, Royd Eden loudspeakers. £130, Ion Obelisk 2 amplifier £135, Marantz CD65 II SE CD player with Trichord 1 modification £100.
Tel: 01925 727243 (evenings 3 weekends)

DPA 50s Pre/power excellent condition, boxed & Deltec cables £800, original Pink Triangle PTT00 £300, Moth arm £50, original (S7s?) Quad electrostatics £350 for the pair. Ask for Tristan
Tel: 0121 377 8469

1x Naim NAC 92 new style mint, £330 ono. Naim Nait 3, as new £380. Linn Sondek, Valhalla, Akito, Black Ash, superb cond. £550. Quad 66 pre amp inc remote, boxed etc £400
Tel: 01792 280061 (Jules)

VENETTA RESEARCH SCP-2C dual mono MC phono stage The best in the world - £1500 ono. Concordant Exquisite pre-amplifier with built in phono stage and external PSU. Virtually brand new with beautiful cherry wood finished case, £1650 ono
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DPA ENLIGHTENMENT TRANS/DAC 6 months old, swap for Audio Research SP9 Mk II or Mk III or SP14 etc. Linn Nexus speakers & stands £290. Naim NAC 92 2 yrs old mint £300
Tel: 01792 280061 (Jules)

GOODMANS ONE-TEN Tuner amplifier, Thorens Deck, pair Wharfedale speakers Linton 2, Wharfedale headphones DD1, leads
Tel: 01923 265320

QUAD II AMPS, 22 pre amp, FM1 tuner with stereo decoder, original, no mods, original GEC KT66's £325. Sony TCK 611S Dolby S cassette deck, mint £150.
Tel: 01780 64149

GARRARD 401, SME plinth, SME 3009 arm, plus AT1005 II arm, £160. Rega Planar 3, £140. Goldring Lenco GL75P (plinth & cover plus spare headshell) £50. Garrard AP76, original box and book (no plinth) £25.
Tel: 01969 650569 (North Yorks)

PIONEER REFERENCE SERIES CD and tape decks, PD-91/CT-91a £825. Celestion SL600 and CDVC subwoofer £475. Sugden T48 II tuner £95. All original boxes and manuals.
Tel: 0115 9298301 (Nottingham)

STUDER REVOX 3.77. Good condition £350. Akai GX77 reel to reel (needs drive belt) £200. Two Technics M8S cassette decks (need attention) £120. Three Spendor BC1 speakers (two working) £250.
Tel: 01276 34863

MICHELL ALECTO STEREO Power amplifier - one year old. Immaculate condition £750. Trichord Pulsar DAC with outboard power supply. Tom Evans design. High end performance at affordable cost £800.
Tel: 0181 852 1238 (London SE3)

FOR SALE. NAIM Audio CDS CD player £2000. Naim NAC 72 - Naim NAP 180 - £995, if sold complete price to include Tripod four shelf support table - black. No offers.b
Tel: 01202 570675 (Bournemouth)

CHORD 1200B Power amp and 2800 CPA pre-amp, six months old, boxed & mint £4500. May split or part exchange Meridian 502/557 pre-amp ATC 20 S.L. biwire speakers. 1 month old, boxed £1250. Sumo nine plus power, class A £650. Adcom pre £200.
Tel: 01226 710605 (Yorkshire)

WANTED - The following compact-disc players - Philips CD 304' and Philips CD 104'. Also wanted - Tannoy 'Canterbury 15' Prestige Series loudspeakers.
Tel: 0121 705 1142 (Rod)

REGA PLANAR 3, ("split-slab" conversion), plus original plinth. Ortofon MC15 Super II, Sumiko blue point cartridge, Ortofon moving coil amplifier, Sound Organisation turntable wall bracket. All in very good condition. £260 ovno's.
Tel: 01273 676805

KEF MODEL 100 Centre Speaker £185. NAD 916 and 917 Pro logic processor / tuner and amplifiers £595. All mint condition with manuals.
Tel: 01245 381810 (Essex)

FOR SALE - ARMSTRONG A20 Stereo power amp & control unit. Upgraded by Russ Andrews, very good condition but includes some modifications £300. No offers.
Tel: 01226 745901 (S. Yorks)

FOR SALE - A Pair of Spendor BC3 loudspeakers with trolleys £500.
Tel: 01903 771231

CASTLE SEVERN LOUDSPEAKERS, approx 9 months old, minimal use, boxed, £330 or swap, p/x, decent CD player, W.H.Y. Pioneer Tuner TX130L: £20. Wanted: Linn Powtek
Tel: 01229 583371 Simon (S. Lakes)

MUSICAL FIDELITY E500 R/C tuner £250 (£500), 6 months old. Mission Cyrus One £115 (£250) and 780 speakers £80 (£200), hardly used, all as new and boxed.
Tel: 01892 536846

CROFT SUPER MICRO III valve preamp with nice MM phono stage. Audiophile sound on a budget! Excellent condition, about one year's use: £180.
Tel: 01703 774041 Alex (Southampton)

AUDION STERLING valve power amp £400. Rose RV-23S pre amp £400. Arcam Alpha 5 Plus CD Player £350. Ali ONO. Will consider exchange Arcam and either component for Quad CD67 CD Player. Wanted photocopy of World review Quad 405 Mk 2.
Tel: 01529 460016 (Lincs)

THETA CHROMA 396 D.A.C. Cost new-over £900, only £495. Amazing sound. Audio Alchemy DAC in the Box only £95.
Tel: 0171 435 4365 or 0973 278216

NAIM NAC92R, NAP903, NACA5 Terminated £675, Naim NA523K M/C phono boards fit 52,82,92, Nait 3 £45, Naim NARCOM preamp/CD handset £25. All boxed, 8 months old and mint.
Tel: 01295 250000 evenings (Christian)

NAIM 82 £1395, 2x HI-CAP £395 each (new style) NAD 402 tuner £100, Linn Kans (inc. stands) £240. Micromega 3.1 £995. Duo B52 £295 (both 18 months old). Yamaha 580 E pro logic £300, JBL 355 speaker (centre) £100. Poss part ex to Naim 52 or 01 tuner?
Tel: 01703 673055 (day) 0181 579 5710 (eve)

MUSICAL FIDELITY A1000, as new £1000. Superb sound, genuine reason for sale.
Tel: 01296 713311

LEAK STEREO 20, restored but not "improved" (£245) Croft Super Micro III £195. Both excellent. Wanted: A&R P77 Mg cartridge, any condition.
Tel: 0114 272 9967 Chris (Sheffield)

NAIM SBL's Latest Base Units, black ash, mint boxed, two years old with receipts £1150 ono.
Tel: 01865 792020 (day) or 01993 851508 (evening) Bill

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REL STRATA 2 Sub Bass	£575	£485
ROTEL RDD980 Transport	£450	£325
TRICHORD GENESIS CD PLAYER INC BASE	£700	£595
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EXPOSURE XX Integrated Amplifier		£495
LINN KAN Black Ash Loudspeakers		£135
LINN AXIS/BASIK PLUS Turntable		£250
MISSION 780SE Loudspeakers	£240	£150
NAKAMICHI ZX7 Cassette Player		£550
SPENDOR BC1 Walnut Loudspeakers		£200
QUAD 77 Integrated Amplifier (6 weeks old)	£700	£550
YAMAHA DSP-A970 DSP Ampifier	£900	£595

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YAN DEN HUL The Second Balanced 0.6mtr	£150
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