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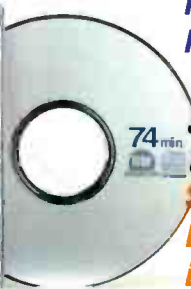
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MVL

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AMONG my early memories of the delights of home audio, I remember the joy to be had recording hundreds of compilations of truly bad Eighties pop music onto cassette. It seems this obsession isn't just a thing of the past. Digital recording is one of the fastest growing sectors of the domestic audio industry in terms both of consumer sales and technological development. This month we've taken the recording bull by the horns with our CD-R group test. Five current models have been thoroughly tried and tested by us. If you can't wait, turn straight to page 12! Fanfaring a World

Scoop!: our cover star, Musical Fidelity's new A300. 150W per channel of the famed MF home cooking. Did all that power go to our heads? Read the incorruptible Richard White's report inside!

This month we take an earful of Sony's DVP-7700 DVD player. This natty-looking bit of kit is Sony's flagship machine. Now that the initial excitement that greeted the introduction of DVD has died down, are DVD-video players still a viable audio format, considering the lofty arrival of DVD-A and Sony-backed SACD? DVD champion Jon Marks reveals all.

In addition to all this, as usual we're stuffed to the gunwhales with all our regular fare of new products, advice and music reviews plus our buying guide...



Simon Pope

How we test the products

- Hi-Fi World has its own advanced test laboratory and acoustically treated listening room.

- Hi-Fi World has a dedicated in-house team of experienced listeners. We review thoroughly by extensive auditioning, rather than by quick-fire group listening tests.

- Hi-Fi World's engineering team designs a wide range of products in-house. No other hi-fi magazine is so expert and dedicated.



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



GOOD -
Has strong merit. Well worth an audition.



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



POOR -
Seriously flawed. Not worth considering.

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Crimson

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Audio Equipment Ltd

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campaign audio design

Getting a better, more involving sound often means spending a lot of hard earned money. It's such a waste, because every system can benefit from our cables and accessories, at a fraction of the cost of some new "black box". Here are some of the ways we can help.

We have Linear Crystal Oxygen Free Copper interconnects (£12.48) up to High Purity Silver cables (£89.00) and high definition loudspeaker cables in Silver Plated Copper or Pure Silver.

Our mains cables add weight, power and scale, and with non-inductive RF filtering (£10.00) and over-voltage protection (£3.00) enhance performance still further. Gold plated AV cables, both RF (£17.95) and OFC Scart (£19.21), help bring picture quality in line with NICAM sound resolution. Valves, capacitors and transistors are all microphonic. They cannot perform optimally if vibrated. Our set of three brass isolation cones are worth their weight in gold - revealing low level resolution and dynamics hitherto hidden beneath electronic noise. We also have a cure for your noisy fridge or central heating motor (£3.50), enabling you to throw away your big mains noise suppressor, which has been giving you that "sat upon sound" for years. There's lots we can do to bring you closer to the emotion and energy of the performance. So confident are we, that we offer a 14 day money back guarantee.

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SACD NEWS

IT'S official! SACD is to be launched in Europe "early this Autumn". This information comes from Sony's SACD Europe newsletter which includes news on both hardware and software. In the war of the formats it appears that SACD wins the marketing battle. As it stands at the moment, there are no less than 15 hardware manufacturers and 18 recording companies supporting DSD technology.

SACDs main champions, Sony and Philips claim they are both "working closely in the development of stereo and multi-channel production systems" according to David Walstra, the general manager of Sony International (Europe). Whether this is relevant to the Autumn launch remains to be seen, as the only products liable to be launched are probably the SCD-1 player and partnering amplifiers and speakers that are currently available in Japan. The first products are



SUPER AUDIO CD

aimed at the "audiophile" (someone who likes classical and jazz with money, perhaps?) and therefore are at the higher priced end of the market.

There is, of course, a larger market for this kind of audiophile customer in Japan than there is, for example, in the UK. In Japan, Sony had apparently sold more than 400 SACD players to traders by the end of June and have at least 100 units in back orders, so it appears that Sony predict Japanese sales figures to be high. It only remains to see how it will take off in Europe.

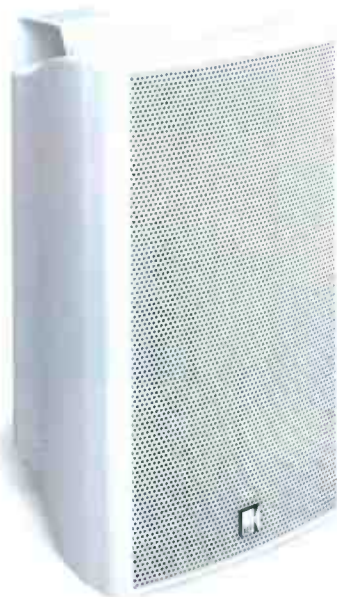
SINGING IN THE RAIN

OBVIOUSLY intended for use outdoors during a typical British summer, KEF's new Ci 5000AW is designed to be completely waterproof. Whether or not it's cold barbecued sausage-proof is not specified, unfortunately!

The 'speaker is supplied with a mounting bracket for optimum positioning, and KEF claim the Ci 5000AW could even be employed on an ocean going yacht! Power handling is quoted at 70W at 8Ω. There's plenty of room for artistic creativity since the 'speakers are finished in a material which may be painted in any colour you like!

A pair of Ci 5000AWs will set you back £299.99.

KEF Audio (UK) Ltd.,
Tovil,
Kent ME15 6QP
Tel: 01622 672 261



MIGHTY DVD

Meridian describe their new 800 Reference player as the most advanced DVD in existence. Apparently it's crammed full of high tech facilities, with a computer style card configuration and downloadable software to ease the slippery upgrade path. The player is DVD-ROM based for "exact data requirements" and has options for future video input. It is also available in three types of chassis.

A Meridian 800 Reference (with the standard chassis) can be yours for the princely sum of £8530.

Meridian Audio Ltd.,
Stonehill,
Huntingdon,
Cambs PE18 6ED
Tel: 01480 52144

TO THE 'MAX

LINN have unveiled what they claim to be the "most versatile, efficient and accurate amplifier ever made". The Klimax 500 Solo Power Amplifier can apparently deliver over 500watts of power using Linn's own 'Silent Power' technology. However, the amplifier weighs less than 10 kilos, is about the size of a LP sleeve and is less than 5cm thick!

The case forms the heat exchanger to dissipate the power from the circuitry and also screens the internal electronics. Inside there are two separate circuit boards, one for Linn's own 'Brilliant' switch-mode power supply and the other deals with the audio side of things. Linn Products Ltd.,

Floors Road,
Waterfoot,
Eaglesham,
Glasgow G76 0EP
Tel: 0141 307 7777

STARS IN YOUR EYES

CALLING all hi-fi enthusiasts with a hunger for stardom. "Would you re-mortgage the house in pursuit of the perfect sound? Can you spend hours talking about amps and wires? Would you like to appear on TV to talk about your obsession?". **Danny Walker** wants to know! This is for a BBC documentary to be screened sometime in the new year. If you fancy the chance to contribute to televisual history, contact Danny, a self-confessed hi-fi nut, on: 07979 361 318





KENWOOD'S FUTURE PROMISE

KENWOOD recently unveiled their new line of audio delights to the assembled press corps. The main emphasis was on a new generation of 'Concept Systems' which aim to bring new standards and technology to the world of audio midi-systems. The Avino VH-600 features a CD receiver which has a natty Dual Layout Configuration, where the LCD readout acts like a spirit level and will work either

vertically or horizontally. There is 20watts x 2 of power and the CD section has the bonus of HDCD compatibility.

Kenwood Electronics UK Ltd.,
Kenwood House
Dwight Road,
Herts. WD18EB
Tel: 01923 816 444



PARA-NORMAL

PARASOUND, the US audio company, have announced the launch of a new amplifier rated at a monster 350w per channel into 8Ω, or 600 into 4Ω. Low level operation claims Class A up to 15W per channel.

Distributed by CSE in Yorkshire, the HCA-3500 has a direct coupled circuit, and apparently has no inductors or capacitors in the signal path. The class A driver stage employs MOSFETs and the output stage employs 12 Beta-matched 60MHz bipolar transistors.

The HCA-3500 is available now at a retail price of £2200.

Parasound.
CSE,
Unit 9,
Centre Park Holdings,
Tockwith,
York YO5 8QF,
Tel: 01423 359054



TECHNICS NEW SUPER MINI

TECHNICS' intend their new MiniDisc recorder to bring a "fundamentally superior level of performance" to the market. To serve the demands of the increasing number of digital sources, there are two optical digital inputs. SJ uses 20-bit A/D and D/A converters and once in the 'domain' are "manipulated with 24-bit precision" to optimise sound quality. In addition to the usual MD features such as text entry, there is a timer function for both recording and playback for further versatility.

For all its claims to high quality, it is priced at a not unreasonable £229.99, available now.

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Bracknell,
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FANGS FOR THE MEMORY

PERFECT Pitch Music, the company that produced the Francenstein Stereo Enhancer and the Dacula DAC, have announced a new range of products.

The Hammer Horror names are replaced by more traditional model numbers and the emphasis is on both digital and analogue products. One exception to the rule is the Francenstein-Actif which replaces the old Stereo Enhancer.

Among the new "Palm-Top" products are the 20-bit Micro-DAC (£166) and the SRC-1 jitter device (£273), which in addition to re-clocking also reduces low-frequency transport jitter. The Control-1 is a palm-sized valve preamp with class-A signal chain and a class-A headphone amp, priced at £190.

Next up, the BUFR-1 is a two stage buffer that fits between system components to maximise the signal transfer. There is also a phono stage, named the RIAA-1 priced at £119. Another more esoteric product, Le Scarabée (£85) is placed between the amplifier and loudspeaker in the attempt to produce a more open and detailed sound.

All of the products are available from the address below and also from the Perfect Pitch web site www.perfect-pitch.demon.co.uk

Perfect Pitch Music Ltd.,
60 Avenue d'Iena
75116 Paris,
France.
Tel: +33 (0)147 235 402

A BRILLIANT KOREA

SAMSUNG may not be the first name which springs to mind when you think of domestic audio. However, the Korean company are the third largest electronics company in the world and are fairly major-league players in the DVD market. This is marked by the introduction of two new players to the UK market, one of which is intended to erect new standards for entry level machines.

The DVD709 has a recommended retail price of £279 and is compatible with Dolby Digital, MPEG2 and DTS. For those who use 'just' two speakers, the

Spatialiser 3D is designed to suggest surround sound from a simple stereo output.

Another model, the DVD909 (£379), includes all the features of the 709 plus both coaxial and optical digital outputs, and two stereo PCM outputs. The front panel features a jog wheel control and headphone socket.

Samsung Electronics Ltd.,
Samsung House,
225 Hook Rise South,
Surbiton
Surrey KT6 7LD
Tel: 0181 391 8299

QUESTING FOR GOLD

AFTER twelve years, Arcam are handing over the promotion and distribution of Audioquest cables in the UK to Goldring. Although dealers will continue as before, from 1st September all information will be handled by Goldring Products Ltd. at Bury St Edmunds.

Arcam's MD, John Dawson said "We are delighted to be able to hand over this superb product range to such a capable company".

Goldring Products Ltd.,
8 Greyfriars Road,
Bury St Edmunds,
Suffolk IP32 7SX
Tel: 01824 70101



NEXT MONTH'S ISSUE

Here is merely a selection of the equipment we hope to bring you in just four weeks time:

MiniDisc Group Test

After last month's round up of recordable CD machines, we turn our attention to an even more compact disc! The best MiniDisc recorders are tested out, and the winner will face last month's winner in the ultimate battle of digital recording!

Acoustic Precision FR1 loudspeaker

The tiny cabinet is made from polystyrene and there's only one drive unit bolted onto the front. Sound unusual? It is. Check out next month's issue for a full report.

Arcam Alpha 7SE CD player

Arcam take pride in presenting their new baby. Hailed as the future of budget CD replay, this is the latest disc spinner from the popular British manufacturer. We give it a listen next month.

Hi-Fi World's editorial team take you through the ins and outs of Recordable CD, testing five top recorders in the process.

THE BURNING ISSUE

THERE'S no denying it, the rise of CD-R has been dramatic. The late Eighties saw the beginning of the end for cassette tape with the introduction of digital recording media such as DCC and DAT. The former, as we all know, went belly up, while the latter is rarely seen in living rooms but is a professional industry standard. In the home, however,

neither fulfilled its promise as the digital age's answer to the humble cassette. Now, however, the digital recording format war is well and truly underway. In addition to MiniDisc's current popularity, two of last year's five best-selling CD components happened to be Philips recorders! Some of these sales could be due to the increase in home studio buy-

ers, who master their efforts onto recordable CDs, but it still signifies that a lot of people are buying CD recorders to make compilations or archive their favourite tracks.

YOU CAN BE sure that CD-R/RW is here to stay. Manufacturers such as Philips, Marantz and Pioneer see it as a more than viable medium for the future. In the following pages we take a selection of five machines currently available and test them for features, ease of use, recording quality and playback calibre. Read on to find out which model we think you should purchase, and why.



BUYING DISCS - IT ISN'T SO EASY

THERE are two types of recordable Compact Disc: for computers and "for audio". The latter carry SCMS anti-copy code to prevent digital copies of copies. SCMS equipped recorders - mostly recent models - will reject non-SCMS computer discs. Only "for audio" discs guarantee compatibility. Computer CD-Rs will play on most CD players, all old models and some new, but not SCMS equipped recorders. CD-RWs will only play on recent players, for another reason: low reflectivity of their phase change layer. Older players are too insensitive to read CD-RWs.

So beware when buying discs. At present it is a minefield.



AT present, this is Philips' flagship domestic recorder, an improved version of the recently defunct '870. The ergonomics remain good - a quick glance through the instruction manual merely confirms how intuitive the '880 is in use with its front-panel controls.

The quality of the digital recording was spot on and as close to the original as you can get without splitting hairs through a very pricey system! A selection of tracks was burned onto CD-RW and, despite the extreme difference of levels between a Kraftwerk track and the following opus from Goldie (no digital recording level is present on these machines), the finished result was very satisfying in its overall cohesion. The minute electronic detailing in both of these tracks was present in abundance, demonstrating that pretty

PHILIPS CD-R 880 £499.95

much nothing was lost in the duplication process.

Analogue recordings were equally impressive. The analogue recording level control meant that it was possible to achieve a more uniform overall volume match from tune to tune on compilations, a bonus when compared with favourite line-ups culled from digital sources.

I recorded primarily from two LPs with

very different dynamic ranges, **Talvin Singh's OK** and **Anne-Sophie Mutter** playing **Tchaikovsky's Violin Concerto** with the **Vienna Philharmonic Orchestra**. Both came out tops, with the unmistakable smoothness of vinyl violins in the Tchaikovsky captured near-perfect, while the rumbling bass (not from the turntable I hasten to add!) of the Talvin Singh album was also present and correct. In addition, the Philips erases individual tracks and whole discs very quickly indeed, so tea-making and thumb-twiddling are kept to a minimum.

The only downside to the '880 is its playback - not that it's bad, it could just do with more warmth and depth. On the plus side, both openness and detail score well.



THIS is the odd man out here in that all the other machines employ Philips mechanisms; Pioneer have their own technology. This player has actually been around since the first days of domestic CD-RW, so in everyday use it's bettered by newer machines. Where the Pioneer does have an advantage is in the facility dept. As well as all the typical features there's Skip ID, which puts info on the disc not play selected tracks. Somewhat bizarrely, this info will be picked up by a compatible machine, giving you the option to skip or not. The question is, though, why skip tracks you're bothering to record?

Compared with the other recorders, the '555RW takes quite a bit longer to read discs. In some cases it didn't suc-

PIONEER PDR-555RW £459.90

cessfully read healthy discs until the second or even third attempt. Other features such as manual selection of digital inputs also add time (albeit only seconds) to the recording process.

Usability aside, the Pioneer does its recording job extremely well. The

Kraftwerk and Goldie tracks held together with no loss of rhythmic drive and thrust, although some of the low-level detail in the upper frequencies didn't make it through.

After setting the analogue recording level for optimum quality I proceeded to load up the CD-RW with my record collection. Again, there was plenty of drive from both **Talvin Singh's** basslines and the percussion and bass sections of the **Vienna Philharmonic**.

Playback was a bit of a mixed bag, with a solid bass response marred by a midrange which could have done with being more open. But as an all-round performer, the Pioneer is still worthy of consideration.



THIS is the most expensive player here, so expectations were high. It actually looks the most expensive too, with a fairly sturdy construction that encompasses a thick, aluminium front panel. Marantz, as befits the specialist hi-fi wing of the Philips empire, have taken the standard mechanism from their parent company and tweaked a bit here and there inside the chassis to lift performance levels.

The under-bonnet alterations have worked too, producing digital recordings that were as clear as a bell and as clean as a freshly-powdered baby's bottom; there was no audible difference between

MARANTZ DR700 £599.90

original and copy. Goldie, Kraftwerk and an unaccompanied choral piece by Purcell all sounded spacious and detailed.

Listening to my vinyl compilation almost tempted me to use the CD-R instead of the turntable because it was so

convenient. Talvin Singh's *OK* had meaty, smooth bass, and an impressive sound stage depth. The same went for Anne-Sophie Mutter's violin, which was full-toned and rich, the orchestral strings matching the sound note for note.

In purely playback terms, the DR700 sounds genuinely like a good £300-£350 machine. It possesses a fast, responsive presentation with tight, focused bass and unfatiguing treble, all of which means this recorder is happy to handle any genre you can throw at it. Definitely a solid all-round performer.



AN unusual job this one: a combination of CDRW recorder and bona-fide CD player. The drawers are placed each side of the central information panel, with the controls set out more or less mirror fashion to match. Naturally there are fewer buttons on the 'play only' side but ex-users of double cassette machines will be familiar with this. Both sides can be used as a double player, complete with random track choice and so on.

The CDR 765 costs around £380 - which sounds like a bargain. A slight snag of course is that most people by now have bought a CD player with which they are presumably happy; so perhaps it's better to look at the extra replay facilities as a bonus. One advantage of this arrangement if you're in a hurry is the ability to make high speed

PHILIPS CDR-765 £360

dubs from CD without the sacrificing any of the quality.

For 'proper' recording, first in to bat was our well-loved CD of Stravinsky's *Firebird*. The Philips treated this disc of dynamic extremes pretty equably, although listening back revealed the slightest rounding off of the corners. This effect which did not appear to affect less complex musical mixes like (most) jazz and rock, so for most

purposes the things are fine.

Equally promising was the recording made of a play on Radio Four. Stereo imaging and vocal realism were well-retained; indeed the plinkety-plonk synthesized background music sounded a mite better than the original!

Tucking into some renaissance dance music on vinyl showed the CDR 765 at its least effective. It's not easy to put a finger on just why, but the sackbuts and shawms seemed 'edgy' on replay. However, compared with any but the dearest cassette, it was knockout; something it's easy to forget now that digital recording is so well domesticated.

The CDR 765 packs a lot of value for money. When comparing it with its rivals, you need to decide whether the 'free' extra CD player will earn its keep.



ultimate



TRAXDATA may be one of the less familiar names in hi-fi but the Traxaudio 900 (£500) is a stickler for the black box tradition. Despite this, though, it is stylishly turned out with a neat array of buttons and a fairly intuitive operating procedure for anyone who's previously used cassette or Minidisc.

Eight free re-writable CD's were included in the package we received, which cuts out the nail-biting procedure of trying to decide which brand to buy - and, of course saves a few bob at point of sale!

First up was lucky dip with the tuner. Let's face it, copying CDs, besides being of questionable legality, is not the prime reason for having recording apparatus. Radio in the Proms season is a far better reason, and Chopin's piano concerto's have

TRAXDATA TRAXAUDIO 900 £499.90

enough light and shade to show CDRW's abilities. The Traxaudio 900, thank goodness, gave few signs of the dryness which can mar digital recording at home.

Orchestral attack was well-captured, and the delicacy of the piano was well worth hearing once it'd battled its way through

all the nose-blowing and coughing.

Recording from analogue vinyl can be the making or breaking of a recorder.

Deutsche Grammophon's composer-approved *Carmina Burana* is a good test: plenty of bass thumps and cymbal tingles. Very fair was the verdict. It's true to say that the dryness could be spotted in A-B comparisons but the recording nevertheless stood up well in its own right.

Switching over to a digital source - dear old **Diana Krall** again! - there was scarcely any discernable difference on playback. Plainly any distortion was within the given range for mid-price CD replay standards.

While not the cheapest of the group, the Traxaudio 900 has an obliging manner with playback that might be well worth the extra pennies.



A difficult one, this. Of all the group tests we've run, no other in has thrown up products so closely matched in terms of performance. We have to remember that CD-RW is still comparatively new technology and, like CD in the early days, this similarity of performance owes a lot to the limited number of CDR mechanism manu-

THE VERDICT

facturers (basically, Philips and Pioneer).

When it comes to recording and playback quality, the Marantz DR-700 takes first place. Considering that it's the most expensive in the test this should be no real surprise. Marantz's knack of producing quality CD players at sensible prices has been put to good use in this machine. As a consequence, it's easy to forget that this is a recording machine, not just a more-than-capable player.

The twin-deck CDR-765 has to be accorded high marks simply on the score of value for money and because it's the first one of its kind. Apparently the buying public agrees; it's one of the top-selling five CD separates in the UK. For ease of use and quick, on the spot recording, not to mention high-speed dubbing, there's not much to touch it.

There is very little to choose between the remaining three models. The Pioneer has been around for a while and, although well built, loses out slightly on and ease and speed of use, whilst the Philips CDR-880 is a reliable workhorse with commendable playback quality. The Traxdata recorder is very similar to the older Philips CDR870 in the performance stakes., whilst being priced at about the same level as the CDR-880.

Any of these machines can be relied upon to do their job more than adequately. They all feature the same functions and facilities in one way or another, and the only slight differences tend to occur in playback performance.

CDRW is a newish domestic format which is suddenly looking affordable. At this rate, it won't be long before the second generation of recorder-players is knocking at the door, and then the question of whether or not to keep a separate CD player will be even harder to decide.



statement



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World
Exclusive

Richard White wonders watt's
what with Musical Fidelity's
150W A300.



POWER TO THE PEOPLE

I sat at the window of my luxury apartment, watching the lights dancing on the surface of my mug of Co-op 99. Suddenly the telephone rang, hurrying to the hall and deftly lifting the knitted crinoline lady, I answered under my impenetrable incognito:

"Special Agent White - Secret Service, Tooting Branch."

"Ah! White, get to Headquarters, pronto!"

It was the voice of Major Pope, Head of Dept. I glanced at my wristwatch. Eleven fifteen. Obviously a serious matter to get the Major out of bed before mid-day.

"Now, White, we're sending you on a special review mission on a brand new high power integrated amplifier"

Major Pope looked across his desk quizzically. I could sense his keen 'brain' searching for weakness or hesitation.

"Something troubling you, Captain White?"

"Well, sir, it's just that I don't think hefty integrations are my thing, sir. I've

always been a low-power pair of monoblocs, pre-amp and sensitive loud-speaker kind of chap. I just don't think I'm cut out for the big stuff, sir. That's all sir."

Major Pope narrowed his eyes to steely slits. His glasses fell off....

ONE OF THE GREATEST pleasures in my life is reviewing a powerful integrated amplifier. Musical Fidelity's latest amp is certainly on the weighty side but it carries it very well. The new 'A' series look combines rampant monumentalism with a goodly dose of pure style. Casting an eye over the armour-plated brushed aluminium fascia, your attention is caught by the slightly nautical-looking volume knob in burnished brass. Neat push switches select inputs via internal relays - this is an unusual and welcome refinement in an amplifier which costs less than £1500. When the amplifier is switched off, the last setting in use becomes the default when it is fired up again.

Form follows function on the back

panel as well. Towering over the surrounding countryside are the mother and father of all loudspeaker terminals. I should think that these would stand you in good stead if you fancied doing a bit of arc welding on the side but, be that as it may, they provide no excuse for poor connections to the 'speakers. Selection of MC or MM phono amplification is by toggle button - fitted on the back to avoid possible problems with prying little fingers. In case bi-amping or self-powered 'speakers are required, there are also 'pre-amp out' sockets.

Taking a peek under the bonnet, the layout follows Musical Fidelity's customary neatness with individual toroidal power transformers and amplification circuitry facing across a 'corridor', with the volume pot in the middle. Generous heatsinks are arranged to convect heated air out of the top vents and to draw the necessary cooling air in underneath.

Looks aren't everything, of course. If you're going to shell out £1399 for an



amplifier, it has to sound more than just alright, although with 150W/channel into 8Ω, power should not be a problem! The idea is not for the amplifier to be driven flat-out into the least sensitive 'speakers you can find. Instead, the true benefits are gained using a 'normal' loudspeaker, allowing the amplification a generous amount of headroom. In this way, nothing you play, no matter how fast, complex or furious should faze your system. The question is, is this something that can be heard?

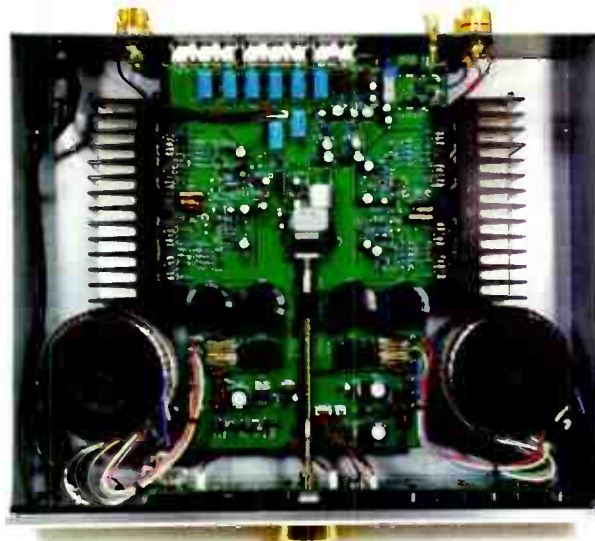
HAVING HUMPED the A300 into place and connected all the bits, I certainly felt that I deserved some music. For a light but satisfying snack on CD, I turned first to **Dvorak's American** string quartet, tastefully played in this instance by the **Schidlof Quartet** on the Linn label. One of the benefits which was truly apparent immediately was the sense of effortlessness with the sound. There's not a lot of power needing to be shifted with a string quartet but the gains were felt in speed and sparkle.

Interestingly the 'cello had gained a rather more bassy texture than the nasal sawing you sometimes hear. Well, well!... the true sound of the instrument peeping through!

I decided to leave the stiffest test - vinyl - 'til last and take a wander among the air-waves. Stumbling across the late **Dennis Brown's To The Foundation**. I realize synthesized keyboards are a somewhat peculiar test for 'natural' reproduction, but there's something to be attained nonetheless. In this case, the ambience from the system gave a very 'live' feel to the music. For those who know the track, have you ever wished that the flute

player had tuned up beforehand?!

Radio 1 happened to be plugging *Central Reservation* when I arrived, which featured something rather interesting in the mandolin line - or it may have been a plucked fiddle. What's certain is the true booty verve which the A300 was applying to my loudspeakers, not just in the bass but all over. Even high order rhythmic monotony gains a little when reproduced with this amount of real power.



ONE PROBLEM which can afflict high power amplification is quiescent-state noise and low-gain distortion. You know the sort of thing - the rush of the sea over a pebbled beach which seems to be par for the course with PA equipment! My personal acid test for this is an old L'Oiseau Lyre recording of **Thurston Dart** playing the oh-so-quiet clavichord. If this is played at a true volume level, it doesn't take much amplifier noise to swamp it altogether. Irritatingly, considering that time was pressing, the reproduction was so entrancing that I found I'd listened out both sides, so I think it'll probably do! By

the way, let's not forget what a result of this kind says for the quality of the phono stage - I understand that the A300's phono circuitry is intended to be a significant upgrade on the well-known (and well reviewed) X-LP, and it certainly sounds it.

By now you will realize that I was forming an extremely high opinion of the A300. For one thing, I was able to 'fit and forget': once the simple process of plumbing it in was accomplished, I just listened to music, pure and simple. Having tried and failed to catch it out with an enormous range of different styles, I came to the conclusion that Musical Fidelity's big new baby is one of those all-too-rare beasts which simply gets on with it, sending scores of well-behaved watts to the loudspeakers without trying to hog the limelight itself.

If you've ever wondered what high-enders get out of spending untold thousands on their kit, £1399 spent on a Musical Fidelity A300 integrated will give you a pretty heavy hint.

Musical Fidelity A300 £1399


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

WORLD VERDICT
High power integrated with phono. Exquisite musical manners with power to spare. Sets a new standard in its price bracket.

Measured Performance see page 119

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TUNING UP

**Teac's inexpensive T-R460 FM/AM tuner pays a visit.
Richard White calls the tunes.**



WHAT should you pay for a tuner? Considering the general run of prices, the T-R460 at £120 is about in the lower-middle range alongside classics like Denon's TU-2601 Mk1 and II. You can shell out an awful lot more but not too much less if you really want to stick to your high-fidelity guns.

True to modern expectations, no-one is content with only an On/Off switch and a tuning dial, so there's a full collection of features including a timer, which - if you happen to have a compatible (Teac) amplifier - could convert your system into

which the tuner was detecting were far too distant to be pulled in, but at least I knew they were there, rather than having them muted completely.

I had the good fortune to be testing the Teac during this year's Aldburgh Festival. Obviously in no mood to pull their punches, the Festival's organizers presented pianist **Alfred Brendl** with a tasteful selection from the 18th and 19th-century masters. Since Mr Brendl is a keen performer of **Haydn**, it was no surprise to find an impeccable interpretation of the C major Sonata in his programme.

A later slice of R3 threw up **Messiaen's** dissonant masterpiece *Chronocromie*, which covers just about the whole field of orchestral music. As before, there was a hint of the papery to the midrange and that tantalising lack of substance and realism. This also gave rise to some dislocated imaging - why I'm not quite sure, because stereo separation was very good on Rock mixes.

At the price, the Teac is a workman-like tuner that goes about its work without fuss. It's not going to knock Denon's revamped classic off its top-spot, but sen-



a high-end alarm clock. Search-by-style and other RDS features are all provided, including the potentially useful 'name that un-named station' option. With untold commercial/pirate stations lacking RDS information, a well-spent minute or two would save "what on earth is this supposed to be?" puzzlement.

NOT CONTENT with solely FM, the 'R460 offers MW as well. Although the great(?) days of "Two-Four-Seven, Me d'Yum Waaave..." are long gone, numerous local stations are still sojourning there. So, though not the most transparent of sources, it still has its uses.

One happy turn-up for the books was the fact that the LED signal strength meter is exactly that, rather than the all-too-common yes/no light. Some of the stations

Piano is the instrument of choice for checking midrange, and in the Teac's case it was mostly present and correct. Still, having detected a lack of that indefinable 'presence', I listened keenly to the commentary and announcements and came to the conclusion that these could have been crisper and more incisive.

Radio 1 can seldom be accused of a dry tonal balance, so I dipped in to what turned out to be **Gorilla's Do Or Die**. What with the catalogue of sound effects, I was left wondering whether the record had been as clearly mixed as it might have been, although every one of the T-R460's 42dB of stereo separation seemed to be in action. Budget tuners often come a cropper down in the lower octaves, but the Teac kept its cool here with basslines well catered for, but not to excess.

sitive tuning plus a broad spread of features mean that value for money is its strong point.

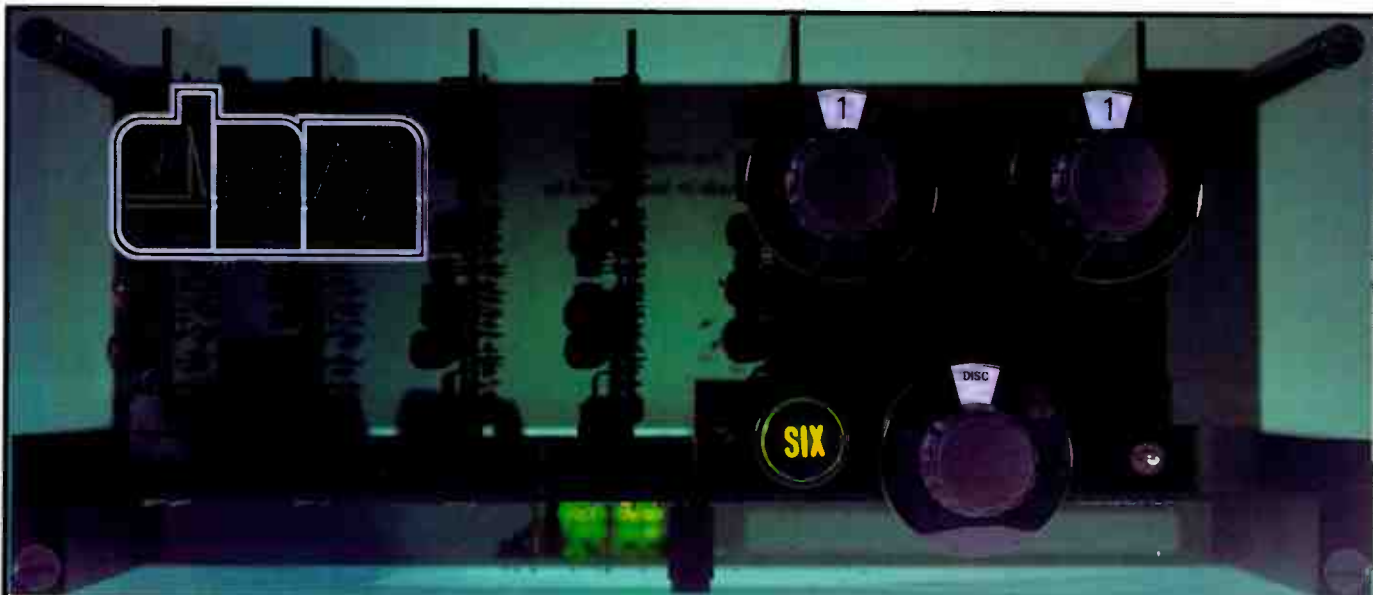
Teac T-R460 £120

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

WORLD VERDICT

An inexpensive and versatile tuner, difficult to fault as such. Sound quality on the dry side.

Measured Performance see page 135



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LONG TALL SAVVY

Simon Pope lends an ear to the slimline Revolution r2 floor standers from hi-fi stalwarts Tannoy.

TANNOY'S Revolution range is the next step up from their hot-cakes popular Mercury line-up. There are now three models making up the numbers, with the R2 placed in the middle. The main 'revolutionary' feature is the use of auto transformers in the crossover, as opposed to resistors, to match the output of the tweeter to that of the mid/bass. Less esoteric is bi-wireability through gold-plated terminals.

The cabinets of the r2s are very solid too, especially when you consider the price. They might not tip the scales too far towards the back-breaking, but a quick rap on the side results in a dead "thock", hinting that cabinet coloration should be minimal. Fitted to the elegant enclosures with their Scandinavian looks are two 130mm long-throw paper cones and a 25mm soft-dome tweeter.

Partnering the Tannoys during their review stay were an Audio Analogue Puccini SE integrated and Roksan's Caspian CD player. Cables were Nordorst's Blue Heaven in both interconnect and loudspeaker departments.

TANNOY'S LOUDSPEAKERS have thus far generally been happy on a broad musical diet, but the Mercuries and more lately the Revolutions have demonstrated the kind of attack and punch that suits Rock and Dance down to the ground. **Rage Against The Machine's** blistering first album was therefore first through the Tannoy's.

The opening rant, *Bombtrack*, rocked the rafters thanks to a powerful, taut presentation, **Zack De La Rocha's** Marxist propaganda spitting out venomously. This crisp, clean album makes the most of the tight, focussed drive of the bass guitar and drums, production aspects highlighted by the r2s in a bottom-end kick and rhythm that were addictive. This control and impact cropped up in the midrange as well, guitar riffs and power chords mighty and robust.

It was in their detailed and spacious midrange that the r2s really raised themselves above the budget brigade. Nowhere was this more obvious than on **Bill Evans' piano** in *Flamingo Sketches* from **Miles Davis' Kind Of Blue**. His modal passages often get overlooked by 'speakers, but the Tannoys proved his piano contribution was far from being the 'also ran' of the ensemble. The r2s also portrayed his playing as natural and warm rather than synthetic, putting over a slight accentuation of the syncopated rhythms.

WITH THE RICHER fare of **Brahms' Symphony No.4**, the Revolutions were a little less engaging as they closed in slightly with the dense, smooth string writing. This, and a tendency to mild wiriness on violins, were the only small penalties to pay. Otherwise, the performance remained powerful and free from coloration and bass boom.

The r2s are a fine example of how much loudspeaker you can buy for minimal money these days. They are punchy and exciting performers, especially if you favour Rock, Pop or percussive music of any kind. They slip slightly with richer, more lyrical fare, but still give it a detailed and exact presentation.

Tannoy Revolution r2 £349.90

Tannoy
Rosehall Industrial Estate,
Coatbridge,
Strathclyde ML5 4TF
Tel: 01236 420199

WORLD VERDICT



The r2s are lively and exciting customers that will appeal to many. The solid build and confident sound make them well worth the money.

Measured Performance see page 119





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Jon Marks **discovers**
Sony's DVP-S7700 DVD
player is a best friend to
the musically minded.

DVD-lightful

AH, whatever will the lab-coated boffins locked away behind the door marked "Gimmicks: useless but desirable" come up with next? Karaoke inputs already feature on some 'hi-fi', so does this mean we'll be seeing 'speakers fitted with sushi' conveyor belts before the millennium is out? Probably not, but I'm left scratching my head over the drawer that adorns the front of Sony's plush DVP-S7700 DVD/CD player, especially as this is one piece of equipment that doesn't need bells and whistles to sell itself.

It may tug at the purse strings, but that motorised slab of anodised aluminium which slides down and out so you can load a disc into the 'S7700 seems like a long way to go to keep the fascia's button count down. Since the item in question carries only Play, Pause and Stop, Sony have opted for more controls behind the flap and a full complement on the remote, which is the easiest tool for flipping between the player's two digital filter settings, Sharp and Soft. Having toggled between this pair for a while, I finally settled on Sharp and a system made up of a battery-powered DPA 50S pre-amp, Musical Fidelity X-A200 monoblocs and Jamo Concert 8 loudspeakers on Elemental Audio's massive reference stands.

MUSICALITY HAS been the forte of the handful of DVD players that actually cut the mustard on CD replay, but in other areas like finesse, bass wallop, detail and sound staging, even the successful few

have generally lagged behind CD-only machinery at the same price. The DVP-S7700 suffers no such shortcomings. With pungent basslines supplied by **Beth Orton's** *Trailer Park* album, the Sony proved it had a meaty, solid sound with none of the looseness, which slows rhythm. *Tangent* was one particularly listenable example, the plucked double-bass and drums propelling this moody number along and maintaining its film noir menace intact.

One thorny test track which floors plenty of gear is **Presence's** *Far, Far Away From My Heart*. Providing the same sort of spiritual uplift you'd expect from some of **Tricky's** bleaker moments, this four-minute study in despair combines a ponderous bass 'thunk' with powerful synth chords in a recipe that can end up with all the speed and impact of porridge. In spite of the Jamos being a touch baggy in their lowest octave, the Sony steered well clear of breakfast cereal similes by putting together a surprisingly firm, fast bottom-end. Whether this control is due to the S7700's electronics (including that rare beast, an R-Core mains transformer, a liberal spattering of audiophile capacitors and an OFC mains lead) or its confidence-inspiring build (heavy, resonance-damping baseplate on

top of Sony's off-centre-mounting feet) is open to debate. What remains unquestionable are the musicality, weight, delicacy and clarity that come from a presentation free from poorly-focused imaging, blurred separation and beermat sound staging.

CRYSTALLISING THIS players virtues were **BR5-49's** *Hillbilly Live From Robert's* and **Elgar's** *Violin Concerto* (**Nigel Kennedy, Vernon Handley** conducting the **LPO**). The former had hats a-flying and more beer-fuelled Nashville ebullience than you could shake a stick at, while the refinement, spaciousness and sweetness of the latter were in almost total contrast.

That's the best thing about the S7700 though - it lets the recording, not your system's electronics, do the talking. For that, it most definitely deserves a Scooby Snack!



Sony DVP-S7700 £700

WORLD VERDICT
★★★★★
Looks great, sounds better and it will even play DVDs!
Measured Performance see page 119

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CAIRNED MUSIC?

Jon Marks meets a musical maestro in the Aria integrated from Cairn of France.

YOU'VE got to hand it to those self-styled Kings of Cookery on the other side of the Channel: when it comes to visual style, they get it right more often than not. While the aesthetics of your common-or-garden British box very rarely rise above 'black and angular', and the Italians frequently opt for a chunk of exotic woodwork or a flash of gold plate to catch the eye, the French bring industrial chic to bear. Which is eventually to say that the Aria looks unlike any other £450 line-level integrated that springs to mind.

BRUSHED, ANODISED aluminium - that manufacturing steadfast - clothes the Cairn, in sheets 2mm thick for the chassis and 10mm thick for the fascia. The manual states: "We have chosen aluminium... to have better performance in term of electrostatic and electromagnetic immunity." It also says of the amp, rather more confusingly: "It is strongly advise not to leave it on at any time in order to improve the product's lifetime." Answers on a postcard, please...

Beneath the lid with its six, mesh-covered ventilation holes, is a single, large PCB ("designed from the most evolved CAD software"). Near the centre sits a bank of reservoir capacitors, paralleled up in an effort to produce a 'faster' PSU. Sonically, this bid paid off with a presentation that had a speed and musicality

reminiscent of Densen's more expensive Beat integrated. Whatever the signal fed to it, the Aria never dragged its feet, excelling when it came to squeezing the deepest, tautest enjoyment out of **Moloko's** mad Break-Beat opus, *I'm Not A Doctor*, or the more herbal parts of **Bob Marley And The Wailers' Kaya** album.

The Gallic 40watter again proclaimed itself buy-o-grade-able with the way it allowed through bucket-loads of delicate detail, especially in areas like percussion. No doubt the remote-controlled Alps Black volume potentiometer helped with its head-start over much of the competition; a costly component you don't expect to find in most sub-£1000 gear (although Arcam are partial to it as well). On more atmospheric recordings, such as the **MTV Unplugged CD of 10,000 Maniacs**, the upshot was a near-tangible acoustic, fleshed out by the performers and the audience's applause. On y that Achilles' heel of solid-state - foreshortened sound stage depth - kept the Cairn off the top-spot.

TOP-END BRIGHTNESS is a weaknesses which dogs so much transistor amplification, the Aria falling prey as much as any of its peers. Completing the set was the treble coarseness predicted by our measurements, showing relatively large amounts of (avoidable) crossover distortion. A change from QED Profile



Silver 12 to DNM Reson evened out the tonal balance, but the slight hardness to cymbals in particular remained after a swap from dome tweeter to refurbished Quad 57 electrostatic.

Compared with the Pioneer A-40CR Precision and Audio Analogue Puccini, the Cairn Aria has an enviable speed and tunefulness, which can bring out the air baton and air guitar in the starchiest of couch potatoes. If a touch of grit to the upper registers won't give you sleepless nights, and you think you can navigate the domed controls and a headphone socket mounted on the back panel, the Aria should certainly be on your wish-list.

Cairn Aria £449

Audio Illusion
23 Langley Broom,
Langley,
Berks. SL3 8NB
Tel: 01753 542761

WORLD VERDICT



Looks great and Rocks with the best of them, but treble could be smoother.

Measured Performance see page 135

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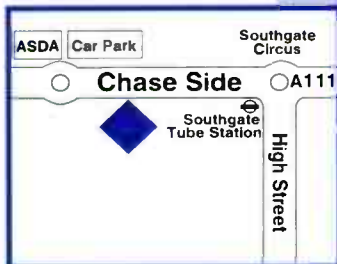
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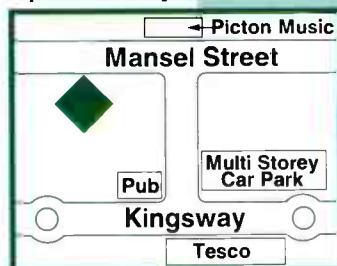
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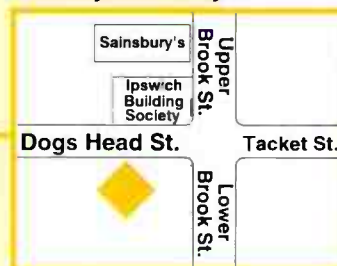
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CRESTA 'F A WAVE

Richard White takes a dive into the bargain basement with KEF's Cresta 2 minis.

AS we discovered last issue in our loudspeaker group test, there's no shortage of small and inexpensive loudspeakers; practically every firm has an example of the breed on their books. KEF's new Cresta 2s fit the niche inasmuch as they are a diminutive 14in. by 8in. by 9 1/2in. (hwd) and tip the price scales at around £150. The question is, what distinguishes the KEFs from any other bargain bookshelfer?

Well, for a start the cabinets are reassuringly heavy and the 4 1/2in. mid/bass driver and complementary 1in. dome tweeter again inspire confidence. At the back, the port is close to the substantial bi-wire terminals, and (Cool Britannia!) there is a transfer of a Union Jack flag to put us all in carnival mood. So much for the construction; rumour has it that loudspeakers can be listened to as well...

AS A PRIMARY check for the more obvious nasties, I reached for **Neville Marriner's** masterly arrangement of **Bach's Art Of Fugue**. With its wealth of shimmering harpsichord sound, plus the sometimes unexpected tone-colours of authentic Baroque instruments, through an indifferent reproducing chain, this recording can sound like a joke in poor taste. The Crestas evidently did little wrong as I found I'd listened out the whole work with undiminishing pleasure. There weren't any difficulties with treble accuracy either, the whole effect smooth and detailed, with the heavy harmonic content of the Baroque oboe coming across particularly well.

Benny Waters in Stockholm gave the Crestas an opportunity to show their mettle with the ambience of a live recording. In truth, there was a lack of breadth to the sound stage - with a recording of this quality, it's usually possible to sense the audience sat around their tables with more revealing 'speakers. In this instance, they seemed to have popped out for some fresh air, which wasn't unexpected given



the cost of the Crestas. On the other hand, imaging was very good, and Mr Waters' breathy 'old time' saxophone was allowed to give of its characterful best.

ROOTLING ROUND for an indisputable bass test, **Fernando Germani's** spirited performance of **Widor's** well-known Toccata was just the job. '32ft. C' is around 16Hz so we needn't expect most ordinary loudspeakers (or most subs, come to that) to reach down that far. Still, the KEFs displayed a naturalness that did a convincing impression of the missing bottom notes. It would in any case be unfair to expect earthshaking effects with small cabinets like these. Their real strengths lay more in the upper bass, where plenty of 'air' assisted the illusion of sound stage depth.

Spinning round the radio dial for some boom-ba-de-boom stuff failed to wrong-foot the Crestas. Even when driven by low-power valve amplification, they continued to give a loud account of them-

selves without becoming hard and nasty.

Smooth but not insipid; powerful but not stroppy. Many manufacturers would count themselves proud to have achieved this balance in such a confined space. When you consider the vast array of sub-£200 loudspeakers, there's an excellent case for including the Cresta 2 on your short-list.

KEF Cresta 2 £149.99

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WORLD VERDICT

A highly entertaining bi-wire budget mini. The only slight let-down is sound staging.

Measured Performance see page 119

Get Joggy with it

Jon Marks tries out some editing of a different sort with Aiwa's flexible AM-F70 portable MiniDisc Recorder.

UNLESS you're the happy owner of a Revox reel-to-reel and handy with sticky tape and a splicing block, or you enjoy spending all evening in front of a CD-RW recorder finalising your track selection, MiniDisc is the way to go. When it comes to chopping and changing your music to suit, there's nothing to touch it.

The above is all well and good when it comes to full-size domestic machinery, but things can go awry when you start talking MD portables. Some of these have shrunk so far the end of a ball-point pen is the only way to interface usefully with them, and then you have to struggle through a denser command structure than your average Kung Fu computer game. Not so the AM-F70.

AIWA'S BEAUTIFULLY-crafted palm-top recorder is a breeze whichever feature you're after. Recording from digital sources (in this case a modified Pioneer DV-505 DVD player) produced the expected consistently close recordings, although there was still a slight but perceptible general loss of dynamism and crispness partly down to the TosLink optical output standard on portables.

Headed with a Trio L-07D turntable instead, the AM-F70 demonstrated its ADCs were capable, if not the most transparent around - there was a touch of compression to dynamics and some looseness to the bass which persisted even when the three levels of DSL equalisation were switched off

and manual level setting rather than automatic employed. What this added up to through a pair of Sennheiser HD 565 headphones was a version of **Bob Marley's Sun Is Shining** that was mellow even by Reggae standards and a slightly sluggish **Suzanne Vega on Caramel**. Transparency in general remained fine, though, and there was enough drive to keep feet tapping.

A happier input was most Dance, a couple of up-beat tunes from **Moloko's I Am Not A Doctor** emerging fresher thanks to their synthetic nature. **Björk's Joga** worked well too, in spite of its relaxed tempo. However, fans of Classical and acoustic Blues will find the AM-F70 isn't as revealing through its analogue inputs as Sharp's '722 (which sells for roughly the same money).

Once I'd packed one of HiSpace's MDs full of tunes, I went in for a spot of editing. Erasing tracks or re-arranging them was a piece of cake thanks to a very clear, informative manual. Putting a dividing marker into a tune to split it in two was no problem either, and joining two tunes together during playback involved only a few button presses.

Alphanumeric freaks will also be pleased to know that up to 1700 characters can be registered on the one blank, so you can title away to your heart's content at 50 characters per tune.

OTHER USEFUL functions include



the ability to play a disc at double speed, record in stereo or mono via an optional mic (which makes the AM-F70 a superb dictaphone), and extendable playback time to around 40 hours by plugging in the external battery pack loaded with three AA cells.

As far as looks and construction go, this little Aiwa is definitely at the head of the bunch. Sonically it's not quite on a par with Sharp's equally well-built but stylistically idiosyncratic '722. Then there's the fact that the AM-F70's headphone stage seems less stressed driving into a hi-fi set-up than most headphones. As ever, an audition is the best way to decide, but if your eyes and ears share the buying decisions, the AM-F70 is one for the shopping list.

Aiwa AM-F70 £250

Aiwa
5 Heathrow Summit Centre,
West Drayton,
Middx. TW4 6NQ
Tel: 0181 897 7000

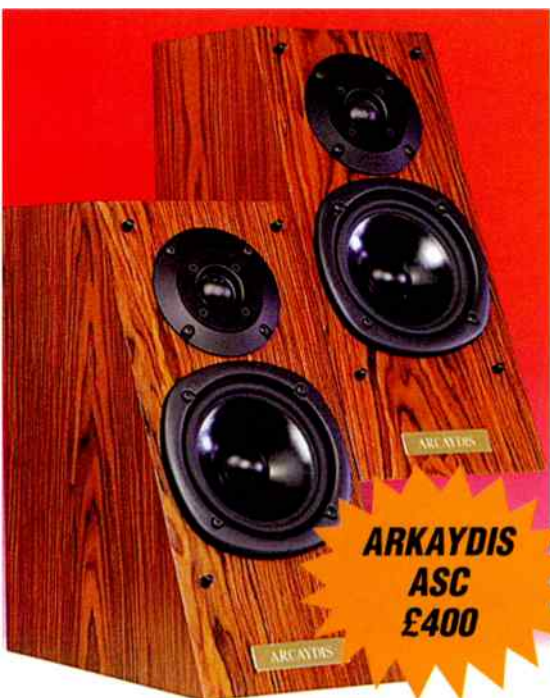


WORLD VERDICT
Solid all-rounder that doubles as a superb dictaphone, but it's not currently the No.1 MD portable.

Measured Performance see page 119

WIN A PIONEER DVD PLAYER, A PAIR OF ARKAYDIS LOUDSPEAKERS OR A CYRUS CD PLAYER WORTH OVER £1300

This month we have three more Hi-Fi World favourites to give away in our bumper competition with a total value of £1350.



FIRST up is a recent favourite of ours, the Pioneer DVD-717 is the most up to date player from the Japanese giants, and in our head to head review last month we discovered it was one of the best audio players on the market. It's certainly an attractive customer, being available in Japan's favourite Champagne Gold hue, with a sexy blue LED and chunky central loading drawer. Incidentally, the remote is also one of the most user friendly around.

When it comes to upgradability, Pioneer's DVDs come with two digital outputs (coaxial and optical) which can be used with an outboard 24/96 DAC to improve the sound even further.

And when it comes to sound, it really delivers. Present are all the sonic traits of a DVD player such as smoothness of line and tuneful musicality. Also, in addition to this, there is a bass attack and drive

which is sometimes lacking in other machines. In our review we noticed that with music such as the Chemical Brothers the Pioneer was "a real rocker that will have you reaching for the volume control to get the neighbours in on the act"

Another, more DVD-like trait, that the 717 possesses is a slightly rolled-off treble response that gives a beautifully smooth sound to all types of music. The choral group The Sixteen warbled their way through The Eton Choirbook with a serene and fluid sound that never sacrificed detail for refinement: Simon Pope noting that "the clean polyphony of the Magnificat flowed from the Magneplanars with enviable freedom". Definitely both a classy looker and performer.

More hi-fi is up for grabs in the shape of the ASC bookshelf/stand mount loudspeakers from Arkaydis. These incorporate an unusual slanted front baffle which attempts to overcome standing waves within the cabinet - it certainly makes them stand out from the crowd. They are hand veneered in a variety of woods, including Sapele, Cherry and Rosewood. The open and detailed sound of the ASCs belie their modest dimensions. These characteristics are rarely found on 'speak-

**PIONEER
DVD-717
£550**

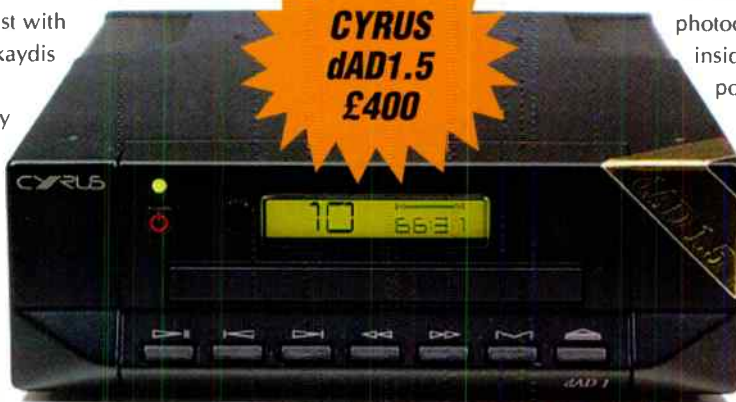


ers of the £400 mark, and its good to see such traits at this level.

Refinement and a natural sound are the hallmarks of the ASCs, as Richard White noted in his review. With Beethoven's Sixth Symphony "The ASCs had a pleasantly realistic touch with midrange dwellers like the brass section's horns". But it's not just with classical fare where the Arkaydis speakers shine, with Diana Krall's lounge-crooning they produced a "comfortably clean, precise imaging of the accompanying quartet". Although, due to their dimensions, the ASCs are well-suited to smaller scale recordings, they make a name for themselves with whatever you

feed into them. We summed them up by saying "If your listening room is petite and you seek a natural, controlled loudspeaker which won't cause bass boom, the ASCs are one for the wish list."

**CYRUS
dAD1.5
£400**



'Control' is also a key word for the last object in this month's treasure trove. The Cyrus dAD1.5 is the successor to the dAD1 CD player. The classic Cyrus die-cast chassis remains - all the enhancements are inside the box. The DAC linearity has been boosted and both digital and analogue sections, as well as the disc motor, have independent internal power supplies. The sonic hallmark of Cyrus, a smooth sound coupled with clean sounding treble, is present and the player has great control, even with the most demanding music. Playing Berlioz's mammoth orchestration in his opera The Trojans "all manner of timpani-banging, bass drum thumping and chorus yodelling failed to throw it"

In smaller pieces the cyrus delivered the goods just as well. Tchaikovsky's first string quartet, played by the Franz Schubert Quartet benefitted from excellent separation with a smooth and rich string tone. The dAD1.5 is a more than worthy member of the quality CD club and its excellent detail and imaging are up there with the best.

To enter, just answer the questions below correctly and then complete the following challenging tie-breaker in no more than 30 words. Stick the form, or a photocopy of it, on the back of (not inside please!) a sealed envelope or postcard and send it to the address below by October 4th:

October Competition
Hi-Fi World Magazine,
Suite F29, Imex House,
Kilburn Park Road,
London NW6 5LF

P.S. Please state which prize you would like!

COMPETITION ENTRY QUESTIONS

1) The Pioneer DVD-717 has how many digital outputs?

- A. 7
B. 1
C. 2
D. 43

2) What colour is the LED that adorns the front of the DVD-717?

- A. Blue
B. Yellow
C. Red
D. Pink with green spots

3) The Arkaydis ASCs design incorporates what?

- A. Three rear ports
B. A slanted front baffle
C. A slanted top
D. A top hat

4) The disc motor and the digital and analogue sections of the dAD1.5 have what?

- A. A joint power supply
B. Independent power supplies
C. Battery power supplies
D. Measles

5) Which Berlioz opera did we try out on the Cyrus dAD1.5?

- A. Benvenuto Cellini
B. Madame Butterfly
C. The Trojans
D. The Simpsons

COMPETITION VERSE (obligatory)

Complete the following in fewer than 30 words

*You too may dwell in Arkaydy
With a Cyrus or Pioneer.*

*To win (with a glad hoorah, maybe)
Get scribbling and sign on 'ere!*

COMPETITION WINNERS

Plenty of budding poets came out of the woodwork in August. The lucky few were Robin Wright of Barry in Wales, Michael Hamilton of New Romsey and J.Cowley of Doncaster.

Congratulations!





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HAND CROFTED

Does Croft's Epoch Elite pre-amp give the full details? Richard White takes a turn at the controls.

THE Croft Epoch Elite (£950) is a self-powered valve pre-amplifier with MM phono stage. Our review model was arranged with unity gain on the line inputs, although the manufacturer will set higher line gain to order at no extra cost.

A quick canter round the technical outline: the Elite uses a three-stage circuit, powered by a toroidal mains transformer. This feeds valve regulation for the high tension and solid-state regulated DC for the heaters. Unusually for these days, the circuit is hard-wired throughout, no PCBs being employed. This is an approach which is apparently not ideally suited to modern volume manufacture but is still possible for the small firm. Needless to say there are sonic benefits - assuming of course that the original design is alright! Common sense dictates that signal paths should be as short as possible; and this is more practicable with hard-wiring than with PCBs.

Each of the four inputs - phono, tuner, tape and CD - is selected by the rotary switch on the front panel. Between each of the points is a 'mute' position, the purpose of which may seem obscure, until you notice the independent volume controls for each channel.

Those who have mourned the current

scarcity of balance controls will find these handy; those who haven't will discover, as I did, that they are not nearly as fiddly as you might imagine. By using the muted positions on the selector, silencing the system to answer the telephone is a simple matter, which allows the setting of the volume knobs to remain untouched.

THE UNIT IS solidly built and the somewhat bulbous fascia is surprisingly comely in a variety of backgrounds.

Listening first to CD, the Epoch Elite distinguished itself by practically vanishing from earsight. Comparing the line-level performance with, literally, a pot in a box showed the pre-amp to be clearer than a cheap passive pot for a start. Comparing it with a better specified home-made stepped attenuator yielded similar results. This is by no means a bad result for active circuitry!

If anything, the **Hanover Band's** spirited small-scale **Beethoven** recordings seemed to gain a little in sweetness through the Elite. Turning to jazz/dinner music, **Diana Krall** seemed to be singing for my ears only - still there is such a thing as wishful thinking! No trace of the fractionally hard edge with which some equipment can afflict her.

Turning to the radio **Proms and the Enigma Variations**, the Elite responded with tremendous speed and verve, a very necessary attribute in some of the faster movements. The thundering bass passages powered through unscathed and there was not a drop of distracting tizzle in the upper strings. In short, exhilarating.

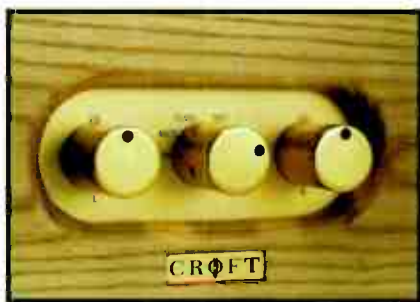
A PRE-AMPLIFIER of this class truly stands or falls by its phono stage. With my trusty Music Maker in harness, I gave **Trevor Pinnock's** recording of the **Goldberg Variations** a spin, primarily to check for transient and upper treble response. Well-loved though this record is, I was thoroughly refreshed by all the extra detail which the Croft allowed through. Even the creaks from the harpsichord pedals gained a new lease of life - you could almost hear what brand of polish had been used on 'em!

Leaving subtleties aside for the moment, vinyl is still required to fire the big guns, such as the fight scene in **Tchaikovsky's Romeo and Juliet**. The speed with which the *szforzando* stings were delivered was still hair-raisingly impressive and, better still, the fast string tutti did not lose their way but remained clear and urgent.

Pre-amplifiers are a somewhat ill-defined breed, so an example as able as this deserves very serious consideration. If you love to hear the full details, the Croft Epoch Elite can be heartily recommended.

Croft Epoch Elite £950

Croft
15 Harrison Road
Erdington,
W. Midlands
B24 9AB
Tel: 0121 373 1442



WORLD VERDICT

Fast and detailed with a breathtaking clarity and sweetness. Well worth saving up for.

Measured Performance see page 119

It was 20 years ago today....



In November '77, the design team of Bob Stuart and Allen Boothroyd launched their first Meridian product, an active loudspeaker of course!

Since then, Meridian Audio has continued to pioneer advanced audio design in products such as the first high end CD player, the first CD transport, the first DSP domestic loudspeaker, the first digital home theatre and now, high end DVD.

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BOOTHROYD STUART
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Meridian Audio Limited

Stonehill, Stukeley Meadows, Huntingdon, PE18 6ED

Tel (0) 1480 434334 Fax (0) 1480 432948

<http://www.meridian-audio.com>

Cyrus products have a reputation for being smooth and creamy. Gourmet Richard White tucks into their latest FM tuner.

TUNER WITH MAYONNAISE



TUNERS are funny things: for a start we take them so much for granted. In a lot of ways they are like television sets: aside from staring blankly at the screen, does anybody care much, within reason, what the picture and sound are like? Except, except... Somewhere there must be a healthy-ish market because I see no marked decline in the number of different tuners on offer. Forget about Digital Radio for the moment; just about every major manufacturer offers a 'steam' FM tuner.

The new Cyrus FM7.5 is essentially an update of the now six-years-old FM7, and a stylish beast it is. In line with Cyrus' customary neat-but-solid line, the box is deeper than it's broad, and has heat-sinks cast directly into the casing. On the front panel is a large LCD which displays both the frequency in numbers and also an arc of 'blocks' which has two functions, according to choice. In one mode, the degree of arc indicates the signal strength, which can be useful when you're setting up the aerial initially. In the other, which the manufacturer calls 'magic eye mode', the closing of the 'curtains' shows how well tuned a particular station is. Using the numerical fine-tuning display, adjustments can be made in steps of 10kHz, which is nit-pickingly small. Assuming that you have followed the instructions properly and are getting maximum signal, it's high time you had a listen.

I HAD THE very good fo-tune to be trying out this tuner during the Proms season, so every night there was a splendid lucky dip of masterpieces for the Classical enthusiast. Sooner or later someone is going to twig that a certain tragic lady 'cellist does not have to be mentioned every time **Elgar's** famous concerto is performed. That apart, **Tortellier** fills took the orchestra and soloist through this sturdy old chestnut in a way that would have made his late père proud.

Cello tone is rich in partials, so the treble needs to be particularly well behaved to give a good account of this instrument. It was altogether very handy to start my listening with such a familiar piece. The FM7.5 was content to hand on the music smoothly with clean but not squeaky treble and a pleasant richness in the nether regions.

PETER MAXWELL Davies' newly-commissioned work, *Spinning Jenny*, had plenty of percussive content to check the Cyrus's get-up-and-go. This orchestral picture of the industrialized north allowed the tuner to demonstrate its full grip of the niceties of orchestral tone colour, particularly the frequent bass drum thuds.

Radio 4's comic show *Just A Minute* afforded ample opportunity to put the reproduction of the human voice to the test. Better still, the placing of the performers proved to be a good check of

stereo accuracy. This is important: if there is muddle in the decoding stages, it can be very difficult to decide who's speaking when the whistle blows!

You'll not learn much about high fidelity from compressed Rock stations, but it's amazing what electronic effects and phasing tricks can be played on quite standard mixes. True to type, the Cyrus passed on the mish-mash to thrilling effect (if you happen to be in the mood).

The FM7.5 has many virtues: fine performance; compact size; ease of use. Unfortunately it falls between two price brackets, and it's possible that the not-fussed will stick to the under-£200 mark, whilst audiophiles could splash the extra cash and go further up-market.

Cyrus FM7.5 £398

Centralforce
Stonehill,
Huntingdon,
Cams. PE18 6ED
Tel: 01480 451777

WORLD VERDICT

A fine, smooth, musical tuner, commendably simple in style and operation. Only its price counts against it.

Measured Performance see page 119

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AIWA

FULL RANGE AVAILABLE	ARCAM
CD PLAYERS	DM302
ALPHA 7	DM305
ALPHA 7SE	DM301
ALPHA 8	DM302
ALPHA 8SE	DM303
ALPHA 9	DM304
MCD	P4
AMES	PH
ALPHA 1	P6
ALPHA 7	CDM1
ALPHA 7R	CDM2
ALPHA 8R	CDM7
ALPHA 9	HCM1
ALPHA 10	HCM2
ALPHA 10P	HCM3
ALPHA 9C	C06
TUNERS	C07
AV	AV500

ALPHASON

FULL RANGE AVAILABLE	ALPHASON
CD PLAYERS	DM302
ALPHA 7	DM305
ALPHA 7SE	DM301
ALPHA 8	DM302
ALPHA 8SE	DM303
ALPHA 9	DM304
MCD	P4
AMES	PH
ALPHA 1	P6
ALPHA 7	CDM1
ALPHA 7R	CDM2
ALPHA 8R	CDM7
ALPHA 9	HCM1
ALPHA 10	HCM2
ALPHA 10P	HCM3
ALPHA 9C	C06
TUNERS	C07
AV	AV500

AMEL/FIR

FULL RANGE AVAILABLE	AMEL/FIR
CD PLAYERS	DM302
ALPHA 7	DM305
ALPHA 7SE	DM301
ALPHA 8	DM302
ALPHA 8SE	DM303
ALPHA 9	DM304
MCD	P4
AMES	PH
ALPHA 1	P6
ALPHA 7	CDM1
ALPHA 7R	CDM2
ALPHA 8R	CDM7
ALPHA 9	HCM1
ALPHA 10	HCM2
ALPHA 10P	HCM3
ALPHA 9C	C06
TUNERS	C07
AV	AV500

ARCAM

FULL RANGE AVAILABLE	ARCAM
CD PLAYERS	DM302
ALPHA 7	DM305
ALPHA 7SE	DM301
ALPHA 8	DM302
ALPHA 8SE	DM303
ALPHA 9	DM304
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AMES	PH
ALPHA 1	P6
ALPHA 7	CDM1
ALPHA 7R	CDM2
ALPHA 8R	CDM7
ALPHA 9	HCM1
ALPHA 10	HCM2
ALPHA 10P	HCM3
ALPHA 9C	C06
TUNERS	C07
AV	AV500

AVANTAGE

FULL RANGE AVAILABLE	AVANTAGE
CD PLAYERS	DM302
ALPHA 7	DM305
ALPHA 7SE	DM301
ALPHA 8	DM302
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ALPHA 1	P6
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ALPHA 8R	CDM7
ALPHA 9	HCM1
ALPHA 10	HCM2
ALPHA 10P	HCM3
ALPHA 9C	C06
TUNERS	C07
AV	AV500

BEYERDYNAMIC

FULL RANGE AVAILABLE	BEYERDYNAMIC
CD PLAYERS	DM302
ALPHA 7	DM305
ALPHA 7SE	DM301
ALPHA 8	DM302
ALPHA 8SE	DM303
ALPHA 9	DM304
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ALPHA 1	P6
ALPHA 7	CDM1
ALPHA 7R	CDM2
ALPHA 8R	CDM7
ALPHA 9	HCM1
ALPHA 10	HCM2
ALPHA 10P	HCM3
ALPHA 9C	C06
TUNERS	C07
AV	AV500

BIFOLD

FULL RANGE AVAILABLE	BIFOLD
CD PLAYERS	DM302
ALPHA 7	DM305
ALPHA 7SE	DM301
ALPHA 8	DM302
ALPHA 8SE	DM303
ALPHA 9	DM304
MCD	P4
AMES	PH
ALPHA 1	P6
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ALPHA 7R	CDM2
ALPHA 8R	CDM7
ALPHA 9	HCM1
ALPHA 10	HCM2
ALPHA 10P	HCM3
ALPHA 9C	C06
TUNERS	C07
AV	AV500

BLISS

FULL RANGE AVAILABLE	BLISS
CD PLAYERS	DM302
ALPHA 7	DM305
ALPHA 7SE	DM301
ALPHA 8	DM302
ALPHA 8SE	DM303
ALPHA 9	DM304
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AMES	PH
ALPHA 1	P6
ALPHA 7	CDM1
ALPHA 7R	CDM2
ALPHA 8R	CDM7
ALPHA 9	HCM1
ALPHA 10	HCM2
ALPHA 10P	HCM3
ALPHA 9C	C06
TUNERS	C07
AV	AV500

BUNTON

FULL RANGE AVAILABLE	BUNTON
CD PLAYERS	DM302
ALPHA 7	DM305
ALPHA 7SE	DM301
ALPHA 8	DM302
ALPHA 8SE	DM303
ALPHA 9	DM304
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AMES	PH
ALPHA 1	P6
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ALPHA 7R	CDM2
ALPHA 8R	CDM7
ALPHA 9	HCM1
ALPHA 10	HCM2
ALPHA 10P	HCM3
ALPHA 9C	C06
TUNERS	C07
AV	AV500

BURTON

FULL RANGE AVAILABLE	BURTON
CD PLAYERS	DM302
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ALPHA 9	DM304
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ALPHA 1	P6
ALPHA 7	CDM1
ALPHA 7R	CDM2
ALPHA 8R	CDM7
ALPHA 9	HCM1
ALPHA 10	HCM2
ALPHA 10P	HCM3
ALPHA 9C	C06
TUNERS	C07
AV	AV500

CAELTA

FULL RANGE AVAILABLE	CAELTA
CD PLAYERS	DM302
ALPHA 7	DM305
ALPHA 7SE	DM301
ALPHA 8	DM302
ALPHA 8SE	DM303
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AMES	PH
ALPHA 1	P6
ALPHA 7	CDM1
ALPHA 7R	CDM2
ALPHA 8R	CDM7
ALPHA 9	HCM1
ALPHA 10	HCM2
ALPHA 10P	HCM3
ALPHA 9C	C06
TUNERS	C07
AV	AV500

CHRYSLER

FULL RANGE AVAILABLE	CHRYSLER
CD PLAYERS	DM302
ALPHA 7	DM305
ALPHA 7SE	DM301
ALPHA 8	DM302
ALPHA 8SE	DM303
ALPHA 9	DM304
MCD	P4
AMES	PH
ALPHA 1	P6
ALPHA 7	CDM1
ALPHA 7R	CDM2
ALPHA 8R	CDM7
ALPHA 9	HCM1
ALPHA 10	HCM2
ALPHA 10P	HCM3
ALPHA 9C	C06
TUNERS	C07
AV	AV500

CINEMA

FULL RANGE AVAILABLE	CINEMA
CD PLAYERS	DM302
ALPHA 7	DM305
ALPHA 7SE	DM301
ALPHA 8	DM302
ALPHA 8SE	DM303
ALPHA 9	DM304
MCD	P4
AMES	PH
ALPHA 1	P6
ALPHA 7	CDM1
ALPHA 7R	CDM2
ALPHA 8R	CDM7
ALPHA 9	HCM1
ALPHA 10	HCM2
ALPHA 10P	HCM3
ALPHA 9C	C06
TUNERS	C07
AV	AV500

CLARIFONE

FULL RANGE AVAILABLE	CLARIFONE
CD PLAYERS	DM302
ALPHA 7	DM305
ALPHA 7SE	DM301
ALPHA 8	DM302
ALPHA 8SE	DM303
ALPHA 9	DM304
MCD	P4
AMES	PH
ALPHA 1	P6
ALPHA 7	CDM1
ALPHA 7R	CDM2
ALPHA 8R	CDM7
ALPHA 9	HCM1
ALPHA 10	HCM2
ALPHA 10P	HCM3
ALPHA 9C	C06
TUNERS	C07
AV	AV500

LX CENTRE

FULL RANGE AVAILABLE	LX CENTRE
CD PLAYERS	DM302
ALPHA 7	DM305
ALPHA 7SE	DM301
ALPHA 8	DM302
ALPHA 8SE	DM303
ALPHA 9	DM304
MCD	P4
AMES	PH
ALPHA 1	P6
ALPHA 7	CDM1
ALPHA 7R	CDM2
ALPHA 8R	CDM7
ALPHA 9	HCM1
ALPHA 10	HCM2
ALPHA 10P	HCM3
ALPHA 9C	C06
TUNERS	C07
AV	AV500

KEF

FULL RANGE AVAILABLE	KEF
CD PLAYERS	DM302
ALPHA 7	DM305
ALPHA 7SE	DM301
ALPHA 8	DM302
ALPHA 8SE	DM303
ALPHA 9	DM304
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AMES	PH
ALPHA 1	P6
ALPHA 7	CDM1
ALPHA 7R	CDM2
ALPHA 8R	CDM7
ALPHA 9	HCM1
ALPHA 10	HCM2
ALPHA 10P	HCM3
ALPHA 9C	C06
TUNERS	C07
AV	AV500

KENWOOD

FULL RANGE AVAILABLE	KENWOOD
CD PLAYERS	DM302
ALPHA 7	DM305
ALPHA 7SE	DM301
ALPHA 8	DM302
ALPHA 8SE	DM303
ALPHA 9	DM304
MCD	P4
AMES	PH
ALPHA 1	P6
ALPHA 7	CDM1
ALPHA 7R	CDM2
ALPHA 8R	CDM7
ALPHA 9	HCM1
ALPHA 10	HCM2
ALPHA 10P	HCM3
ALPHA 9C	C06
TUNERS	C07
AV	AV500

MARANTZ

FULL RANGE AVAILABLE</

letters & e-mails

Visit our website at www.hi-fiworld.co.uk or send your e-mails to edit@hi-fiworld.co.uk

LETTER OF THE MONTH

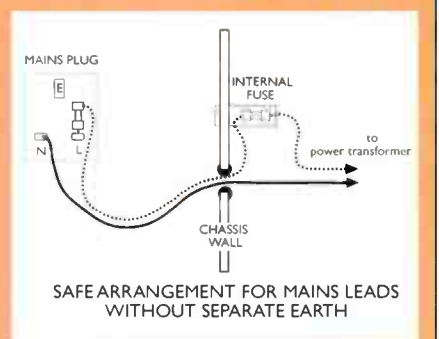
I am the first to admit that I am not fully up to speed on the ins and outs of electronics, and I know I risk looking really stupid amongst the experts who grace your letters pages, but something has been bugging me that I have just got to ask you about.

As a student, I have to get what equipment I can, and it is usually vintage - not for reason of sound quality, I think, but just because it doesn't look 'sexy' anymore. Anyway, I have bought an old turntable, and a Leak Stereofetic tuner (£5 - sounds great!). When it came to wiring these up to their respective plugs, I was a tad confused. Neither wire was obviously marked as live or neutral. Normally wires are marked either blue or brown but these were just grey. Do I gather from this that it does not matter which way round you attach them? And I know the turntable is connected to earth via the amplifier, but the tuner has no earth connection at all - is this safe?

Mark Moye
Ipswich, Suffolk

Provided that your amplifier is properly earthed, your tuner will be earthed also, via the interconnects. Admittedly this is not ideal but it has to be because of the perishing nuisance of 'earth loops'. Usually if a system has more than one connection to earth, you get hum. This is because with elderly gear such as the Stereofetic, the DC smoothing is not nearly a good as we expect nowadays with micro-chip regulation. The same goes with vintage valve gear. Once you get enough of these eddy currents running round the place, the hum can assume horrendous proportions. The time-honoured solution has been to pick a component to which all the others are connected by their signal leads - usually the amplifier - and rely on that to earth the lot. In practice it works out better than you'd think. So that's why your tuner has no separate earth lead!

When two-pole mains flex has no colour marking to identify Live and Neutral, it's still worth finding out



which is which with a continuity buzzer - make sure you unplug everything from the mains before you even think of trying this. The item's internal fuse should always lead to the live terminal of the plug, as shown. This ensures that, should the fuse blow, the unit is still earthed via the Neutral lead. Connected the other way round, there is the possibility of a blown fuse leaving the unit 'live': IF the unit develops a fault AND is not connected via its signal leads etc to an earth point, things could be very dangerous. RMW

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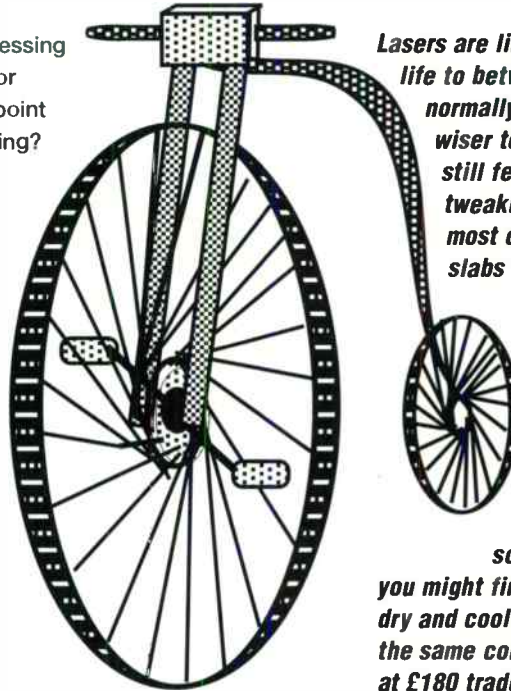
CLOCK WATCHING

Your advice would be of great assistance in helping me to resolve my hi-fi dilemma. My present system is an Orelle CD-10 transport with DPA Enlightenment DAC, Rega Elicit integrated amplifier, Roksan Xerxes turntable (XPS3.5/RB300/Goldring 1042) and ProAc Tablette 50 'speakers on Target R1 stands. Speaker cable is SonicLink Grey bi-wire, the interconnects Chord Company with the exception of a Roksan digital lead. All this sits on a Target B4 stand with a Campaign Audio screened distribution block.

My main question concerns the digital side of the system. Would I be wise in having the rather old Orelle re-clocked, or should I decide to get a new transport (almost certainly a DPA). I am wary of having to spend money on re-clocking only to find later on that, if my transport does need repairing, the CDM4 mechanism is no longer made.

Generally I am pleased with my system, but when my current cartridge expires, would a change to a Rega Exact

▶ A pressing case for three-point mounting?



be a good move? I understand that using the three-bolt mounting arrangement gives a more synergetic match.

Denis O'Keefe
Wales

Lasers are limited in terms of useful life to between eight and 10 years normally, so you would indeed be wiser to opt for a new one. If you still felt the need for some tweaking, apparently screwing most of DPA's components to slabs of slate works rather well!

Assuming your amp's phono stage will handle an MC cartridge, as an alternative you could try Reson's Aciore at £215 trade-in. However, this has a lean sound, like the Xerxes, and you might find the combination too dry and cool sounding. In this case, the same company's top MM, the Reca at £180 trade-in, might be a better idea. And three-point mounting does make a difference, but it isn't night and day. JM

Come clean with a spot of Licom.

PART EXCHANGE?

I am currently running an Audiolab 8000PX amp with a QED passive pre-amp. The 'speakers are KEF 105/1s which are bi-wired. I only use two sources: a tuner and a Marantz CD-60SE CD player.

I want to bi-amp but I am finding it very difficult to track down another 8000PX. I was wondering if there are any other amps in the Audiolab range which might match the 8000PX, as dealers I have spoken to have said that I should keep to the same manufacturer for the best results. Is this really the case? If not, are there any other models you would recommend?

Philip Dilley
phil.dilley@virgin.net

Keeping to the same manufacturer when bi-amping is almost mandatory, but not so much for sonic reasons. The root of the problem lies in finding two power amplifiers which output the same signal level for a given input. If the two amps you choose differ in this respect, you'll end up with a lot more treble and midrange than bass, or vice versa. If any of Audiolab's other amps match the 8000PX, they will be

suitable for bi-amping.

Another thing to bear in mind is that two sets of power amps connected in parallel to your passive pre will present it with roughly half the input impedance it sees at the moment, and it might not be too happy about that.

▲ The safest choice for bi-amping either with a pre or an integrated like Audiolab's 8000S is to go for an amp from the same company.

Passive pres need to see a high impedance (100kohms+ preferably). Check with your local dealers as to how the Audiolabs measure up in this area. JM

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Crimson 610/620	£649	£775
LFD L30 pre (inc MM/MC)	£349	£679
LFD Mistral Integrated	£399	£499
LFD Mistral phono stage	£249	£299
Trilogy 901/948 (valve)	£2499	£3090

Loudspeakers

Heybrook Heylette (rosewood)	£159	£199
Heybrook Optima (cherry)	£199	£259
Keswick Blueprint Point One	£550	£1000
Neat Critique mk II (black)	£349	£495
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Part exchanged items for sale:	Sale	New
2 x Vitavox RH330 mid range horns	£300	pair
2 x Vitavox AK 157 bassdrivers	£500	pair
Naim 72 pre amp	£300	(£745)
Naim CD2	£1000	(£2000)
Notts. Analogue Mentor Tonearm	£400	(£800)
Musical Fidelity A220 Int. amp ex-dem	£580	(£700)
Musical Fidelity A2 Int. amp ex-dem	£380	(£500)
Musical Fidelity A2 Int. amp NEW	£400	(£500)
Linn Isobarik stands per pair	£40	
Living Voice Auditorium - cherry	£950	(£1500)
Impulse Taus - Maple	£1500	(£2700)
Hadcock special Tonearm	£400	(£600)
Heybrook Optima loudspeakers NEW still boxed	£190	(£250)
Carver Platinum loudspeakers	£600	(£2700)
Art Audio Quintet Integrated ex-dem	£1250	(£1850)
Art Audio Diavolo 300B single ended	£3000	(£4000)
Ariston RD 80 Turntable (no arm)	£100	
Audio Innovations Series 800 Mk.1 just fully serviced	£450	
Audio Innovations S800 Anniversary	£850	(£1500)
Audio Note P4 Monos	£2500	(£4000)
Audio Note Dac3 Sig	£1700	(£2850)
Audio Note ANV i/connect 2m	£250	(£ 500)
Voyd Turntable - Ash	£850	(£2000)
Voyd Turntable - Mahogany	£850	(£2000)
Helios Model I CD player ex-dem	£1000	(£1300)
LP 12/ARO/LINGO/CIRCUS TRAMP etc	£1200	(£3200)

Plus - Too many second hand interconnects and speaker cables (inc Audio Note Acoustic Precision) to list. £Various

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REVOLUTION OR EVOLUTION?

I would appreciate a bit of feedback on my current system which consists of a Michell Gyro/QC carrying an SME 309 and Ortofon MC30 Supreme MC. These feed a Michell Iso HR, Densen DM20 and DM30 and Quad ESL63s. Nordost Blue Heaven cabling is used throughout.

I feel the system is a little sharp and edgy and have had various comments as to the possible cause; the cartridge is bright, the phono stage is bright, the cabling is bright, and the '63s do not work in my room (15ft. by 17ft.) Are you able to narrow it down at all?

The Iso is very detailed and I would like to keep it if possible. The cartridge can be changed if at fault (I did think of the new Lyra Lydian but understand it is a terrible match with a 309). I really adore the electrostatics, but if they are causing the problem and have to go, what boxes might give the open window sound stage that the Quads produce?

On a slightly different tack, do you know of anybody who manufactures LP storage systems? I have been singularly unsuccessful in locating any.

Mark Whitley



▲ Densen's amplification, like the Beat above, is fast and crisp but also bright, so careful partnering is a necessity.

venturaseals@dixonintgroup.
freeserve.co.uk

Err, unfortunately, the "bright. . . bright. . ." comments above are pretty much right. You could start by replacing the Ortofon MC with one of The Cartridge Man's Music Makers, although this Moving Iron design has MM output levels and will require your Iso to be reconfigured. This may be a very high-compliance device, but it works well in an SME V, so a 309 shouldn't pose problems.

The Densens are very fast, rhythmic amps, but they are bright too. Of course, you could just plump for Michell's own

Orca and Alecto, but they don't come cheap. Personally, I would be sorely tempted by MVL's A2+ integrated at £1250 and Lavardin's AS at £1300, both of which are very smooth, natural performers.

With a system re-jig along these lines, you should find music much less edgy. If the nasties persist, change your interconnects for van den Hul The First at £210. And if the Quads resolutely refuse to function in your room, BKS' 107 Mk2s (£1500) are about as close as you'll get without breaking the bank. JM

Crack down on crackle with an LP statmat.

HEADLINE

The best sound I ever heard was my system before I moved. The line-up consisted of an Acoustic Research Legend turntable (modified with an outboard power supply made by Mantra) bearing a Rega RB300 arm and Linn Asaka cartridge. The Musical Fidelity A1 amplifier is connected to Monitor Audio 14s and the AR via interconnects from van den Hul and speaker cable from Archer.

The house I was living in had a concrete floor. However, after moving to a house with a suspended wooden floor, the sound just fell apart. Gradually most of the components got changed without success, and then money became tight and no further purchases were possible. Now the time is right to get my system up and running again, so I would like some advice.

With about £1500 to spend, I intend to keep the AR and RB300, possibly buying a Sumiko Blue Point which I've heard and loved. As to amplification, I was thinking



of an MF X-LP, MF X-Pre and MF X-A50s. But when it comes to 'speakers I'm at a loss; I would like the original Acoustic Energy AE1s if a pair could be found second-hand at the right price, but I'm not certain this is the way to go.

Derek Shorrock
dexys@marino24.freeserve.co.uk

Before you think of shelling out more money on components, try out a few cheap tweaks. No1 is to slip a paving

slab (roughly £2-£5 at most DIY shops) spiked to the floor under your loudspeakers. This is usually highly effective in reducing the bass waffle caused by suspended wooden floors.

Second, if you don't already have one, buy a wall shelf for your turntable and then add the X-LP.

The X-Pre and X-A50s are one option at the price. So is an Audio Analogue Puccini SE integrated, which would have a slightly more musical but less detailed sound than the MFs. It would also rule out easy bi-amping at a later date.

Your current loudspeaker cable could be upgraded too, with something like DNM's Reson (another solid-core design). This would probably work nicely with the AE1s as well seeing as they can be bright. JM

Read all about it with John Linsley Hood's Audio Electronics.

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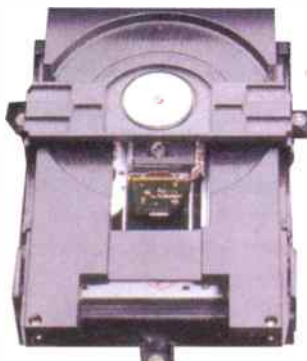


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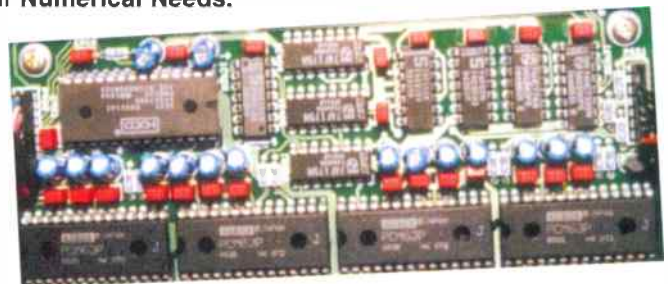


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▲ Pioneer A-300R Precision.

SWEETER SEEKER

I have the following system: Marantz CD-63 SE, Rotel RC-965 pre, RB-850 power amp and Tannoy m3 'speakers. The problem with the above, which has seemingly blighted most of my systems, is sibilance. I have thought of changing the amps. Do you think this might help, and if so what would be the best bet, say up to £400?

Steve Tingle

Has your amplification been a common thread linking all your systems? If so, then yes, the sibilance is probably down

to it. You don't mention a budget, but Pioneer's A-300R Precision at £400 is well worth a listen, as is Audio Analogue's standard Puccini integrated.

As the Tannoys don't have the smoothest treble in the business, you could try sweetening them with a length of DNM's Reson 'speaker cable at £7/m. Your interconnects might also be partially to blame - Monacor's Green at £6 for a metre set would help here. JM

Try your Marantz with a CD statmat.

can I achieve with this sort of money? Buy good speaker cables and interconnects? Speaker stands? Actually, I am quite happy with the system considering its age (the CD player is just a year old, though) but I feel something could be done to upgrade it.

Anamit Sen

India (a desert as far as hi-fi is concerned).

As mentioned elsewhere this month, a paving slab beneath loudspeaker stands can work very well, although as you don't yet own a pair, purchasing some would be the vital first step. Then, assuming you're using the freebie wiring supplied with your components, invest in interconnects like Monacor's Green (£5.50, tel: 0181 452 0161) or Tandy's Gold Patch (£6.99, tel: 0800 358 3858). And if you're using bell wire, a change to 79-strand cable would be a wise move. Cheapest of all is a phone directory or cloth-wrapped brick on each piece of equipment. It looks ugly but it can be very effective. JM

Clean up the act with Reson Licom.

INNOVATIVE APPROACH

My current system consists of a Linn LP12/Ittok/Karma, X-LP phono stage, Leak Varislope pre-amp and TL12+ monoblocs driving KEF Coda 9 'speakers.

I recently borrowed an Audio Innovations Series 300 amp and was stunned by the results. Although the results were far too smooth to be realistic (Mick Jagger sounding like Frank Sinatra!) and lacking in dynamics, the revelation was the sound staging. The stereo image had real depth to it and instruments could be easily pinpointed in a broad sound stage that had height as well as width. In addition, there seemed to be far more detail, with vocals in particular sounding more realistic, if over-sweet.

To achieve similar results without the excessive smoothness, what should I do? My options would seem to be to replace the pre-amp with a more modern one or purchase an integrated valve amp. What would your advice be? My budget is limited to about £200 plus the possible proceeds from the sale of my Leak set-up if you recommend the integrated option.

James Spreadbury

james@sprdbry.freereserve.co.uk

To be honest, you'd have a hard time buying a valve pre or integrated on such a limited budget. But when you have monoblocs like the TL12+s, why bother with an integrated anyway? By far the weakest link in your current system is the Varislope; change it for a Musical Fidelity X-Pre and you might be surprised at how major an improvement it is. This will also leave you with money to upgrade your loudspeakers - the Coda 9s were never the best at their £300 price point. Sell these, add your £200, and then audition the likes of Mission's 772 (£230). You could also try Tannoy's Revolution r2.5 floor standers (£350), depending on how much bass you want. JM

Have a ponder with Hood's Audio Electronics book.



▲ Joined up writing - Monacor Green.

THORING OUT

My present system is very old: Thorens TD166 MkII turntable, Shure M75ED and Stanton 880 cartridges, Onkyo CD player, Denon DR-M22 three-head cassette deck, Arcam Alpha amp (the very first one) and KEF C40 'speakers.

I don't have much money to spend on improving the system, just £30-£35. What

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TONING A FLABBY BOTTOM

I know you've heard it all before but I have a genuine upgrade problem that I think you can help with. In 1992, to add to my Technics turntable, Philips CD player and Linn Index 2 'speakers, I bought a Linn Intek amp. This replaced a Pioneer that I had acquired in 1977.

The above was replaced through a series of upgrades so that my system now consists of a Rega Planar 2/3 (to all intents and purposes a hybrid of the two) with a Mission 773 high-output moving-coil cartridge. The CD player is a Marantz CD-63 mkII KI-S, the tuner a Denon TU-260L and the tape deck an Aiwa AD-F450. The Linn is still the main link to the 'speakers which are now KEF Reference 1s. The cables are mostly Tandy Gold Patch except for the Marantz, which has the Rega Couple interconnect. The 'speakers are bi-wired with Linn K20.

I am happy with every aspect of my system but the amplification (though the phono stage is great). Do you think I am looking in the right area to upgrade? I am after a more relaxed sound, albeit with greater control, especially in the bass department (my room is 20ft. by 12ft.) I think I would like to go for bi-amping - should I use the Intek to drive a power



▲ Two's company with Creek.

amp and survive with the two? Or would I be better off getting rid of that and going the whole hog on a new amp? Any help would be greatly appreciated.

Dave McKenzie
dogsmckenzie@currantbun.com

Bi-amping would certainly help, but one very important thing to bear in mind is that the integrated and power amps you'll be using will need to have the same input sensitivity. This normally means you're stuck with amps from the same manufacturer.

The easiest way around this problem, should you decide against a second Intek or another matching Linn amp, would be to buy a pair of identical powers to partner with the pre of your choice. One relatively affordable

combo might be Musical Fidelity's X-Pre with two of Creek's A43 power amps, total cost about £950. However, you'd then need to add either company's appropriate phono stage, thereby sneaking the price up over £1000, although selling your Intek should raise a few quid.

Another line of attack would involve spending on superior wiring. The Tandy cables are good for the money, but LAT's IC-50 (reviewed last month) would substantially better them at a cost of £30 a set. And as for the 'speaker side of the equation, the K20 could be upgraded to Nordost Flatline Gold MkII (just under £10/m). JM

Try a little sparkle with an LP statmat.

DOING IT DIY STYLE

I will soon be moving to a new house and will have access to my own room where I intend to set up a second system. I already have an amp, 'speakers and CD player left over from previous upgrades, but I want to add a turntable too.

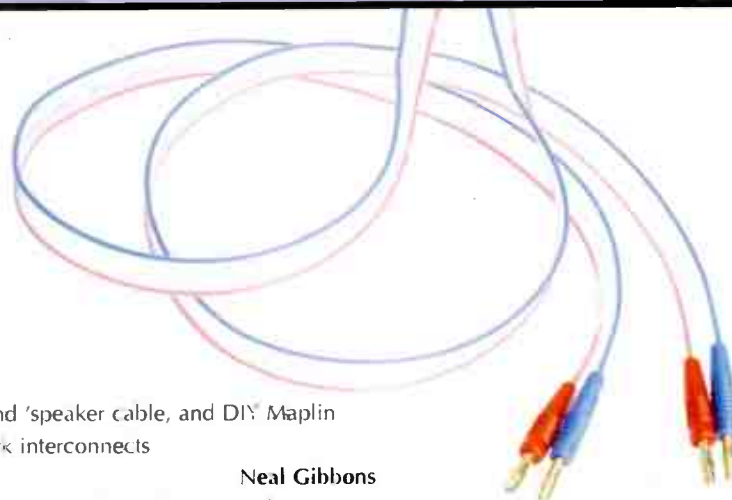
Having read your review on the Origin Live basic kit, I decided that a spot of DIY was in order, so I intend to purchase the kit along with a modified OL RB250. However, I am stuck on the decision as to which cartridge to go for. I have a budget of around £220-250 and, obviously, do not want to make a mistake as I won't be able to audition before buying. I am considering the Reson Recca MM and the Ortofon MC25FL, but would really appreciate your guidance.

The rest of the system will be made up of a Linn Pretek/Powertek combo, Epos ES11 'speakers bi-wired with QED 79-

strand 'speaker cable, and DIY Maplin Shark interconnects

Neal Gibbons
neal_gibbons@europe.adaptec.com

Before you settle on a cartridge, a change of cabling would be a good idea. Maplin's Sharkwire is decent enough for the money but commercial interconnects at £10-£15 would better it without difficulty. And DNM's Reson 'speaker cable at £6.95/m. would be another major step forward.



With the wiring sorted out, I'd head again in a DNM direction with their Recca. The MC25FL can sound rather cool, and given your loudspeakers and amplification, that's probably not such a wise idea. JM

Soft out your signals with a pair of Chord Sirens.



HEAT WAVES

It was 8.30am and the temperature was climbing through 30°C. As I ate breakfast on the hotel terrace. In front of me, sweeping away down the hill towards the sea lay Penang, with its tower blocks rising up amongst tropical palms. All around me the air wasn't filled with tropical bird song; they'd fled. No sir - it was filled with American accents as executives from **Hewlett Packard, Intel, AMD, Fairchild** and just about every other major



▲ Phil Jones of American Acoustic Development beside one of his loudspeakers, produced in China.

U.S. semiconductor manufacturer discussed their day's forthcoming business. What was once a British Colony is now host to the Americans, who have brought in modern electronics technologies.

Although impressed by their neat appearance and no-nonsense manner, I was just a little saddened to be reminded that Britain just isn't there. It seemed that all the world's great names in electronics have plants in Penang and not one of them British. How we have lost the plot.

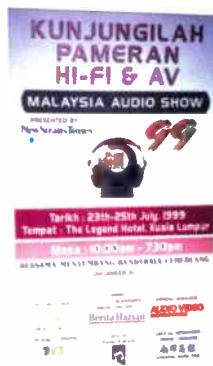
MALAYSIA HAS attracted huge inward investment in the electronics industry, which has spread itself across large industrial estates on the Malaysian mainland and on the island of Penang. Mixed in with America's largest names were audio plants like **Philips and Clarion, Blaupunkt, Toshiba, Hitachi; Sony's** largest factory outside Japan is located in Malaysia too.

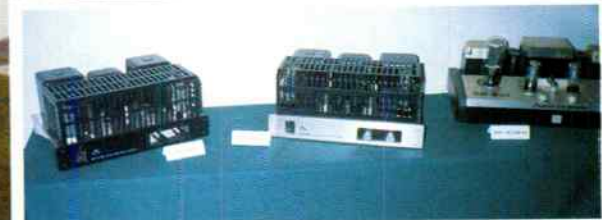
With an economy reliant on electronics it isn't perhaps surprising that Malaysians take a healthy interest in

audio electronics and hi-fi. There's enough long term investment still from Japan and America to ensure their economy is far from doomed.

It seemed to me that this year's Malaysia Audio Show in Kuala Lumpur reflected the economic situation. A little smaller and less frantic than in previous years, but healthy. It had the usual mix of local products: British and American specialist hi-fi, plus Japanese new technology. With Japan a few hours away "as the 747 flies" Japanese companies frequently show new products here earlier than in the West.

Panasonic were the largest exhibitors this year. They'd devoted a large area to DVD Audio, running regular sound quality demonstrations. This new coding standard offers a 24-bit amplitude description at 192kHz sampling rate, far higher than CD's traditional 16-bit at 44.1kHz. It eliminates all the low level problems of CD, as well as its strict "brick wall" upper frequency limit. It is the first time digital audio can unquestioningly surpass analogue in terms of theoret-





▲ (Pictures clockwise from left) Panasonic were demonstrating DVD-Audio. It will be available in the UK next year. Trikey's 'Britain in Malaysia' theme was attractively presented, showing Arcam and Castle products. The 20W VP 300BD push-pull from Valve Audio Laboratory of China at left, and their 25W single-ended 845 amplifier at right (£2600).

ical performance. Panasonic's demonstration attempted to show how these new coding schemes deliver both powerful dynamics and low level subtleties without the sterility, edginess and flattened perspectives inherent in 16-bit. I came away impressed both by the sound, and by the effort **Panasonic** had put into the demo.

SHARP WERE demonstrating MiniDisc and capturing the attention of Malaysia's young. With 54% of the population under the age of 25 (UK: 32%; Japan: 29%) this is a "young" country with limited interest in anything much older than the CD. On display was a new portable model, the MDMT 20HS, price Rm1100 (£180). Curiously, Sony put on a lacklustre A/V product demonstration, giving little prominence to MiniDisc - a Sony technology - and none at all to Super Audio CD (SACD), a rival to DVD-Audio.

Philips has many factories in South East Asia, including China I was told, so MiniDisc's rival, recordable CD, was on display. There were no new models and prices are much like those in Europe, doubtless to prevent 'grey importing'. I noticed that local prices on electronics goods in general were nearly identical to the UK, which means Malaysians effectively pay more than us, because the pound is so strong. In other areas prices are around 25% lower than the UK. In addition to full size models there was a neat Mini Component, the CDR- 560. This is available in Europe and will be replaced soon by the CDR-570.

MALAYSIA HAS its own **Menthor** range of valve amplifiers and here there was a price difference. One model, a small hybrid with valve preamplifier and solid state output stage producing 20watts per channel was priced at 899 Rm - just £150. I was told that this was selling strongly. Menthor produce a wide range, catering for differing tastes. They have a 70W powerhouse based on KT88 beam tetrodes working in push-pull, a parallel 211 triode amplifier producing 20W and a push-pull 300B amplifier also producing 20W per channel.

From China I spotted **Shenzen Valve Audio Laboratory** amplifiers. Their VP110S produced 50W per channel using 6550 operating in push-pull. Also on display were single ended 845 and 211 amplifiers producing around 20W per channel, plus a 20W push-pull 300B amplifier. At Rm6200 for the latter (£1000) these amplifiers are not cheap, so again Malaysians do not enjoy price advantages over the West. Frankly, I suspect that they should, since local labour costs are considerably lower.

ANOTHER EYE-catching valve amplifier was a tiny **Audiospace** 18W per channel integrated unit from Hong Kong, using EL34 output pentodes. Priced at just Rm3000 (£500) which certainly seemed popular with the local buyers. Audiospace also produce a range of valve amplifiers but with prices up to Rm18000 (£3000) they are surprisingly expensive considering production again is in China.

There were plenty of British hi-fi companies present. Importer **Trikey** had a 'Britain in Malaysia' theme, with an elegant display of **Arcam** and **Castle** products. I saw a few assorted Brits this year, including **Colin Aldridge**, Sales and Marketing Director of **Meridian**, who was supporting their local importer. Also pictured here is **Phil Jones** who founded **Acoustic Energy** in the U.K. back in 1987. He subsequently moved to **Boston Acoustics** in America, married a Chinese girl in New York and now lives in Shunde, Southern China. Phil runs an audio manufacturing business, perhaps confusingly named **American Acoustic Development**. "Why did you choose that name?" I asked. "It sounded good, comes at the top of any alphabetical list and we still have manufacturing in North Carolina, America, so it's not inappropriate, even if we are located in China and funded by Chinese money - I'm here demonstrating our range of loudspeakers, which we can produce at knockout prices".

I WENT TO Malaysia for two reasons: to cover the show and to show dealers an export retail version of our own KEL34 valve amplifier. That's what found me in Penang after the show, a little bemused to find myself having breakfast amongst teams of Americans talking nothing but digital! Happily analogue hi-fi still sells well in the Far East, especially when valves are involved. There's still room for sanity somewhere!

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AMUSEMENT ARKAYDIS

Simon Pope gives ear to a pair of loudspeakers with an interesting slant to them.



THE Arcaydis AS2 models employ the same wood veneered cabinets as the ASCs that my esteemed colleague, **Richard White**, reviewed in our June edition. Supplied with our review samples was a pair of optional dedicated stands, which presumably will work just as well with the ASCs. What differentiates the AS2s from their cheaper brothers is chiefly the drive units chosen for the task.

If your usual listening position is low down and you're not blessed with a neck of giraffe-like proportions, it may be advisable to use stands smaller than those supplied. Due to my low-slung sofa (knees under chin), the dedicated stands raised the 'speakers a little too high, so the drive units were firing about three feet above my head! Resorting to a foot-high pair of 'cheapies' actually improved the performance in this instance, but in more appropriate conditions, the dedicated stands give a solid performance.

FIRMLY FIXED TO the backward slanting front baffle is a Morel bass/mid unit and a Titanium Dioxide tweeter by the French company Focal. Both of these units are used in 'speakers more expensive than the AS2s, so with our pleasant memories of the ASC model, good results were expected. Richard noted that the ASCs were detailed and strong on imaging but took a bit of driving. Well, the same results were found with the AS2s only more so!

The superior drive units made all the difference when it came to detail. My reference Roksan Caspian CD player and Audio Analogue's Puccini SE integrated amp, along with Nordost's Blue Heaven cable, definitely brought out the best in the AS2s. Sensing that these speakers would appreciate smaller forces rather



than the Greatest Hits of the **Dagenham Girl Pipers**, I treated to them to the **Alban Berg Quartet** getting their bows around **Ravel's** String Quartet. The sweetness of the violins' woody tone was neatly captured by the AS2s to give a very smooth and refined performance. The warm vibrato which is favoured by this ensemble provided a musical and enjoyable listen. Especially good were the hard pizzicati in the second movement, revealing the sound of fingers on strings in full percussive detail.

AFTER ALL THIS sophistication I felt that the Arkaydis' needed a bit of rough to stretch them out a bit, so a dose of **Stravinsky's Rite Of Spring** was duly administered. The volume-control of the Puccini SE being cranked to 12 o'clock confirmed that the power-hungry Morel bass units need an amp with plenty of poke to do justice to the syncopated rhythms. The AS2s picked up on the pin point imaging of this recording, almost to the extent that the first and second flutes

desks could be picked out, not just the section as a whole!

Not surprisingly, where the AS2s don't truly bring home the bacon is in the low bass dept. Still, you can't expect your eyes to vibrate in their sockets from something not much larger than a shoe box. There's plenty of punch available but it's a tom-tom rather than a kick drum: bouncy and light rather than gut-punching. Playing **Orbital's "In the Middle of..."** confirmed this. Whilst they conveyed all the electronic intricacies with verve, at touch more bottom end would have felt more involving. Despite this, they play electronic music well. Since the treble is never over-hard, sibilance and tizz is kept to a minimum.

Although the AS2s are impressively detailed, other 'speakers in the price range can offer a larger sound and heavier build. For example, a pair of solid wood faced Opera Primas are well-suited to classical music, are roughly the same dimensions, but have a deeper bass response (and are easier to drive). For all that the Arkaydis will bear a closer listen if you're on the hunt for a small 'speaker which combines fine detail with good manners.

Arkaydis AS2 £699

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WORLD VERDICT

Quality drive units result in smoothness, detail and good imaging. However, they need hefty amplification and finish could be better for the money.

Measured Performance see page 119



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It was that sultry, dirty heat you get in the city. I rolled up the pavement, hopping from shop to shop, the acrid smell of exhaust fumes mingling with pungent odours reminiscent of the Far East. This was London's Edgware Road on a hot Saturday, its lines of electronics shops attracting crowds of shoppers, mostly visitors. Central London is no place to be when the tarmac is beginning to melt and decomposing rubbish makes it less salubrious than a Kuala Lumpur back alley. This is when Londoners are stuck in their cars somewhere on the M25, desperately trying to get out. I weaved in and out of the meandering, gawping crowds, my mind fixed on buying recordable CDs, although somewhere deep down a picture of a beach and cool water kept fighting its way through. Then I thought of an M25 traffic jam and was happy to continue with my search.

What it turned up was surprising. I expected to be offered a range of proprietary CD-Rs and CD-RWs, much in the way cassette tapes were once sold. The situation seemed potentially a lot simpler too. There are CD-R discs and CD-RW discs, in Computer and Audio versions. An audio CD-R you can record just once, but it is cheap at around £2.50 and it will work on almost any CD player, but not some of the latest fitted with SCMS (Serial Copyright Management System). A CD-RW is (was?) more expensive but it can be rewritten over and over again. I needed audio versions of both, since they would be played on a variety of hi-fi machines including modern SCMS equipped Philips recorders, as well as older non-SCMS types.

Computers and general electronics such as cameras and calculators now dominate Tottenham Court Road's landscape. Specialist hi-fi is a minority interest. Ask for recordable CDs and you get offered computer discs. I asked for audio discs and was surprised to find that some shops don't even have them yet, because demand isn't strong enough. It's

all a matter of price: computer drives have sunk as low as £200 and demand for them and discs has risen in inverse proportion. But price is the all important factor with computers it seems, rather than quality. I was offered unbranded CD-Rs for £1.50 and unbranded CD-RWs for a mere £4.50. Every shop was stocking the latter, imported from the Far East I was told, sitting in 'bargain' piles.

Factory's that once made recording tape are now making recordable CDs and quality is just as variable, it seems. Some of these cheap computer discs suffer a lot of dropouts and doubtless there's significant variation in coating quality, across a disc and between batches. One company making recordable CDs is **Taiyo Yuden**, who make That's tape. Taiyo is a chemical

” Needless to say there's always someone who'll ship a batch of these cheap discs to the West to make a few bob.

company and illustrate just how far removed from end use such a supplier can be. Taiyo turn out a good product, as do **TDK**, **Sony**, **Philips** and **Maxell**. There are many coating manufacturers in the Far East who cater for the low quality end of the market though, to supply local markets where people cannot, and do not, expect to pay Western prices. Needless to say there's always someone who'll ship a batch of these cheap discs to the West to make a few bob, and this is what I saw on Tottenham Court Road.

Unlike computer discs, audio discs carry an SCMS code and are more difficult to produce. TDK tell me they have better coating quality too. So you can't get cheapo audio discs at present, although this is changing fast. On my first trek up Tottenham Court Road I was surprised to find that few dealers stocked audio discs. It wasn't an exhaustive survey. I

visited five shops and was offered only **Pioneer** and **Philips** product. Not one of the shops I visited stocked 'audio' CD-RWs, showing that demand is limited.

Finally, I stumbled into Pro Tape, in Percy Street, off Tottenham Court Road. They had a good stock and understood the issues, offering me a TDK CD-RW XG (for audio) for £14. I was taken aback by the price, since a recordable MiniDisc costs around £3 - and they are comparable. But this was the only CD-RW available on Tottenham Court Road it seemed and low demand means high prices, TDK told me when I phoned them.

When I went back a few weeks later Pro Tape offered me a **Traxdata** CD-RW "for audio" at a mere £4.95! How things can change in a few weeks!

So a sweltering afternoon on one of London's busiest thoroughfares produced some surprises. Recordable CD might have taken off with computers, but it has yet to do so with hi-fi. Yet it looks as if this part of the hi-fi market is about to get hot. Expect to meet a lot of confusion and a wide range of prices. Just don't get too hot about the whole thing yourself, 'cos it may drive you to melt down.



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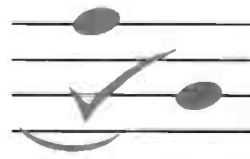
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THERE can be little doubt that the face of hi-fi retailing is changing - specialist retailers who simply sell hi-fi separates are fewer and further between these days. Of course, there have always been market-town kettle shops that have dabbled (to a considerable case in some instances) in hi-fi separates. At the other end of the scale, national multiples have similarly been engaged with real hi-fi on and off. Yet of the bulk of retailers between the two, resisting the lure, and demand, of semi-pro, A/V, lifestyle and personal systems has been nigh on impossible.

Apart from vintage hi-fi specialists, I'd be hard pushed to think of any hi-fi retailer who simply sells separates for audio use. You might think that this was an inevitability in this increasingly multi-media age, but retailing is primarily a customer demand-led business, and when one takes a look at customer profiles, they haven't changed a great deal over the years. Higher education funding upheavals may mean extra strain on students and the possibility of lower numbers in years to come, but there's no doubt there is still a healthy demand for separates amongst the student population. It could be a classic student system - a MiniDisc player, a couple of decks and mixer, or even just an amp and 'speakers for the PC - but the point is, the demand is still very much there.

Another positive sign is that so many teenagers are so enthusiastic about semi-pro equipment. Some may scoff at the idea of two cheap turntables and a mixer being considered real hi-fi, but they're forgetting two important points: that an amp, 'speakers and possibly a CD player are still required to complete the system, and that these are the hi-fi separates buyers of the future. Scoff at your peril!

Moving up the age scale, the next type of customers you'd be likely to see down the hi-fi shop would be those happy couples and singles who've just moved into their first house. A hi-fi system is often on the must-have list

although, unfortunately, it's more often a case of a trip down to the nearest multiple than a specialist. What hi-fi retailers must realize is that it's this audience that is the most receptive to new technologies. By not even stocking DVD machines, retailers may be throwing away the opportunity to sell a decent matching system.

Next comes a distinct age gap. The only time you'll see someone in their 30s, 40s or 50s in a hi-fi shop is perhaps to replace an old system that's been neglected over the past 10 or 15 years, or to buy a basic system for their offspring. Kids and careers are both pretty good at keeping this age group occupied and away from their hi-fis!

” Apart from vintage hi-fi specialists, I'd hard pushed to think of any hi-fi retailer who simply sells separates for audio use.

After the kids have left home and retirement beckons, either you take up golf or rediscover the joys of music and turn your attention to the hi-fi. Trouble is, haven't things changed and become all complicated these days!? A good retailer needs to recognize the needs of this social group and understand that it's not only one that will need a little more time in explaining the present state of play to, but also one that's growing at the fastest rate!

That's the broader 'socio-economic' categories covered. What about the stalwarts, those groups that populate hi-fi shops irrespective of their age, class or wealth? Well, they fall into three distinct bands - the audiophiles, the part-time audiophiles and those for whom music is their livelihood.

If you consider yourself a member of the first group, you have my condolences. I'm afraid that, once the hi-fi bug really bites, it could well be with you throughout your life! Perhaps you should consider becoming a part-time audiophile. This is some-

one who refuses to let hi-fi take over their life, relationships, sitting rooms, dining rooms, kitchens and so on. Instead, they will only pick up a hi-fi magazine or enter a hi-fi shop once every couple of years or so. After a month or two spent catching up on what's new, it's time to turn the attention back to the computer, the camera, or the house.

Last, let's not forget those lucky people who make music their life. They could be just buying something as small as a DAT tape or as costly as a professional monitoring system. Once again, it's a group the retailer needs to keep an eagle eye out for. The old adage, "You can't judge a book by its cover" is particularly apt here. As many a retailer will tell you, it's sometimes the most scruffily dressed who end up spending surprisingly large amounts of money!

There you have it then, a snap shot of the typical crowd at a hi-fi shop near you. I hope I've not left anyone out! Bearing in mind that these groups haven't changed all that much over the years, with the possible exception of a decline in hardcore hi-fi enthusiasts, then there's still plenty of hope for hi-fi retailers. All that's needed is the ability to adapt to constantly changing technologies. That in itself is enough to make the customer service bit look a doodle!



Dominic Todd



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WADING through slaughter to a throne. Judging by the letters we occasionally receive on the subject, there is a body of opinion to the effect that we at Hi-Fi World do too little slaughtering. In short, too many three or four globe-ers and not enough of the nitty-grotty. There is a fair point to be dug out here: is it the case that our editorial palettes become so jaded that we tend to judge components 'by industry standards' without considering other factors? A disturbing thought, if it's true.

Here's an hypothetical example: we are sent a review sample of the new Pickupenrun Mk 7 cartridge, price £78.99. We try it out on an assortment of arms and find that its true vocation lies in ploughing fields. The following questions then arise: Is it intended to fool the unsuspecting public? No, the manufacturer obviously

sincerely intends it for hi-fi use. Is it over-priced? No, there is ample evidence of at least forty quid's worth of care in materials and manufacture, and, let's face it, you couldn't make it at home for the money. Is it possible to substantially improve the product at the price? Probably not, otherwise it might have been better in the first place, and in the second place, components are priced to sell at a profit.

You can see where this is leading - we are headed for a review of a piece of poor equipment which could be said to succeed 'on its own terms'. A smidgen of benefit of the doubt on our part (in other words a 'kind' review), assume that not all readers will look at the inescapable conclusions of the measured performance at the back of the magazine, and the horrifying upshot is that the trusting public could be shelling out hard cash for something which we wouldn't take as a gift!

This is a particularly dangerous at the budget level. It's all too easy to think 'what can you expect for £xx' and tread carefully round the fact that the item fails fairly simple subjective tests - in other words, it sounds pretty ropey!

Scene: High-tech laboratory full of

valves, clock-work train sets and other inscrutable equipment. Rows of computers whir their tape spools in the background. White coated Mad Doktor leans over dinner-suited Secret Service type, who is strapped to an operating table. A surprisingly well-endowed lady looks on.

Herr Doktor: "...so we meet again, Mr Band! Tell us, what does the new Pickupenrun cartridge sound like?"

Band: "Do what you will, you swine, I'll never tell - 'Could suit the listener on a budget' is the most you'll get from me, damn you!"

Herr Doktor: "So you are stubborn, Mr Band..."

Band: "James..."

Herr Doktor: "So you are stubborn,

” We do try to do a little preliminary winnowing before we put pen to paper.

James. We have methods of overcoming your misplaced obdurance.. obduracy?.. er, obdurateness?.. Miss Gettemov, prepare the truth serum..."

Miss Gettemov: "Yes, Herr Doktor..."

Later:

Herr Doktor: "...so you don't think it would be a good match for the arm I'm using?"

Band: "Not really, no."

Miss Gettemov: "Phew! That was a close shave, Herr Doktor!..."

Look out for our next gripping installment, pals!

Leaving aside such true-to-life scenarios, what is the answer when even the most generous assessment still leaves a sour taste in the ears? Dear readers, the awful truth is about to be revealed. When we are sent gear which seems irremediably poor, we usually send it back!

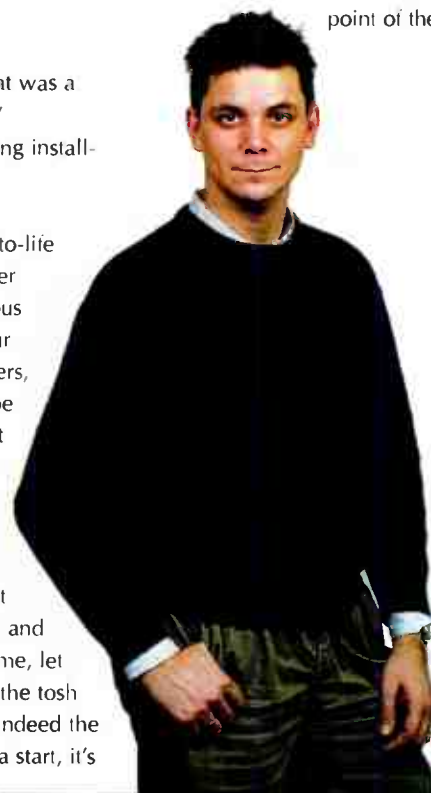
I can foresee a small avalanche of criticism about this: should we not 'publish and be damned', name and shame, let our readers know about all the tosh that's out there. We could. Indeed the idea has its attractions. For a start, it's

much more fun writing pithy and (let's hope) well-pointed derogations than writing mild-mannered, measured and qualified praise.

Which would you rather read: a tirade of invective against an item which is an insult to the buying public? Or a feast of calm, sweet reason on something with genuine merit? Obviously the tirade wins hands down every time. Now put the boot on the other foot: which would be the more helpful to have read, assuming that you are relying on us for advice before plundering your piggy bank? Exactly - the 'boring' one!

So although I hope no-one out there takes our word to the extent of ignoring his own ears, we do try to do a little preliminary winnowing before we put pen to paper. That's not to say that anything we haven't reviewed has been cast out. Hi-fi being what it is, we'd need to publish something like an encyclopaedia to encompass every new product, every issue. What it does ensure is that, month by month, we make more room to deal with the good stuff which we think will interest our readers, not the poor stuff we can let off steam about.

There is a chain here: product; review; read; decide; buy; listen. Other chains may have superficially more entertaining links, but they don't end with listening - and that's the whole point of the exercise.



Richard White

KITS HAVE NEVER



£150

KEL34 Upgrade Kit - Turbo charge your KEL34 with a superb Panasonic volume control, stargate electrolytics & paper in oil capacitors and fast recovery diodes.

HD83 VALVE HEADPHONE AMPLIFIER KIT

The HD83 is our new headphone amplifier, a beautifully simplistic design using Mullard ECL83 valves, a triode and power pentode housed in the same envelope. It works directly from any source be it a CD, tape, tuner etc., or from an amplifier's tape out or pre-amp sockets. The circuit utilises high specification output E and I output transformers that will drive any headphone load from 16 ohms to over 300 ohms depending on how the secondaries are wired up. The HD83 is a single ended design with the power pentode wired up in triode configuration for that added purity and is a quiet as a mouse. For sound quality Jon Marks says, "The bass is punchy and controlled without becoming artificial, while treble has the crispness of the best solid-state, with the tonal purity, delicacy and speed associated with valves. External dimensions 18cm(w) x 30cm(d) x 8cm(h) weight 4kg.



£175

HD83 upgrade kit - make your HD83 a true thoroughbred with a DAC stepped attenuator, Vishay & Holco resistors, paper in oil and multicap capacitors plus fast recovery diodes.

£195

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. Weight 15kg external dimensions with valves 40cm(w) x 32.5cm(d) x 17cm(h).



£395

MkII with SRPP input stage!

£35

K5881 MkII Upgrade kit

Upgrade your pre November 1996 K5881 amplifier to MkII status. The kit converts your amplifier to the new 7025 double triode input stage in place of the original EF86 pentode input.

KEL34 E&I VALVE INTEGRATED AMPLIFIER KIT

The KEL34 E&I version is our second generation budget stereo integrated valve amplifier, utilising E&I output transformers, providing a massive 40 watts of pure valve sound. With 4 line level inputs and one tape output, fully controllable from the front panel, the KEL34 E&I is a simple and elegant circuit design using a 6AU6 pentode input valve, an ECC82 double-triode phase splitter and a push-pull pair of Tesla, J J branded EL34s. The result is a typically sweet, open valve sound with atypical bass control and power. The KEL34 E&I will work its magic into 'speakers of average sensitivity too. Jon Marks says, "tonally the KEL34 E&I is a bit of a smoothie compared with the original toroidal version, a major upgrade in every area of performance. It has a fast, dynamic sound, plucked guitar strings and bass drum enjoy crisp leading edges and great impact. Clear imaging and spacious sound staging meant voices and instruments really jumped out of the loudspeaker boxes. Overall the KEL34 E&I is a beautiful power amp" At the price, this kit is second to none and will open up the benefits of valve amplification to a whole new class of audio nuts! Weight 12kg. External dimensions with valves: 33cm(w) x 27.5cm(d) x 18cm(h).

KLPP1 VALVE PHONO PREAMPLIFIER

KLPP1 has five line inputs, a tape input with monitor, and a unique low noise valve MM/MC phono stage. There is a switchable subsonic filter to prevent output transformers of valve amplifiers saturating. The line stage has gain, so it will drive any power amplifier. Audio grade components are used and many parts are custom made for highest quality. KLPP1 has a super clear sound, sweet and detailed through line and phono inputs. Weight 6.5kg external dimensions 28.5cm(w) x 23cm(d) x 8cm(h).



£495

KLPP1 & KLP1 use the same chassis

KLP1 VALVE LINE PREAMP

£345

The KLP1 line level preamp uses one elegant cathode follower line drive circuit to give a sound of remarkable clarity and detail. The components are all high quality and include Alps volume control, Sovtek valves, silver plated wire etc. With a gain off x1, it matches our sensitive power amplifiers. Beautifully built, with solid machined alloy fascia and gold anodised knobs, it looks compact and elegant in the home. Weight 5kg external dimensions 28.5cm(w) x 23cm(d) x 8cm(h).

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. Weight 17kg external dimensions with valves 40cm(w) x 32.5cm(d) x 17cm(h).



£650

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. Weight 26kg, external dimensions with valves 44cm(w) x 35cm(d) x 17cm(h).



£850

BEEN SO GOOD!

KLS10 HIGH TECHNOLOGY COMPACT MONITOR



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

They are easy to drive and need just 30-60watts. KLS10 is unique. Technically advanced, yet compact and relatively inexpensive. There is little to match it.

Sensitivity 89dB 1W/1m, 15mm MDF, internal volume 9Ltrs, external dimensions 19cm(w) x 31cm(h) x 23cm(d).

£394

DRIVE UNITS & CROSSOVER KIT £394.00
DRIVE UNITS ONLY £358.00

KLS10 GOLD SUBWOOFER



£149.95

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

DRIVE UNIT & CROSSOVER KIT £149.95
DRIVE UNIT ONLY £71.00

KLS9 TWO WAY FLOORSTANDER



£230

Here's a storm for you - KLS9, with its BB4 alignment bass cabinet and Audax High Definition Aerogel 8in bass/midrange unit. Designed by Noel Keywood to possess optimal bass damping and a clean step response. Aided by a teensy bit of bass lift, KLS9 really thunders; it will re-arrange your furniture. But it does not waffle, falling silent when there's no bass in the music. Aided by a high power 1in fabric dome tweeter, KLS9 is detailed, evenly balanced and images superbly. It is an easy 12ohm load and is 88dB sensitive. For amps up to 60W. Easy to build and great for beginners. Internal volume 70Ltrs, 18m MDF external dimensions 25cm(w) x 93cm(h) x 40cm(d).

DRIVE UNITS & CROSSOVER KIT £230.00
DRIVE UNIT PACK £160.00

KLS3 3 WAY CARBON-FIBRE DRIVER LOUSPEAKER



£350

KLS3 uses extremely light and stiff carbon-fibre cone drive units for a fast, accurate sound. A dedicated 4inch carbon-fibre midrange drive unit provides the clean, smooth and detailed midrange characterised by superb projection. Its high 90dB sensitivity and near flat 8ohm impedance make it one of the easiest loudspeakers to drive. An ideal loudspeaker for high-end valve amplifiers. 25mm MDF, internal volume 60Ltrs, external dimensions 26cm(w) x 100cm(h) x 35cm(d).

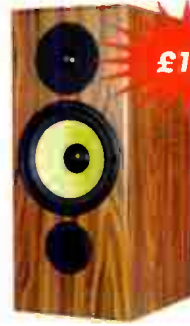
DRIVE UNIT & CROSSOVER KIT £350.00
DRIVE UNIT PACK £230.00

KLS7 2 WAY CARBON-FIBRE DRIVER FLOORSTANDER

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

DRIVE UNIT & CROSSOVER KIT £195.00
DRIVE UNIT PACK £110.00

KLS12 TWO WAY FLOORSTANDER/STANDMOUNTER



£175

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

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

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

DRIVE UNITS & CROSSOVER KIT £175.00
DRIVE UNIT PACK £100.00

KLS11 3 WAY DESIGN



NEW!

Our newest design is a wonderful three way bass reflex enclosure stand mounter. Another star performer, featuring the superb gold dome tweeter, the HD3P! This, married perfectly to a HM100Z0 midrange unit and utilising the deep full sound of the 10 inch PR24OZ0 bass unit. All units are from Audax. As both these units use high definition Aerogel cones they have similar sonic signatures, providing a deliciously gelled sound. Our KLS11 is a quality three way, with powerful bass and midrange driver that ensures vocals are handled with high fidelity. The treble is both smooth and sweet. Sensitivity 88dB

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

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

£595

KLS8 TWO WAY HIGH SENSITIVITY

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

DRIVE UNIT & CROSSOVER KIT £260.00
DRIVE UNIT PACK £175.00

KLS3 GOLD MK II



ADVANCED TECHNOLOGY THREE WAY LOUSPEAKER

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

DRIVE UNIT & CROSSOVER KIT £575.00
DRIVE UNIT PACK £450.00

£575

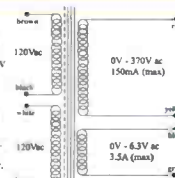
Upgrade your KLS3s to Gold status. Includes latest oval gold dome piezo tweeter and all components.

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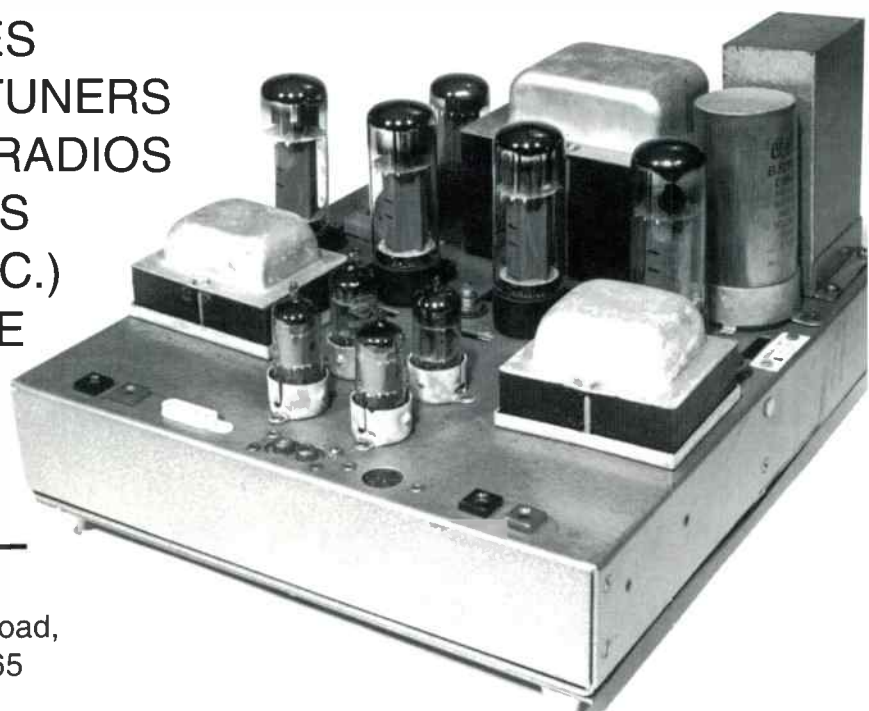
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K5881 MkII 20W push-pull valve amplifier.....	K5881-K240/120.....	<input type="checkbox"/>	£395	£350
K5881PSE 17W single-ended amplifier.....	K5881PSE-K240/120.....	<input type="checkbox"/>	£650	£555
300B 28W valve power amplifier (Not inc. Valves).....	300B-K240/120.....	<input type="checkbox"/>	£850	£725
KLP1 line level pre-amplifier.....	KLP1-K240/120.....	<input type="checkbox"/>	£345	£295
KLPP1 valve phono pre-amplifier.....	KLPP1-K240/120.....	<input type="checkbox"/>	£495	£425
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Drive Units + Crossover kit etc.....	KLS12-C.....	<input type="checkbox"/>	£175	£150
Drive Units.....	KLS12-D.....	<input type="checkbox"/>	£100	£85
KLS11 3-way aerogel standmounter loudspeaker with piezo gold tweeter				
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Drive Units.....	KLS11-D.....	<input type="checkbox"/>	£470	£400
KLS10 2-way carbon-fibre standmounter loudspeaker with piezo gold tweeter				
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Drive Units.....	KLS10-D.....	<input type="checkbox"/>	£358	£311
KLS10 SUBWOOFER Drive Unit + Crossover Kit etc.....	KLS10-SubC.....	<input type="checkbox"/>	£149.95	£130
KLS10 SUBWOOFER Drive Unit.....	KLS10-SubD (1 x HM210Z2).....	<input type="checkbox"/>	£71	£61
KLS3 3-way carbon-fibre driver floorstanding loudspeaker				
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Drive Units.....	KLS3-D.....	<input type="checkbox"/>	£230	£200
KLS3 Gold 3-way carbon-fibre driver floorstanding loudspeaker with piezo tweeter				
Drive Units + Crossover kit etc.....	KLS3-C.....	<input type="checkbox"/>	£575	£500
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KLS7 2-way carbon fibre driver floorstanding loudspeaker				
Drive Units + Crossover kit etc.....	KLS7-C.....	<input type="checkbox"/>	£195	£170
Drive Units.....	KLS7-D.....	<input type="checkbox"/>	£110	£95
KLS8 2-way high sensitivity standmounting loudspeaker				
Drive Units + Crossover kit etc.....	KLS8-C.....	<input type="checkbox"/>	£260	£225
Drive Units.....	KLS8-D.....	<input type="checkbox"/>	£175	£150
KLS9 2-way HDA driver floorstanding loudspeaker				
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8inch bass, 91dB.....	HM210Z0.....	<input type="checkbox"/>	£64	£55*
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4inch midrange, 90dB.....	HM130C0.....	<input type="checkbox"/>	£41	£35*
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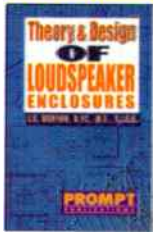
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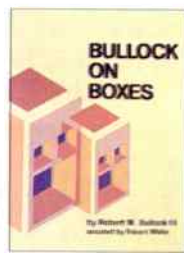
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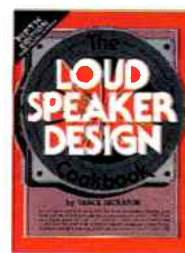
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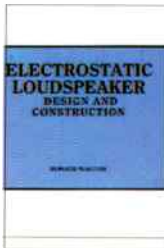
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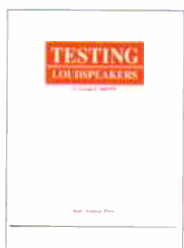
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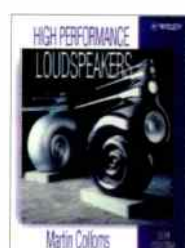
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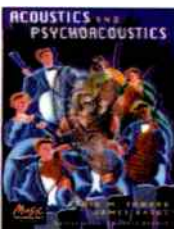
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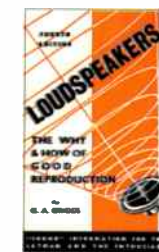
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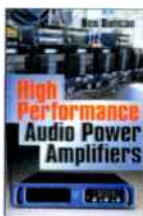


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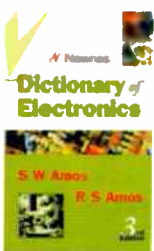
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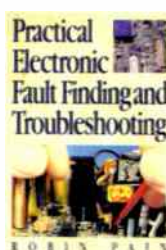
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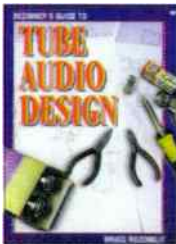


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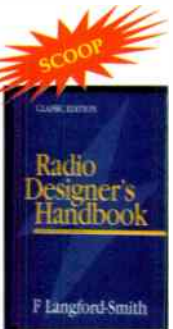
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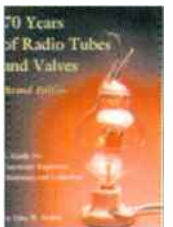
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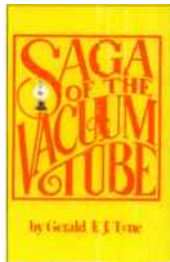
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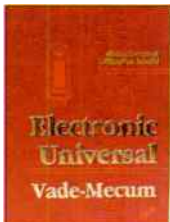
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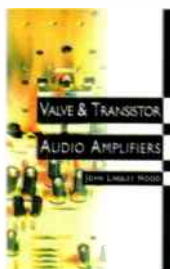
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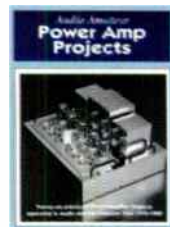
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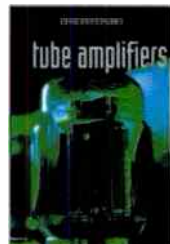


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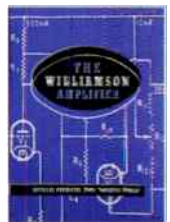


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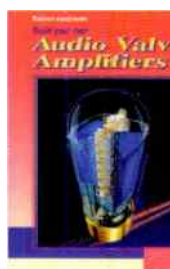
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LET'S GET CONNECTED

IXOS 109

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This metallic red bootlace of an interconnect from Ixos contains a twin, overall-shielded pair of Oxygen-Free conductors. These are terminated with quality gold-plated phonos at one end and a 3.5mm mini jack at the other, as are our other candidates this month.

Linking Panasonic's DVD-P10 portable DVD player and Aiwa's AM-F70 MiniDisc recorder to a modified Mission Cyrus 1 integrated, the Ixos yielded a pleasantly warm presentation. With discs such as the chilled-out Dance compilation Hedkandy, it produced appropriately relaxed rhythms, although dynamics followed suit which diluted the sense of scale of certain tracks.

Swapping to Suzanne Vega's *Nine Objects Of Desire* album and the slinky tempo of *Caramel*, again the Ixos came up with an unhurried view of events that was easy on the ear, even if it lagged in the transparency and crispness stakes. Less of a hit with my lugs were faster, bass-heavy Rock and Dance tunes; dense orchestral textures also had a tendency to blend together and lose out on drive and pace.

The Ixos is a vast improvement over the anonymous spaghetti supplied with portables, but its tonal balance makes it a better match for bright gear that needs calming than more neutral performers.

CONNECT LINK PHONO PORTABLE LINK

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Connect Link's interconnect with its woven black sheath is less of an attention-grabber than the Ixos. Beneath said exterior lurk four multi-strand, colour-coded conductors without an overall shield. In practice there were no problems with noise pick-up; in fact, the CL was a very able length of cable.

Bringing detail to the fore on **The Jimi Hendrix Experience's** *Electric Ladyland* remaster CD was a lift across the upper midrange. Apart from this, the CL had a natural tonal signature with just a touch of the dry to it and a controlled bottom-end which out-paced that of the Ixos.

On **Nick Drake's** less processed *Pink Moon* album, the Phono Portable managed to capture a sizeable chunk of the ambience in this recording along with plenty of vocal nuance, which ensured an involving listen.

The sole, small bluebottle in the face cream cropped up with anything inhabiting the lower midrange in thick mixes. Male vocals on Dance numbers plastered with samples were difficult to make out at times, as were guitar melodies at the same sort of frequency.

Despite the niggles above, the CL offers very good sonic value for the money. It never sounds loose or harsh, and it scores highly for musicality.

THE CHORD COMPANY

CHRYSALIS

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If this slim, grey interconnect looks familiar, that's because its standard phono-to-phono sibling has featured in these pages before. However, whereas the normal version uses two runs of cable, the portable Chrysalis' main 'body' is a single length containing two stranded conductors and a braided shield.

As you might have guessed from its price, the Chord was the best of this month's trio. It had an open, solid, three-dimensional sound with decent slam and transient speed. Imaging and sound staging were both fine as well, which gave the Panasonic especially a chance to show what it could do when powered by a proper mains PSU.

The Chrysalis' ability does come at a price. It might be tops here, but the Connect Link isn't far behind and it costs only half as much. If you're looking for out and out sound quality, it's the one to go for, but if value is uppermost in your mind, the CT is a safe bet.

IXOS, Path Group

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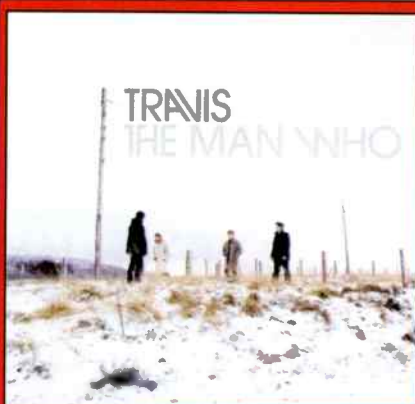
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rock & pop

by Jon Clarke & Stuart Lenz

RECORD OF THE MONTH



Travis
The Man Who

Out of the debris of this truly uninspiring 'year of pop' comes at last something of real substance.

Standing out like a beacon among the numerous **Boyzone's** and **Shania Twain's** of the moment, **Travis** are well deserving of their place in the nominations for this year's **Mercury Music Prize**. I put them pretty much odds-on favourite, with **Blur** and the **Chemical Brothers** the only real competition.

Beautifully produced by **Radiohead** knob-twiddler **Nigel Godrich**, *The Man Who* is a morose but brave second LP

from the Glasgow quartet, that **Noel Gallagher** lists as his favourite band of the moment.

Intimate, introverted and atmospheric, it neither shouts to be heard, nor snarls cynically. Instead, rising and falling gently, we are taken on a refreshing journey through a series of sometimes catchy, sometimes up-beat, but mostly sad songs. It takes time and nurturing to be properly enjoyed, and it can at times be depressing. But it's worth the effort.

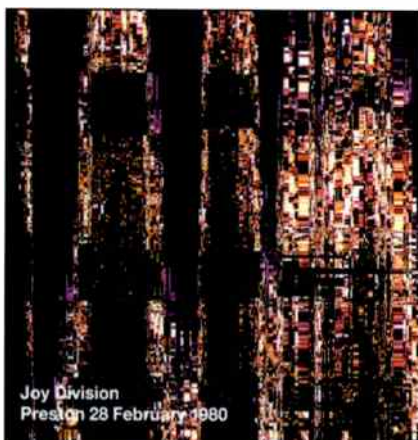
Of course the **Oasis/Gallagher** connection shouldn't be ignored. While they make a particular thank you to the brothers in the sleeve notes and have supported them on tour, they also tip their hat very blatantly with the reference to *Wonderwall* on album opener *Writing To Reach You*, a brilliantly melodic and enthralling track, which gently introduces the Travis sound. 'The radio's playing all the usual. And what's a wonderwall anyway?' it chirps cheekily. Not sure all this buddy, buddy back-slapping should be encouraged, but hey, what can we do about it anyway?

It could be said, in fact, that Travis are a kind of cross between the Manchester rockers and more cerebral

and adventurous Oxford band **Radiohead**. At their best, a splendid slice of Southern US drawl, **Violent Femmes**, **Bob Dylan**, say, and at their worst, an ephemeral side almost akin to fellow Scottish brethren **Wet Wet Wet**.

The album's third track, *As You Are*, probably best sums them up. With a classic **Thom Yorke**-style whine, singer and songwriter **Fran Healy** begins: 'Every day I wake up alone I'm not like the other boys.' You said it Fran. A sad lament, but a great track which drifts by with great ease. *Luv*, with its haunting mouth organ, has a similar downbeat feel, as has final track *Slide Show*, which is meant to give a radio-in-traffic effect, with its background car noises.

Driftwood, perhaps the album's high point along with *Writing To Reach You*, is measuredly more upbeat, if lyrically still far from cheerful. Acoustic guitars and a simple bassline develop into a brilliantly catchy pop tune. 'Nobody is an island, everybody has to go, I'm sorry you turned to driftwood, but you've been drifting for a long, long time'. It is a chorus that might not pick you up. But the music, I can assure you, certainly will.



Joy Division
Live in Preston
(FACTORY)

On first listen it could be just another Camden Market live tape. Snatched on a Walkman, and re-recorded ad-infinitum in someone's North London bedsit, it initially

bears all the hallmarks of a total rip off.

But **Joy Division's** *Live in Preston* is anything but. Listen deeper, it is a tale of self-belief, a battle of will, a victory for creation over adversity. It shows a band fighting for survival. With the speakers and equipment literally collapsing around them, the Manchester quartet give a classic lesson in determination.

Over its 12 blistering tracks, the album shows exactly how far technology has developed over the last 20 years (Yes, amazingly it's two decades, since **Bernard Sumner**, **Peter Hook**, **Stephen Morris** and the late **Ian Curtis**, were changing the face of music). When things can go wrong they inevitably do. And on that cold February night in Preston they certainly did.

With the tension building up, the commentary can only be described as classic, and it's hilarious hearing Ian Curtis firstly explaining that there are 'some slight

problems', then lamenting that 'everything is falling apart' and finally admitting that everything is being fed through Hooky's bass amp.

The PA announcing that the last coach to Burnley is 'going in five minutes' just adds to the farce.

As the band get increasingly irate, and tempers come near to breaking point, from the melee emerges an almost biblical deliverance, and through the smoke and haze of the now-defunct Preston Warehouse, came possibly one of Joy Division's most haunting and brilliant appearances.

At their best, on *Colony*, *Heart And Soul* and *Twenty Four Hours* they are awesome. At their worst on *Interzone*, and particularly *Eternal*, it is like being dragged through hell.

Whatever, the aggression here is frightening, and it's painfully ironic that their

rock & pop

by Jon Clarke & Stuart Lenz

the list

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

1 (NEW) TRAVIS: *THE MAN WHO*

Out of the debris of this truly uninspiring 'year of pop' comes at last something of real substance. Standing out like a beacon among the numerous **Boyzone's** and **Shania Twain's** of the moment, Travis are well deserving of their place in the nominations for this year's **Mercury Music Prize**. It takes time and nurturing to be properly enjoyed, and it can at times be depressing. But it's worth the effort.

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

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

3 (3) BLUR: *13*

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

4 (2) SUEDE: *HEAD MUSIC*

Brett might have kicked the evil habits he was once so famous for, but he clearly doesn't want to venture too far from that winning druggy formula. Better the devil you know, as he might chunter, and that musical devil ain't half good.

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

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

decade would start on such a low note, and that within three months their lead singer had killed himself.

But the songs seem today crushingly relevant to the coming millennium. Paranoic, angry and often repetitive, they pointed the way for things to come. Unemployment, industrial decay, technological angst. But ultimately they were about survival. And out of the ashes of that February day would grow one of Britain's most important bands of the last two decades.

There could be nothing more fitting than a New Year's Day gig from **New Order**.



Red Hot Chili Peppers *Californication* (WARNERS)

While the title suggests an outrageous Hollywood Boulevard-style sex-fest, awash with silicon enhanced gals and libidinous **2 Live Crew**-type groans and butt-shaking, *Californication* is much more a measured trail of rediscovery for the Chillies.

Minus heroin habits and a rousing return at this year's **Woodstock** festival recently (they literally set it alight), little seems to be standing in the way of LA's finest for the first time in years. *Californication* is another notch on the long overdue road to repair.

After a series of awkward detours - 1995's *One Hot Minute* album being the most irritating - the **Red Hot Chili Peppers** are thankfully back to making damn fine songs, in their funky jam signature way.

Back in the fold is guitarist **John Frusciante**, the former backbone during the *Blood Sugar Sex Magic* peak some

years ago: out is **Dave Navarro**, the former **Jane's Addiction** man, who has now, going by various reports, retreated into a dark hermitic world to complete his book, *Trust No-One*. Frusciante it should be remembered had previously joined the band on the death of the original guitarist, **Hillel Slovak** and was pivotal in forging the Chillies sound away from their pure thrash punk/ funk crossover that had stalled progress since their 1984 debut, *Freaky Styley*.

The single *Scar Tissue* comes from the same stock as their biggest hit, *Under The Bridge* (covered by the **All Saints** last year) as does the title track which has the same barbed commentary on the shallow values of their adopted West Coast home. California is a place apparently where even earthquakes are 'just another good vibration'.

But this is the very essence of the Chili Peppers. While cynical of others' behaviour, they themselves are not renowned for abstinence (note: various addictions). A contradiction? Well yes. So despite meditations on the shallowness of the Californian Lifestyle, there are still enormous helpings of leering testosterone to be found.

Get On Top for example is this year's shameless answer to *Blood Sugar's Suck My Kiss*. This, and the unfortunately juvenile *I Like Dirt*, could easily have come from any of their first five albums - short staccato bursts of thrash funk just like the old days. Best ignored unless looking for nostalgia.

For the most part though the album is adventurous and strong and not above a little experimentation. There's the **Beatles** influenced *Road Tripping*; *Saviour*, a strange stab at jangly psychedelia and *Right On Time* which is an odd though not unpleasant slice of post punk disco.

Adolescence is a hard thing to shake off at the best of times, but the Chillies, long known as the voice of misspent American youth, are certainly trying. And everything seemed to be working... until this summer's **Woodstock** festival, when an anarchic live set from the boys, featuring naked pogoing from goatee-wearing bassist **Flea**, inspired a full scale riot. Seems boys will always be boys.

classical

by Stephen Priest & Frank Blake



SCHEINKVARTETTEN
Plays 18th Century Drawing-room Music by Abel, Boccherini, Kammel and Pleyel
PROPRIUS PRCD 9082

The Musical Heritage of Western Sweden - what a phrase! A little like 'the greatest shove-ha'penny player on Portsea Island'. Skara Library in Skaraborg, W. Sweden, is a repository of music, from the eighteenth century onward, access to which has only been promoted within the last few years. Much of the collection is not native Swedish, being rather music played in Sweden at the various time. Cheating? Maybe not. After all, in mid-nineteenth Century in England you'd've far more commonly heard Mendelssohn than 'native' Sterndale Bennett.

This neat collection features complete quartets by Abel, Boccherini, Kammel and Pleyel in editions which are occasionally simplified from more exacting works or else arrangements from larger pieces. Taken as a whole, they have considerable charm and present a little guide to home music making of the time.

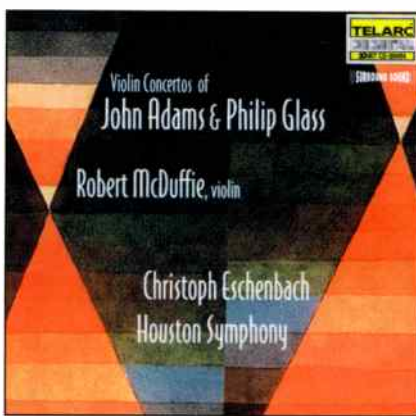
To my ear all of the pieces bear more than a passing resemblance to Papa Haydn. That's not too much of a problem - I like Haydn's chamber works - but his imitators don't invariably bear the master's stamp, particularly his genius for combining lightness of touch with first-rate musicianship.

Actually the sleeve notes do not claim that these are compositions of the highest class. The pleasures of this collection chiefly reside in the unashamed element of domestication in the pieces. String

quartets were at the time a relatively new form; not for Abel et al to point the way up towards dizzy heights of Beethoven.

Perhaps the Scheinkvartetten's members are rôle playing on this disc. If so, the pose is aptly chosen, because it is difficult to see how their essentially modest approach could have been bettered for the material to hand. Anything too histrionic and the not-quite-first-rate-ness would show through. Alternatively a too bland performance would kill the listener's interest altogether. As it is, they have caught the right mood and are to be congratulated on a series of performances which give very genuine pleasure.

A word of warning about the recording: the very live acoustic of the **Lundbrunn Pavilion** can sound positively horrifying through a less-than-able loud-speaker. If things sound like a transistor radio in a drainpipe, it isn't necessarily the recording's fault! **FB**



JOHN ADAMS/PHILIP GLASS
Violin Concertos
Robert McDuffie, violin
Houston Symphony/Christoph Eschenbach
TELARC CD-08494

This CD brings together violin concertos from perhaps the two best-known living American composers. Whilst both had a classical music education, it is **John Adams** that has stuck more rigourously to the conventions of orchestration and form. Both men are associated with the

Minimalist school of composition, where passages and musical elements are repeated pseudo-hypnotically, yet remain 'tonal' and lyrical. Although similar in voice and virtually identical in form these two pieces contrast sufficiently to make an intriguing disc.

After his early Coplandesque days, **Glass** has dabbled in both Eastern mysticism, and Western pop with his recent Low Symphony. In the meantime he has also churned out a few operas. Indeed, the Violin Concerto (1986/7) was Glass's first orchestral piece since his student days.

The first thing that strikes you during the initial few seconds is the sheer glitter of the music. The rapidly descending and ascending runs must look like diamonds on the score, which is apt because they also sparkle like them. McDuffie's entry heralds some wonderful playing with a rich woody tone and just the right amount of vibrato.

There is no inclusion of electronic support in this score. Instead, sonorities are supplied by the low woodwind, enhancing the sense of mechanism. There are some beautiful moments which impress, but somehow fail to move. Despite Glass's admirable compositional technique, his music never seems to get below surface level. Not that I dislike it at all, it sounds beautiful and crystalline - but that's it.

The Adams concerto appears to be more emotionally driven and is more musically substantial. This is possibly because he sticks close to the customary Twentieth Century compositional style - to the extent that parts of the solo writing instantly remind you of **Berg's** masterpiece concerto. Changes of tempi and dynamics feature here and the middle slow movement is a sublime elegaic lament in which **McDuffie** captures the mixture of desolation and passion perfectly.

This Telarc 20-bit recording is so good it could almost be tagged with the dread word 'audiophile'. Not too likely though, since the performers are too well-established and the performances far too good! **SP**

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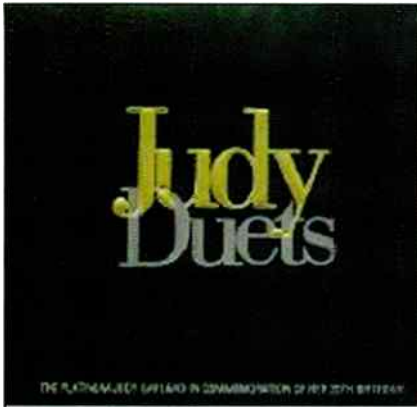
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jazz

by Ian Nicolson



JUDY GARLAND
Judy Duets
BCD/MSL PARTNERS BCD1401

Issued to commemorate what might have been Garland's 75th birthday in 1997, and now available in the UK, this slightly bizarre double CD is the result of two fortuitous events - the discovery in a damp New Jersey basement of the only tapes recording the 30-odd hours of her early-Sixties CBS primetime television show, and the decision to remaster and release a private recording of Judy singing at her last vaudeville show at the Palace Theatre in New York in 1951.

What we get from the first project are the sixties stars who didn't show just for the money, but rather out of respect:

Streisand, Jack Jones, Mel Torme, Peggy Lee, Tony Bennett, Lena Horne and the double act who catapulted Judy back to stardom by kicking off the pilot show, **Dean Martin and Frank Sinatra**.

Unbeatable ratings for NBC's *Bonanza* killed off the Judy show after just one season in 1962, but these tapes - recorded direct to tape without sweetening or remixing (then or now) - swing with all the class you'd expect, and offer an

unexpected bonus, the sound of Garland relaxed, happy and in the musical company of the people she respected most, true peers from the theatre, movies and music.

Meanwhile the Palace set captures the vaudeville throwback Garland - before

drugs and drink and disillusion made her endless comebacks from the brink too much to bear - displaying her mastery of both audience and material in front of a "shut up and impress me" New York audience who wind up singing *Auld Lang Syne* back to the star.



SPIKE JONES
Strictly for Music Lovers
(*Proper Properbox 5*)

DUKE ELLINGTON
The Centennial Edition
RCDJ 63458

LOUIS JORDAN
Man Alive It's The Jumping Jive
AVID AMSC 674

There's a lot of it about these days - Swing music, Big Band music. Some is the lumpen, modern sound of million-selling acts like the **Brian Setzer Orchestra**.

And some of it is the boom in clubs and festivals pumping out the classics and live revivals through half million-dollar PAs to preppies and college kids enjoying a kitsch contagion. And then there's the constant bubbling of compilations and reissues that has kept Swing ticking over since **Ray Charles** went **Country and Ellington** to Africa.

But in among the cashing-in there's always a nugget or two that's worth a spotlight because of its value, technical quality or skill in bringing a strand together in a new way.

Try any of these and you won't be disappointed, but if you can't afford a long 'un or more for the Duke's collection - ten CDs in a centennial tribute from RCA that brings together every side the Duke ever waxed for the company from 1927 right through to 1973, with rare stereo mixes, alternate takes and unreleased tunes spicing up the classics - and the 51-track *Jordan* leaves you counting up the tracks you already own, take home *Proper's* four disc box set of the king of the musical comics, **Spike Jones**.

Lindley Armstrong Jones ("Spike" courtesy of his puny physique) began his musical career as a drummer, working his way up to radio work, backing names like **Bing Crosby** and **Perry Botkin**. By the time the war started, Jones had fallen in with a gang of crazy musicians who would on gigs irreverently spice popular songs of the day with sound effects, funny voices, the works. When the band almost fluked into fame with the timely hit *Der Fuhrer's Face* (not a eulogy you understand!), Spike, ever the business man, coagulated 'his' forces into a saleable item. Ruthless if required - the band drunks quickly found themselves ousted - he was nevertheless able to nurture an extraordinary variety of comic talents. For all the fooling, the standard of musicianship displayed by the *Slickers* is uniformly high: principal trumpeter **George Rock** could have earned his keep with any top band or orchestra of the day; principal comic **Red Ingle** had toured with **Bix Beiderbecke** in the twenties.

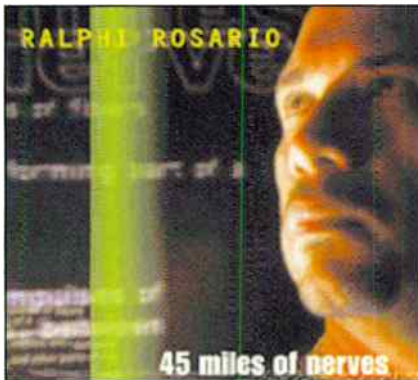
For the next thirty years, the *City Slickers* steered as close to *Goon Show* lunacy as the US gets, and, even if you've never seen one of Jones' trademark checkerboard suits or heard the quickfire, **Marx Brothers** patter breaking up the easily-destroyed band, there should still be some potent sound triggers here: the *William Tell Overture*, *Casey Jones*, *Camptown Races*, *Love For Sale*.... nothing is sacred, nothing can't be torn apart, re-invented and turned from art to chuckle, wail of pain to irresistible belly-laugh, - or vice versa - and all with consummate virtuosity.



Ol' Blue Eyes (above) and his buddy Dean Martin catapulted Judy Garland back to stardom.

dance & ambient

by Sara Davis

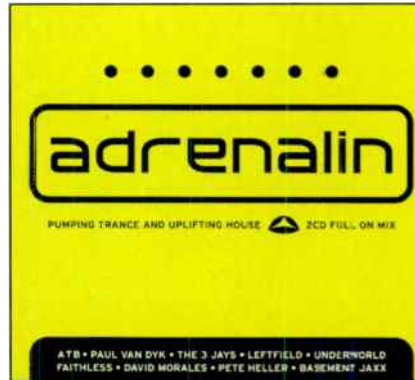


Ralph Rosario
45 Miles of Nerves
UCCD 032

One of the original yet lesser-known Chicago House producers, **Ralph Rosario** is one of those quiet, hard-working types who, over the years, has managed to get involved with the most bizarre range of artists. Back in '87 Rosario was a bit of an underground anthem wizard, producing the classic *You Used To Hold Me* and truly contributing to the sound of the early house movement. *45 Miles* is a bit of a hotch-potch, if truth be told. It opens with a pair of deep and churning tunes - the first twisting drum 'n' bass into the proceedings to a wonderful effect. *Mello...but yet tawnting* is another dark but captivating track, a bit of a surprise given Rosano's background but an intriguing foray into experimental house all the same.

Handbaggers needn't worry however; there are at least three cheesy numbers sandwiched into all the experimentation. Names like *Wanna Give It Up*, *Take me Up* and *Don't Throw Our Love Away* kinda say it all really - we're talking dancefloor pop at it's fluffiest.

Fluctuate between dark and light house music he does, but Rosario's sharpest tangent comes in the form of *La Ariana Latina* which may well become a monster track to really drive this hotch-potch album into the mainstream. A reworking of *The Flower Duet* by **Delibes**, it's a magnificent tune that sounds very similar to Chicane's epic sound-scapes and will have hands in the air the country-wide when it hits the club dancefloors.



Various
Adrenalin
TTVCD3075

This is a beautifully crafted piece of merchandise. It's a double CD with a simple, yet bold, bright yellow design that's crammed with corking anthems from this summer and beyond. With 38 top tunes to pick from, it gives the impression that it was compiled by a pop chart statistician who has spent the summer studying all top ten chart tracks with a dance beat, giving them marks out of ten for foot-tappability. Consequently there's a conflict of quality at play throughout this compilation - you've got your genuine dance-floor choons and then you've got your Euro-trash holiday pop that pertains to being Large, when really it's not - **Sash!** you know who you are...

Despite the fact that it's not part of a big name series *adrenalin* will probably sell thousands of copies on the back of one of those cheap, late night TV adverts featuring semi-naked clubbers 'off-it' in an Ibiza club. The pop pickers at Dance Dept didn't even secure the backing of a big name DJ in the mix (or any for that matter...who, or what, actually mixed this?) they were that confident with their play-list they didn't bother. And in most cases they were right, **Push**, **Energy 52**, **Paul Van Dyke**, **Pete Heller's Big Love**, **Mike Koglin**, **Chicane**, **ATB**, **Way Out West** and **David Morales** all contribute very, very strong tunes which beg to be bought and played loud. But shoe-horned in between are those all too familiar dance tracks that compilation marketing execs just can't seem to resist; the likes of **Robert Miles**, **Underworld**, **Faithless** and **Fatboy Slim** - they've been

played to death and seem out of place on what is essentially a current selection of house anthems. So there's rough with the smooth, keep remote control to hand at all times for easy track skipping!



DJ Scissorkicks
Video Computer System
FABRICKS 1/CD

DJ Scissorkicks, aka **Anthony Chapman**, is one of the most respected breakbeat DJs around, thanks to his innovative approach to a growing genre. Shmoosing with such celebs as **Norman Cook**, **Steve Lamacq** and **Jon Carter** hasn't done any damage to his reputation either but at the end of the day it's down to his tunes that he gets the respect he deserves. This album nearly bypassed the review bin altogether - it was so good it appeared in the 'pile of CDs that are always lying open because they get played so much' and after this review - is going straight back there.

Part of the appeal is the diversity of tracks that stretch from rock to techno via disco and hip hop; very much in the Fused and Bruised tradition. VCS is a furious collection of electronic gems from the jackin' acid disco of *Get Rowdy* and *I wanna Rock*, through to the ragga-breakbeat of *Champagne and Gunshots* to the swirling cinematic anthems such as *Angel* - all of which have been pasted together with classy production values.

Video Computer System is to be preceded by single *Clap Yo Hands* which promises to be a big dancefloor groove thanks to its funky, tuff-edged electro vibe and dizzy disco chorus. Norman Cook should be very afraid - DJ Scissorkicks is the new fresh prince of breakbeat.

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Buying Guide

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

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Loudspeakers £ Year Verdict

Under £300

Prices shown are those at the time of review



Aura LST 627.



Blue Room Mini Pod.

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

£300-£799

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

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Loudspeakers £ Year Verdict

£300-£799

Castle Harlech	£799	Aug 96	Bass power and extension will impress but overall sound is uneven and rather sterile.
Castle Kendal	£450	Mar 98	The Kendals have great clarity but need coupling to warm ancillaries.
Castle Severn II	£579	Jul 98	Apart from some hardness in the tweeters, the Severn 2s are accomplished all-rounders.
Clairif Hyper 1	£399	May 95	Music makers through and through with a great feel for rhythm and dynamics.
Chario Lynx	£549	Apr 99	The Lynxes are superbly built but their rising bass and treble suit home cinema more than hi-fi.
Dali 450	£700	Feb 96	A powerful and rich sound from these competitively priced floorstanders makes them worth a recommendation.
Epos ES12	£495	Oct 96	Strong, punchy bass allied to detailed and articulate midrange and treble.
Heybrook Heylios	£339	Mar 97	The Heylios stand out for their bass depth, dynamics and sound staging. Overall balance prefers Classical to Rock.
Heybrook Heylo	£389	Oct 95	Posses a neutral, fast and dry sound. A good match for soft sounding systems.
Jumo 307	£300	Apr 95	Delicate, detailed sound, albeit with rather imprecise imaging. Will work well on a bookshelf!
JPW ML910	£300	Nov 97	The 910s aren't perfect but they make music fun. Quality, power and extension, the Milleniums are worth a listen.
JPW Ruby 2	£395	Oct 98	Once allied to warm electronics, the Ruby 2s mix insight with plenty of involvement.
Kef LS3/5A	£599	Jul 95	Partnered with the Rogers AB1, this is a substantial marriage.
Kef Q35	£350	Nov 97	Very accomplished midrange and treble but the dry in the bass. For Rock fans the upper bass speed is appealing.
Kef Q55	£499	Aug 97	The Q55s look rather expensive at £500 with their 'boom and tizz' presentation.
Kef RDM1	£499	Oct 97	The RDM1s soundstage well thanks to their Uni-Q drivers. Can be uninvolved because of a lack of scale and impact.
Linn Tukano	£389	Dec 95	Highly musical standmounters that give similarly priced floorstanders a great deal to worry about.
Meridian A500	£750	May 95	Very polite and many will appreciate their civility. Deep, powerful bass.
Mission 733	£300	Apr 95	Captivating floorstanders that bring music to life - what good hi-fi should do.
Mission 734	£430	Sep 95	Engineered for low price and showroom appeal rather than absolute sound quality.
Mission 751 Freedom	£350	Apr 97	Charming little stand-mounters with a sweet, warm, musical sound.
Mission 752 Freedom	£578	Jan 97	Dynamic, punchy, and musical yet refined like few at the price. Bass lacks a little depth.
Mission 774	£500	Feb 99	With the right ancillaries, the 774s have a clarity and lack of colouration still rare at the price.
Mordaunt-Short MS25i	£300	Nov 96	Sweet sounding metal dome tweeter although the dry bass and rather plasticky midrange work against it.
Musical Technology PM15	£474	Jan 99	Sophisticated, neutral sound and fine musicality put the PM15s near the head of the class.
Near 10M	£500	Jan 96	A thin and hard sound but precise with it!
Neat Critique II	£445	Jan 99	Deserving 'speakers with good looks and build. Can fall to shine with over-polite equipment.
NHT 1.2	£389	Aug 95	Very crisp sounding 'speakers best suited to smaller rooms.
Opera Prima	£495	Feb 99	The Primas offer a taste of the high-end at a sensible price. They are more fans of Classical than Rock though.
Ortofon ConCorde 6	£329	Oct 98	Good value floorstanders with clean enjoyable sound - not quite supersonic, though.
Polk PSW150	£500	Jul 97	The PSW150 adds depth to a system but can sound obvious at times.
Proac Tablette	£600	Aug 98	Amp-sensitive and slightly boxy in the lower treble, the ProAc's are still highly musical.
Rel Q Bass	£350	May 96	Needs care in setting up but this subwoofer offers serious quality bass for not a lot of money.
REL Q100E	£500	Apr 98	Another capable sub from REL that boosts bass and improves sound staging.
Rogers AB 1	£499	Jul 95	When used with the Kef LS3/5a this sub delivers the goods, beyond a doubt.
Roksan RokOne	£595	Feb 97	Musically involving 'speakers that many will enjoy, but a little unrefined at times.
Sequence 400	£329	Apr 96	Good at orchestral scale but coloured in the midband.
Soundcraft Absolute 4P	£799	Oct 97	The Absolute 4Ps excel in all areas except for the rather bright, hard treble. Bass is exceptional.
Spendor 2030	£599	Jun 96	Smooth, focussed and coherent in their delivery with deep and taut bass extension. Not the most spacious sound.
Systemdek 165	£400	Feb 96	Dry and clean sound, but can become hard and confused when pushed.
Tannoy Precision P10	£300	May 98	Though very even in their performance, the P10s lack ultimate clarity and punch.
Tannoy Profile 633 plus	£300	Nov 96	Weighty bass and rhythmic detail work well on dance. Less satisfying with classical music. Firm imaging.
TDL RTL 4	£650	Feb 95	Easy going with plenty of detail and timbral richness. Better with classical fare.
TDL T-line 2	£550	Jan 97	Midrange and treble have good tonal colour, detail and speed. Bass is slow and blurred.
Technics SB-M300	£350	Nov 95	A great sound with solid bass from a compact and well priced 'speaker.
Technics SB-M500	£450	May 96	Clean, dry and taut with good imaging and sound staging. More neutral than Mission's 752s but less euphonic.
Triangle Comete TZXe	£475	Jan 95	Quite pleasant, inoffensive sound but others costing less can offer more.
Wharfedale Valdus 500	£300	Oct 95	Good for adding scale and power to a weak system or budget separates.



JPW Ruby 2.



Soundcraft Absolute 4P.

£800-£1499

Audionote E	£1450	Mar 95	Big, bulky and ultra-sensitive with quick pace and a well balanced sound, but not without flaws.
Audiovector M1 Sig.	£1479	Aug 98	The M1 Sigs may be a little laid-back, but they have a pleasant and involving sound.
Audiovector M2	£1499	Jun 98	The M2s are marred by a boom 'n' tizz presentation that suits Heavy Metal but not much else.
B&W CDM7	£999	Feb 98	With warm ancillaries the CDM7s produce a weighty, open sound. Bass could be faster.
Castle Howard S2	£1099	Mar 96	Fantastically deep and tight bass but some treble sharpness requires careful matching.
Celestion A2	£1499	Jun 98	Focus is not a strength, but bass extension and even tonality are. Metal tweeter can be bright.
Chario Academy One	£1199	Dec 95	Musical realism and a great real-wood finish make these 'speakers enjoyable, if not perfect.
Diapason Karis	£1250	May 99	Small cabinet precludes the deepest bass, but a sweet little act for all that. Seriously imaging abilities.
Epos ES22	£1185	Jun 98	Aside from a slightly cool balance, the ES22s shine. Dynamics, bass depth and control are tops.
Event 20/20BAS	£829	Sep 98	Warm, detailed and well-endowed in the bass, the Events lack only a touch of overall control.
Harbeth DPM1 Active	£849	Sep 98	Now HNB's Circle Actives, these loudspeakers mix the best of pro and domestic to produce first-class results.
Harbeth HL Compact 7	£1329	Jun 96	Dry and analytical but truthful with it. A first class monitor ideally suited to acoustic or classical music.
Harbeth HL K6	£975	Dec 96	Clean, musical and classy - Harbeth have done themselves proud again!
KAR Torino	£895	Jan 97	The Torinos' stylish sound won't shame any system. That powerful bass does need space to breathe properly though.
Kef Reference 1	£995	May 95	Beautifully fluid and integrated mid band and treble but can be slow, with a little loss of bass control.
KEF Reference 2	£1499	Jan 95	Handles rock and classical with equal aplomb, with the ability to reproduce detail that flummoxes many others.

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Loudspeakers £ Year Verdict

£800-£1499

Kelly KT3	£1199	Apr 98	The KT3s go very loud very easily but they don't possess the most even response.
Klipsch Heresy II	£1150	May 99	Horn and infinite-baffle hybrid with power to spare. Phasing and frequency accurate beyond belief.
KRK V8	£995	Sep 98	Ultra-detailed and revealing, the V8s are true pro more than domestic transducers.
Magneplaner MG0.6 SE	£1370	Mar 95	Very clear detail and separation, but just fails to produce a fully 3-dimensional sound.
Magneplaner MG12 QR	£1200	May 99	Lightness of touch, dynamics and clarity in trumps. Needs powerful amplification for 77dB/W/m.
Mirage 890I	£1075	Oct 95	An easy going, open and natural sound makes the mirages an attractive proposition.
Mission 754 F5	£1299	Sep 96	Articulate and informative sound with fine imaging and tight, deep bass.
Mordaunt-Short 860	£1450	Dec 95	Fast, tight and informative, but a poor tweeter casts a grey shadow.
Musical Tech Falcon	£955	May 96	Give a big sense of scale on rock and jazz but not subtle and even enough for the critical classical listener.
NEAR Soundmast	£1199	Aug 95	An interesting, musical floorstander that's good value even at this price.
Origin Live Sovereign	£1225	Jun 98	The OLs have transparency and detail in considerable amounts. Bass can be loose though.
PT Ventricle	£896	Aug 95	Smooth and refined floorstanders that some listeners will find captivating.
QLN Signature	£1499	Mar 96	Super sound staging, openness and detail. Well worth seeking out.
REL Stadium 2	£995	Aug 95	Excellent bass performance means that this subwoofer is no toy.
Roksan Ojan 3	£1000	Jan 98	Unusual 'speakers with great rhythmic capabilities and bass. Could be more transparent.
Ruark Paladin	£1099	May 95	The Paladins possess a detailed and expansive soundstage but also a rather dry character.
Spendor 2040	£899	Oct 96	The tweeter works well but a recessed midband and one-note bass are the Achilles heels.
Spendor FL8	£1275	Jun 98	The FL8s are warm, mellow performers which prefer Classical to Rock.
Tannoy D300	£1000	Apr 97	Impressive bass extension and control go hand in hand with precise imaging to make the D300s a snip at £1000.
Totem Model 1 Sig.	£1250	Sep 97	Good but the move from standard to Signature has taken speed and punch out of the Model 1s.
UKD Cailas Gold	£995	Jun 96	A rich and open sound, extremely musical if not strictly accurate. Great bass extension for their size.
UKD D vina	£1390	Jun 95	Not the most neutral 'speakers but they are extremely smooth with an overall coherence to the sound.



Magneplanar MG12/QR.

£1500-

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



Jamo Concert 8.

Integrated £ Year Verdict

under £300

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

Prices shown are those at the time of review

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Prices shown are those at the time of review

Integrated £ Year Verdict

under £300

Musical Fidelity E11	£299	Feb 98	A very capable integrated with a smoothness and warmth predisposed to classical rather than rock.
NAD 304	£239	Apr 95	Fine quality bass but rather lackadaisical as regards timing. Phono stage moderate. Needs careful matching.
NAD 310	£130	Jan 95	Good detail and a spacious open sound gives acoustic music and the majority of rock superb clarity.
NAD C320	£200	Apr 99	Younger sibling of the famous 3020 with many of its virtues to boot. Pre-eminently balanced and natural.
Pioneer A103	£130	Mar 95	Luxuriant presentation doesn't compensate for the tendency to un-rhythmic effects. MM phono stage.
Pioneer A300X	£230	Apr 95	Another highly capable all-rounder although a touch sterile sounding for some tastes.
Pro-ject 7	£259	Apr 95	On a budget, the Pro-ject has strong merit, including an excellent phono stage. Not for all systems.
Rotel RA-970BX	£250	Oct 96	Fresh sound with sharp attack. A slight midrange emphasis can make certain music sound rather forward.
Rotel RA-931	£150	Dec 98	For the money there's no faulting such a gifted performer.
Sony TA-F446E	£250	Aug 95	Bright clear and detailed, but needs a touch more refinement to prevail.
Technics SU-A700 mk3	£250	Jan 97	A smooth, unassuming sound misses out on the subtlety which brings music to life.

£300-£799

Alchemist Axiom	£300	Sep 95	Musically rewarding; deserves serious audition. Great British hi-fi on a budget.
AMC 3150A	£329	Nov 98	Not the most musical amp ever but good value. The tone controls and balance adjustment will appeal to some.
Arcam Alpha 6-	£350	Jan 96	Full and smooth sound, unfortunately with loose bass.
Arcam Alpha 9	£500	Dec 96	Excellent value. A detailed and open sound gives great atmosphere to all types of music
A. A. Puccini SE	£595	Dec 97	All the main ingredients like rhythm and dynamics present and correct. Natural smoothness and transparency.
Audio Anal. Puccini SE	£595	Sep 97	Excellent sound quality gives the competition under £800 a lot to worry about.
Audiolab 8000A	£500	May 95	Manages the rare feat of sounding powerful and lithe at the same time. Bass taut but not the last word.
Audiolab 8000S	£700	Dec 97	Powerful hefty sound which doesn't blench when driving awkward loads.
Benchmark Royron SIA 1	£680	Aug 96	Too thin and crisp which makes prolonged listening fatiguing.
Cyrus 3	£500	Oct 96	Highly refined and detailed performance with a clear well-proportioned soundstage.
Cyrus Straight Line	£398	Nov 98	A good, honest bit of kit with a fine musical sound and no glaring vices.
Densen Beat	£650	Dec 97	A musical adrenaline rush is what you seek, fine. Listening in bulk, rather clinical and cold sounding.
Edmund ESI 10	£400	Apr 99	Solid build and a big sound make the ESI 10 worthy of audition. Not perhaps the transparent at the price.
Holli Audls	£750	Jun 98	Powerful and refreshingly pure; a sound investment.
Kenwood KA-7090R	£400	Apr 98	Excels with sound staging but lacks subtlety and tonal colour.
LFD Mistr	£499	Jun 97	An extremely enjoyable, lucid little amplifier that really gets to the heart of the music.
Marantz PM-66 KI-S	£400	Nov 97	An enjoyable and rhythmic sound but may be too lean for some bass-light 'speakers.
Monrio MJ	£695	Jan 97	An engaging musical performance; sweet overall sound. Doesn't cope with difficult loads so well.
Moth 30 Integrated	£320	Jul 95	A big open sound sets the Moth apart at this price. Low powered, though. Distinctly amateurish looks.
Musical Fidelity X-A1	£480	Dec 98	Two boxes don't form a pre and power in the X-A1 but the result is nevertheless a winning combination.
Myryad T-40	£399	Nov 98	Couple the Myryad with a warm system and enjoy. Possibly a little lightweight on the Reggae & Rap side.
Nad 317	£470	May 97	With 80 watts on tap, the NAD has power aplenty but is rather dynamically limited and ultimately uninvolving.
Naim Nait	£500	May 95	Rather monochromatic with midband emphasis and slightly dry bass. Good imaging but smallish soundstage.
Orelle SA 100	£449	Jul 96	Clean, open, active sound. Smooth and detailed with good punch too. One of the best at the price.
Pioneer A-300R Precision	£400	Aug 97	A bargain at £400 pure and simple. Outclasses the competition in every area.
Pioneer A400X	£300	Oct 96	Complements all sorts of music with power and confidence. Outstanding value for money.
Quad 77	£595	Feb 95	Although classically orientated, the Quad will rock too. Precise and stable imagery and fidelity to tonal values.
Roksan Casplan	£695	Jun 97	Mixes the best of solid state and valve worlds (without valves!) to produce a seductive sound.
Rose Scion	£615	May 97	Great packaging and super sound make the Scion a winner.
Sonnetear Camplon	£579	Jan 96	Highly detailed and smooth sound. Worth searching out.
Sony TA-FB920R	£300	Feb 99	Partnered correctly to counterbalance its forwardness, the Sony offers a fast, rhythmic presentation.
Teac ABX7R	£700	Jun 96	Big and powerful sound, but a little unobtrusive with it.
Technics SE-A900 MkII	£300	Mar 99	Nominally a separate pre and power, but the pre can't work alone. Exciting but unobtrusive.



Audio Analogue Puccini.



MVL A2+.

£800-

Audionote Soro Se	£1999	Mar 95	Needs the right loudspeaker but a good musical presentation is in there somewhere.
Copland CSA 14	£1099	Apr 96	A sweet and subtle sound. Fine midrange; transparent and open with vocals.
Densen DM 10	£1299	Jun 95	Dual mono construction gives strong stereo separation. Brutal resolution of detail but not the clearest ever.
Gamma Rhythm	£2499	Jul 96	Partnered with sensible loudspeakers of good bass depth, the Rhythm is capable of impressive performance.
Lavardin IT	£3200	Apr 99	Has clarity in spades and an extremely rare tonal purity. Outclasses many transistor alternatives with ease.
McIntosh MA6800	£3735	Sep 95	A mighty confection of power, facilities and style, and it sounds good to boot.
Musical Fidelity A1001	£2499	Jun 98	Awesome power and seismic bass. A very good all-rounder with super-clean sound.
MVL Integral A2	£850	May 99	An excellent performer with any music. Adept at handling subtle details. Difficult to beat at the price.
MVL A2+	£1250	Jun 99	Seamless, natural and very open, the A2+ sets the pace at the price.
Shearpe Phase 2	£800	Apr 97	Even-handed performer deals confidentially with music regardless of genre. Not as smooth as the best.
Sonic Frontiers Anthem	£1295	May 98	A characteristically competent and musical integrated. Prefers fairly efficient loudspeakers though.
Sonnetear Alabaster	£900	Oct 97	Excellent high-end integrated with a real love of music and plenty of poke.
Teac AB X10	£1000	Sep 95	Very strong all round performer with excellent build and finish. Verging on the expensive though.
Unison Res. Simply 845	£2950	Mar 98	Allied to all the right 'speakers will handle all musical genres with smoothness and power.

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Pre-amps £ Year Verdict

under £300

AMC 1190	£150	Mar 99	Tone controls cannot be defeated and the sum total is a little metallic but value in spades.
Creek OBH-11SE	£199	Apr 99	A very lucid, natural headphone amp which scores as highly on acoustic and Classical as it does on Rock.
Creek OBH-12	£200	Jul 98	Only poor cosmetics mar the Creek. Sonically it's a gem.
MoTh 30 Passive	£149	Mar 99	Won't win prizes for best build but a flexible effort for a passive. Somewhat dry presentation overall.
Musical Fidelity X-Cans	£130	Mar 98	If you haven't yet experienced the world of quality headphone listening, the X-Cans is the way to start.
Musical Fidelity X-Pre	£200	Jan 98	A smooth, sweet and musical performer.
Musical Fidelity X-Tone	£120	Mar 99	Easy-to-use stand-alone modern tone control with subtle effect. Rather a bargain.
Project 7	£259	Feb 95	Immensely enjoyable and listenable, a rare mixture of sophistication and fun.
Robl RC-971	£150	Mar 99	Five line-level inputs and tone controls make for a flexible unit. Partnered by the RB-971 power amp, very good value.
Technics SU-C1000MkII	£299	Apr 98	Needs slightly more taut bass and a less grainy midrange to bring it up with the best.

Prices shown are those at the time of review

£300-£799

Audio Analogue Bellini	£475	Apr 98	Organic and transparent. Free from transistor hardness.
Aura CA200	£749	Mar 97	A smooth and sweet sound devoid of roughness.
Crimson CS610C	£440	Nov 98	The phono stage is the main area of weakness. Can sound a touch muddled at times.
Croft Epoch	£600	Jun 96	A fine sounding preamp, but the phono stage is weak in the bass.
Cyrus Pre	£650	Feb 96	Pre-amplifier has plenty of facilities, but sounds a little unexciting and 'conventional'.
Heybrook Signature II	£549	May 97	Impressive smoothness and tonal colour, transparent as well.
PM Audio Lab L1S	£650	Dec 95	This valve pre-amp is very good value indeed.
Rothwell Indus	£499	May 99	Passive pre of box-of-switches, whichever way you look at it the Indus is stylishly finished and well conceived.
Sumo Athena II	£767	May 96	More valve-like than transistor in sound; highly competent if not spectacular.
Talk Hurricane 1	£500	Jun 97	Flexible with a strong controlled sound, but won't suit all tastes.
Technics SU-C1000	£350	Feb 97	Good when mains powered, even better running on its batteries. One to consider at the price.
Thorens TTA2000	£550	Jul 95	Poor sound quality and engineering let this pre-amp down. Pricy too.
Unisor Res. Feather 1	£795	Aug 98	Warm but still exciting, it is only let down by a slightly recessed midrange.



Musical Fidelity X-Tone.

£800-£1499

AudioLab 8000Q	£999	Jun 95	Highly recommended for its blend of operational sophistication, build and sound quality.
Etalon Preamp	£1095	Feb 98	Smooth, even and transparent. Well worth the outlay.
John Shearne Phase 6	£895	Sep 96	Matched with a smooth amp and speakers the Phase 6 is capable of a transparent and rewarding performance.
Linn Wakonda	£900	Apr 98	In terms of musicality and involvement it falls short.
Meridian 502	£1295	Dec 96	Transparent, detailed sound with good tonal range and very natural presentation.
Musical Fld. Nu-Vista	£1200	Sep 98	A truly competent pre-amp whose high-end sound comes with a very reasonable price tag.
Naim NAC100	£999	Apr 97	This even-handed performer images well and deals confidently with music regardless of genre.
Quad 7741	£850	Jul 96	Bright and detailed, but phono stage is inadequate at this price.
TAG McLaren PA10	£850	Nov 98	Justifies its price with a very musical and revealing performance.
XTC Pre-1	£1000	Nov 96	This pre-amp is highly detailed and spacious.

£1500

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



Chord CPA-1800.

Power amps £ Year Verdict

under £800

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

AUDIO ANALOGUE

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

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

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

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Prices shown are those at the time of review

Power amps £ Year Verdict

under £300

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

£800-£1499

Chameleon Ruby	£995	Jan 96	Well specified and powerful, but dry and short of life. Suits Rock on bass-heavy 'speakers.
Chord SPM 400	£1325	Mar 98	This amp has it all - detail, transparency, slam and rhythm. In a word, excellent.
Crimson CS630C	£800	Nov 98	These monoblocs have a tonal richness and bass speed rare amongst powerful amps.
Croft Series V	£800	Jun 96	Fast, clear and detailed sound will win friends in both the transistor and valve camps.
Delph Da Capo	£1469	May 95	Quality bass and a clear midband but the treble can be harsh at high volume.
DPA 200S	£1245	Jul 93	Serious audiophile product at an affordable price. Well constructed, pleasant to use and fine sounding.
Galactron Power	£1200	Nov 95	Smooth sound but dull balance make the Galactron suitable for bright systems.
HD Audio Duo	£1185	May 95	Not dissimilar to the Audiolab monoblocs, the sound has a sweet top and amazing clarity.
Heybrook Signatur II	£1051	May 97	Not quite as transparent as it could be but impresses with its smoothness and tonal colour.
Meridian 557	£1400	Dec 96	Great control and dynamics allied to seductive smoothness. A rare combination of power and delicacy.
Musical Fidelity X-A200	£1000	Aug 98	Hugely powerful and controlled, the X-A200s are still superbly musical.
Myrrad MA120	£1000	Apr 96	The sound is a somewhat acquired taste and a little rough in places.
Omak Jewel One	£899	Jul 95	A lot of amplifier for the money. Big, warm, sweet sound places it ahead of most.
Quad 707	£800	Jul 97	The 707 embodies a rare blend of grace and power in its sleek grey casework.
Rothwell Rubicon	£949	May 99	Low on power at 8 watts but fairly musical for all that. Good resolution of detail and texture.
Sumo Polaris III	£898	May 96	More valve-like than transistor in sound; highly competent if not spectacular.
TAG McLaren 60P	£850	Nov 98	Fully justifies the cost with a very musical and revealing performance.
VRR Adur	£1495	Jun 95	Lovers of light piano-based fare and Baroque music will appreciate this amp's delicacy.

£1500-

Audiophile LC8	£1995	Mar 95	Eschews the traditional lavish tube sound for a brighter and leaner approach.
Canary 301	£3055	Nov 98	The 301 puts the 300B's traditional virtues to good use in a push-pull design that will drive most loudspeakers.
Cary 300B SE	£3975	Feb 95	Cary have a winning amplifier that is a prime example of how a 300B can sound.
Etalon Ampli	£2925	Feb 98	Very natural, substantial presentation with lots of power on tap.
Final Music 6	£1500	Feb 99	Battery powered amp puts convincing scale and three-dimensionality into suitably sensitive loudspeakers.
Focusrite Red 5	£2057	Feb 96	Powerful, smooth and detailed sound. Not as clinical as some professional amplifiers can be.
Gemina Aeons	£4999	Apr 97	Sound quality of these monoblocs is impressive but marred by a rather obvious hum. Build could be better.
Marantz 9	£8000	Mar 97	These monoblocs are superb, producing a beguiling performance of great control and verve.
Michell Alecto	£1989	Oct 98	The new Alecto is crisper, cleaner and more controlled than earlier incarnations.
Orchid RC750	£6600	Aug 96	A powerful grip on usic, but articulate and detailed too. A rare combination.
Shiema Phase 1	£1999	Oct 94	Good sound quality and an impressive tonal balance.
Sugden Symetra	£1550	Oct 96	The Symetra monoblocs impress with their grip. They run hot and sound warm.
Tub Technology Genesis	£2599	Jun 94	Valve monoblocs that produce explosive bass, midrange as clear as a bell and shimmering treble.
Unison Res. Smart 300B	£4250	May 98	Powerful, neutral sounding amps thanks to their modified 300B valves, but expensive for the same reason.
Unison Res. Power 35	£1525	Aug 98	A great compromise between delicacy, power and practicality. Very musically satisfying, too.
Vadis S15	£2350	Jul 98	The S15's purity and clarity are impossible to beat for the money. Bass not brilliant, but still better than most.
XTC POW-1	£2000	Nov 96	This power amplifier is smooth and seductive, although a little pricey.

CD Players £ Year Verdict

under £300

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



Final Music-6.



Cambridge CD4SE.



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X-A5100
pre-power amplifier



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CD Players £ Year Verdict

under £300

Kenwood DP-3080/II	£180	Feb 98	One of the best budget all-rounders there is. A shade treble-heavy.
Kenwood DP-5050	£250	Aug 93	Waffly bass and enthusiastic treble mean the Kenwood prefers Classical to Rock.
Kenwood DPF-3010	£180	Jan 99	A fine performer. Lacks only some of the spirit of its predecessors.
Marantz CD-63	£249	Jun 94	Upholds the Marantz tradition of lively CD players.
Marantz CD-67	£270	Nov 96	Fine vocal projection and treble. Bass is deep if not that tight.
NAD 316	£200	Oct 95	Hard to criticise at the price, with a typically smooth, fluid NAD sound.
NAD 522	£170	Jan 99	Warm and smooth, this is a cultured player. Can be over-civilised at times.
Philips CD721	£130	Feb 96	Not the most accurate machine, but holds its own at the price.
Pioneer PD-103	£140	Feb 95	Rolled-off treble limits detail. Light bass retains foot-tapping ability.
Rotel RCD-940BX	£230	Oct 94	Controlled and invigorating player albeit a touch sterile.
Teac CD-P3450SE	£200	May 97	Refuses to become flustered. Can lack emotion as a result, though.
Teac CD-P4500	£249	Nov 92	Like many of its contemporaries, the Teac is too smooth to shine.
Technics SL-PG490A	£100	Jan 99	In spite of a bias towards bass and treble, this machine remains a bargain.
Technics SL-PS570D	£200	Feb 98	Typical Technics' bright and bassy sound. Prefers Dance and Rock.
Yamaha CDX-460	£200	Mar 95	Mature, laid-back machine drops points for inferior timing and imaging.
Yamaha CDX-590	£230	Feb 98	Detailed, refined but not particularly engaging or exciting.
Yamaha CDX-593	£180	Jan 99	Lean and up-front, the Yamaha is involving on Rock but can sound rough.

Prices shown are those at the time of review

£300-£799

AMC CDM7	£340	Jun 96	Very musical outfit which gains sweetness with optional valve output stage.
AR-07	£300	Jan 92	The '07 is even-handed but has no real fortes.
Arcam Alpha 7	£320	Jan 97	Superbly-designed, instinctively musical player destined for success.
Arcam Alpha 8SE	£599	Jun 98	The 8SE builds on the strengths of the standard 8 with HDCD filtering.
Arcam Alpha 9	£799	Dec 98	Apart from its tonal brightness, the Alpha 9 is a very capable machine.
Audio Analogue Paganini	£749	Apr 99	Effortless, wholly musical delivery. The Paganini does for CD replay what its stablemate Puccini does for amplification.
Audio Innovations Alto	£449	May 96	Grainless treble is detailed but the Alto misses that vital emotional spark.
Aura CD50	£450	Jul 93	High measured distortion mars the treble and bass is dry.
Creek CD43	£499	Oct 98	A competent player with a musicality that will seduce any music-lover.
Cyrus dAD 1.5	£398	May 99	Great detail and imaging with intimate music. Classical and Jazz suit the 1.5 down to the ground but Rock can sound harsh.
Cyrus dAD3	£598	Dec 96	Lacklustre with Classical, dramatic and lively on Dance and Rock.
Denon CDC-1550AR	£350	Jul 98	Clean and precise, the Denon lags only in warmth and openness.
Harman/Kardon HD730	£300	Aug 96	Strong on dynamics and drive, but lifeless treble can dampen music.
Linn Miik	£798	Apr 95	Tonally hard but possesses many, if not all, of the Linn rhythmic strengths.
Marantz CD-43 KI-Sg	£500	Sep 96	This is a rare player, greater than the sum of its parts.
Marantz CD-63SE	£350	May 95	Taken as a whole, the CD-63SE is one hell of a CD player. No digital nasties.
Myryad T20	£600	Dec 98	With its brightness balanced by warm ancillaries the T20 will win friends.
Orelle CD100e	£650	Mar 97	Clean and tidy on electronic music. Not so good with acoustic material.
Pioneer PD-S904	£400	Sep 96	Fluid midrange leads a dry bass and tonally-limited treble.
Quad 6	£790	May 93	One of the top players at the price with great speed and grip.
Rotel RCD-965BX Discrete	£375	Dec 94	Fast, clean sound verges on the clinical at times.
Rotel RCD-971	£350	Sep 98	Refinement is a plus point, but lack of vitality holds the Rotel back.
Rotel RCD-975	£450	Sep 96	Tuneful, pungent bass are the pros, flat sound staging and tone the cons.
Sony CDP X3000ES	£500	Mar 98	Neutral, dynamic and stylish but not quite up with the best.
Sony CDP-XE900E	£300	Mar 97	In spite of fine sound staging and clarity, the Sony fails to involve.
Teac CD-5	£350	Jan 96	Clean and dry, the Teac is rather sterile compared to the competition.
Technics SL-PS840	£450	Sep 95	Not the last word in bass control. Midrange is more persuasive.
Thule CD100	£600	Apr 99	A very smooth and refined player with the added bonus of good detailing. Can lack rhythmic bite at times.
Trichord Genesis	£549	Sep 96	Warm and bassy, but extremely natural. Not the most consistent player.
Trichord Revelation	£799	May 97	When it's good, it's very good indeed. Can get confused on dense mixes.



Sony CDP-X3000ES.



Marantz CD-63 KI-S.

£800-£1499

Audiolab 8000	£1000	Dec 96	Sweet treble and full midrange give the 8000CD a lucid sound.
Copland CDA 266	£1190	Feb 99	Perhaps lacks the last ounce of strength on Rock, nonetheless has winning all-round ability.
Cymba CDP12	£1279	Dec 97	Its warm, musical sound plus HDCD compatibility are a strong combination.
Cyrus dAD-7	£899	Jan 95	Up with the best at the money, the Cyrus simply sounds 'right'.
DPA Renaissance	£895	Jun 95	Breathtaking imagery and dynamics. Not strictly relaxed, but who cares?
Harman/Kardon HD7725	£800	Jan 94	Construction is price-correct, but not the excessively relaxed sound.
Heybrook Signature	£989	Oct 97	The Heybrook loses out because of its rough treble and lack of clarity.
Hofli Xara	£950	May 98	It's not cheap but the Xara scores for firm bass and exciting presentation.
LFD Mistral	£999	Nov 97	The Mistral is outclassed in areas like pace and bass depth.
Marantz CD-17	£800	Mar 96	The CD-17 has a presentation which excels in musicality and lucidity.
Marantz CD-17 KI-S	£1300	Sep 97	The KI-S has a valve-like smoothness and clarity.
Meridian 506	£875	May 95	Characteristically dry Meridian balance which could do with more emotion.
Musica Fidelity X-Ray	£800	Feb 99	Bright, clear and well-built, the X-Ray's transparency can be hard on poor recordings.
Pink Triangle Numeral	£1099	Apr 98	This very natural one-box fully justifies its £1000 price tag.
Quad 77	£850	Nov 95	Competent, entertaining machine with neat styling and remote.
Roksan Caspian	£895	Aug 97	The Caspian is a gifted player well worth its asking price.
Sugden SDT-1	£850	Mar 93	A superb all-rounder with particularly convincing rhythms.
Teac VRDS-10SE	£850	Apr 96	Draws you into the music. Soundstaging fine but treble is a little bright.
Teac VRDS-25	£1300	Aug 96	Solid build doesn't make up for sound which lags in integration and detail.
XTC CDP-1	£1250	Dec 97	Rhythmically satisfying, but can sound hard in the wrong system.



Roksan Caspian CD.

CD Players £ Year Verdict

£1500-

Anthem CD1	£1600	Mar 98	Sweet sound and numerous features make the Anthem fine value for money.
Burmester 937	£5460	Sep 94	Amongst the best with its belt-drive transport.
McIntosh CDM-7009	£2635	Dec 95	Unmatched quality from CD at a high but fair price.
Meridian 508.24	£1995	Jul 98	The 508.24 is one of the top performers at its price.
Naim CD2	£1998	Apr 97	CD2 excites at the expense of subtlety. More at home in a Naim system.
Pink Triangle Litaural	£2059	Feb 98	One-box player with sound capable of mixing it with the best.
Teac CD-X1	£2300	Jun 92	You'll either love or hate this machine's great flair and confidence.



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Adcom GTP 500 MK 2 + Pre 150wpc	£1200	£599
Albarray 1008 Mk 2 Mono Block's	£999	£499
A R Cambridge A60 Int Amp (Teak)	£200	£79
Arcam Alpha 10 Amp S/H (Current Model)	£800	£499
Arcam Delta T10 Pre-Amp	£700	£129
Arion Tycho Power Amp	£1800	£959
Audio Innovations 2nd		
Audio Innovations Mono Blocks	£3299	£1199
Audiolab 8000A Int Amp (Black)	£500	£299
Audiolab 8000C Pre Amp (Black)		£299
Audiolab 8000 MX - 1 Pr (Mint)	£1800	£1299
Audiolab 8000 PPA Phono Stage	£900	£699
Audiolab 8000Q Pre Amp	£1200	£799
Audio Note M2 Valve Pre	£1000	£589
Audio Note Meishu Line Int Valve Amp	£2750	£1299
Audio Note OTTO SE Int Valve Amp	£1200	£869
Audio Synthesis Passion Passive Pre-Amp (VGC)	£800	£359
Aura VA50 Int Amp	£229	£129
AVI 52000 MI Int Amp	£999	£599
Beard BB 100 Int Amp 100wpc		£599
Conrad Johnson PV11 Pre Amp		£1399
Counterpoint Solid One Power Amp	£1495	£599
Creek 4040 Int Amp	£199	£99
Croft Series 3 OTL Power Amp		£799
Croft Series 5 Power Amp		£239
Cyrus 2 Int Amp		£159
Cyrus ACA7 Latest Pre-Amp	£800	£599
Cyrus Pre Amp	£650	£299
Cyrus PSX Signature (Gloss Black, Marked)	£325	£199
DNM Pre 2-PA1 Pre-Power	£2800	£1099
DPA DSP200 A Pre-Amp	£495	£279
EAR 509 Mk 2 Mono's + 802 Pre (One owner from new) vgc	£7000	£3099
EAR 549 Mono Blocks (Good cond, as used by Pink Floyd)	£6220	£3229
Exposure 10 Int Amp	£350	£169
Exposure 15 Int Amp	£750	£399
Fisher 440 Solid State Receiver (1960's Classic)		£159
Grant G100 Valve Pre Power 100 w.p.c	£1149	
Haffer DH101 Pre Amp		£149
Haffer DH200 Power Amp		£229
Harmon Kardon AVP1A Processor	£2000	£459
Harmon Kardon Citation 17 Pre Amp		£199
Heybrook Signature Pre + 2x Power - 2x PSU		£1099
Krell 300i Int Amp (Lowest ever price)	£2590	£1849
Krell KBL Pre-Amp + PSU - Bal	£4998	£999
Leak 1800 Receiver		£99
Leak Stereo 30 Int Amp		£79
Leak Delta 30 Int Amp		£79
Leak Delta 70 Int Amp		£99
Lexicon CP2 AV-Proc		£399
LFD LSB + PA2 Pre/Power	£3800	£1099
Linn Kuirn Phano Pre	£1850	£999
Linn UK1 Pre Amp		£249

Linn LK2 Power Amp Upgraded to 280 Spec	£650	£299
Luxman 3600 Power		£700
Luxman LX33 Int Valve Amp		£699
Meridian 201 Pre-Amp	£760	£329
Meridian 605 Mono's (150wpc- Bal)	£2850	£1149
Metaox Charisma Pre-Amp + PSU (Stunning)	£1800	£599
Michelle Argo HR Pre Amp + Hera PSU	£1340	£795
Michell Argo Pre-Amp (Marked)	£730	£295
Muse Model 300 Mono's (150 WPC - Bal Solid State Superb)	£4400	£2199
Musical Fidelity 3aPre Amp	£379	£249
Musical Fidelity A100 Int Amp (Class A Classic)	£375	£169
Musical Fidelity A370 Power Amp	£2500	£1399
Musical Fidelity MVX Pre + PSU	£2200	£999
Musical Fidelity P270 Mk1 Power Amp	£1300	£675
Musical Fidelity E100 Int Amp	£700	£379
Musical Fidelity E1 Int Amp	£300	£129
Musical Fidelity F19 Power Amp (Mint)	£4000	£2699
Musical Fidelity MVT Pre + PSU	£1299	£299
NAD 115 Pre Amp		£99
Nad 3240 35wpc (Classic British Amp)	£199	£119
Nad 1000 Pre/2700 Power 120wpc		£359
Naim 32 Pre Amp		£199
Naim 32.5 Pre Amp		£229
Naim Hi Cap (Old Style) £740		£389
Naim Nait 2 Int Amp		£299
Naim NAC 22 Pre-Amp	£250	£59
Naim NAC 72 Pre Amp	£750	£489
Naim NAC 92 Pre-Amp	£499	£299
Naim NAP 90 Power Amp (Old Style)		£199
Naim NAP 140 Power Amp (Old Style)	£750	£379
Naim NAP 180 Power Amp	£1080	£799
Naim NAP 250 Power Amp (Old Style)	£1705	£849
Naim SBL X-Over (Old Style)	£700	£399
Nakamichi 620 Power Amp		£159
Nakamichi IA3 Int Amp	£300	£129
NVA A70 Mono's + Hard Wired Cables		£349
NY Tech CPA 602 + CP 122 Pre/Power Amp		£300
Onix OA30 Mk2 Int Amp		£239
Ortofon T-3000 MC Transformer	£900	£299
Ortofon T30 MC Transformer	£250	£99
Pink Triangle PIP Pre-Amp (Legendary)	£2400	£1099
Pioneer A300 Int Amp	£200	£89
Pioneer A400X Int Amp		£149
Pioneer C90a Pre-Amp	£549	£229
Pioneer VSP 200 Dolby Pro Logic AV Proc	£279	£129
PS Audio PS4.6 Pre-Amp (Ex Demo)	£998	£599
PS Audio Elite Int Amp	£999	£379
Quad 34 Pre-Amps		from £159!
Rotel 935 BX Open Agile Sound 50wpc Int Amp	£275	£139
Roksan L1 Pre-Amp + PSU	£1100	£549

Sonographe SC1 Pre Amp (By Conrad Johnson)		£399
Sugden Optima 140 Int Amp	£770	£449
Sumo Athena - Andromida 3 Pre/Power	£3000	£1499
Sumo Athena Pre-Amp (Lowest ever)	£649	£249
Technics SU A800 Mk 2 55wpc	£350	£179
Thuel PR200 - PA200 Pre/Power	£2700	£1199
YBA Pre-Amp (Insane Price)	£1700	£499
Unison Research Simply 4P Int Amp	£1595	£999
Vestax PMC05 Pro DJ Mixer	£550	£379

Tuners

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

CD Players & DAC's

Acuphase DP65 CD Player + Digital Volume	£4700	£2399
Arcam 70.3 CD Player	£700	£249
Arcam Delta Block Box DAC	£449	£149
Audio Alchemy DAC in a box	£250	£159
Audiolab 8000 CDM CD Trans	£1400	£849
AVI 2000 Reference CD Player	£1300	£789
DPA Enlightenment DAC	£800	£399
DPA Mains filter		£69
DPA PDM1 DAC		£179
Kinshaw Overture DAC	£250	£99
Kenwood DP 7060 (Inc Remote)	£360	£175
LFD Minstral CD Player (Gold & Gloss Black)	£650	£445
Linn KARIK int cd	£1850	£995
Linn Mimick CD Player	£800	£499
Linn Numerick DAC	£1500	£795
Marantz CD 36 (Inc Remote)		£99
Marantz CD 52	£250	£120
Marantz CD 56		£55
Marantz CD 65		£75
Marantz CD 80 CD Player		£229
Marantz CD 95 DR Transport	£1500	£799
Meridian 206 CD Player	£999	£389
Meridian 263 DAC	£650	£299
Meridian 606 DAC	£1500	£559
Micromega Stage 2 CD Player	£700	£395
Micro Seiki CDM2 CD Player (Totally solid, Musical too)	£2800	£1159
Mission DAD 7000 (Quality CD + Remote)	£600	£199
Nad 5320 (Quality British CD Player)	£189	£75
Naim CDI CD Player 1996 model	£2000	£1099
Nakamichi OMS - 7E CD Player	£2500	£699

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Pink Triangle Decapo DAC + 1307 Chip	£1500	£599
Pink Triangle Digital Package		
Cardinal Trans + Decapo DAC + Battery PSU	£4500	£1999
QED Digit reference DAC (chrome)	£450	£199
Quad 66 CD Player		£449
Rotel RCD 865 CD Player	£229	£99
Rotel RCD 965BX CD Player	£250	£99
Sharp MD-X54 Mini Disc/CD System (As New)	£399	£275
Sony CDP-XA30ES (Gold)	£600	£459
Teac VRDS 10 CD Player	£770	£449
Technics SLP 200 CD Player		£99
Technics SLP 400 A CD Player		£59
Theta GEN3 DAC (Silver)	£4200	£2229
Theta TLA + Upgraded PSU	£400	£199
Yamaha CD 400 CD Player		£59
Yamaha CDX 3050		£179

Cassette Decks

Denon DRM 650's Cassette Deck (With Dolby 's')		£129
Nakamichi 682 ZX Discrete Head Cassette Deck		£259
Nakamichi 700ZXL Cassette deck (Needs Attention)		£300 Offers invited
Revox A77 Reel to Reels (Call for Spec)		£269
Revox G36 Valve Reel to Reel		£498
Revox PR99 Pro Tape Machine		£999
Rotel RD955 Cassette deck	£300	£119
Tanberg 3034 Silver Cassette deck		£199
Yamaha KX580SE Cassette (Marked)		
Current model	£250	£149

Loudspeakers

Apogee Stage	£2300	£659
B W 2000 IFS Centre		£79
B+W Silver Signature	£6000	£2499
Cambridge Audio R50 (Transmission Line Classic)		£299
Castle Durham Speakers + Stands		£169
Castle Pembroke (Block)		£199
Celestion 3000 Ribbon Hybrid		£379
Celestion CS7		£169

DBX Pro Sub Tower System 4 x 15" Bass - Various Mid- HF	£4000	£1999
DCM Time Windows (Marked)	£700	£229
Definitive Tech BP2X Surround	£595	£349
Diesis Solitare	£250	£149
Epos ES25 (Walnut) VGC POA		
Foundation Speaker Stands	£200	£59
Heybrook HB200 (Teak)		£139
Heybrook Quartet Speakers + Stands	£499	
Horning Agathon Bronze Signature	£3499	£1400
IMF TLS 80 (Transmission Line Classic)	£900	£399
Jamo Concert 8	£1400	£899
Jamo Surround 200 omni	£200	£109
Kef 103-4 Walnut vgc	£900	£399
Kef 104-2 Speakers (Teak)		£599
Kef Model 90 Centre	£269	£129
Kef Q 70 (Black)	£750	£429
Kelly KT2 (Black, Marked)	£1200	£499
Leak 2060 (Teak)		£169
Leak Sandwich 250		£99
Linn Isoborik (Walnut)	£1300	£699
Linn Kaber + Kustone Stands (Black)	£2200	£799
Linn Nexus (Grey)	£450	£279
Linaeom LFX Ribbon Hybrid Bookshelf	£600	£299
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Meridian A500 (Black)	£895	£499
Meridian DSP 5000 (Rosewood)		£2499
Meridian M10 Active (Rosewood)	£2500	£1399
Mission 770 + Stands		£169
Monitor Audio Monitor 9		£149
Musical Fidelity Ref 2 Mini Monitors		£149
Naim SBL Various,		Please call £---
Pro-oc Response 2 (Black)	£1700	£759
Pro-oc Response 3.5 (Cherry)	£4250	£2299
Rogers LS33 + Sub-Units (Black)	£600	£299
Royd Minstrel (Black)	£240	£169
Sony 176E 90 Watt B1 - Wireable	£300	£149
Spendor Prelude (Teak, Needs Some Attention)	£650	£199
Spendor SP 2/2 (Block)	£999	£499
Spendor SP2/3 (Rosewood)	£1195	£499
Tangent RS4 (Teak)		£179
Tonnoy 638 Plus (Rosewood)	£750	£499
TDL RTL 3 (Black)	£400	£259
Triangle Graphite (Block)	£800	£499
Veladine Sub Woofer + Remote (Huge Deep Bass 15" response)	£1500	£699
Thomas Transducers Vituoso Gold vgc (Lowther Driven Horn)		
Whorfdale Horewood (Block)	£3200	£1999
	£1000	£398

Turntables

Fonz CQ30 + Sme 3009 + AT Cart		£189
Garrard 401-Sme 3009 Inc Plynth + Lid		£249
Goldring Lenco 85 T/Table (White)		£89
Linn LP12 + Basic Plus	£1600	£499
Linn LP12 Itak LVII + ATOC9	£2500	£849
Linn LP12 Itak LVII + Sumiko	£2250	£849
Linn LP12 Lingo K9 Basic (Black)	£2100	£849
Linn Sondek's Stock changing weekly, please call for latest arrivals		
Luxman PD 300 T/Table		£469
Lyra Parnasus	£2000	£599
Oracle Alexondra (Piano Black)		£499
Pink Triangle LPT + Roksan Tabriz + High spec PSU	£1500	£699
Oracle Delphi II/Linn Itak II		£1399
Pink Triangle PT2 (SME-cut)		£299
Roksan Radius + Tabriz	£800	£449
Roksan Xerxes + Air Tangent T6	£3500	£1599
Roksan Xerxes + Artemis + AT OCS	£1700	£699
Roksan Xerxes RB300 (black)		£529
Rotel RP830 T/Table (No Cart)		£129

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Amplifiers

Arcam AV-50 Prologic Amp	£700	£599
Arcam Zeto One Int Av Amp	£999	£499
Audiolob 8000 LX Int Amp	£469	£329
Audio Research BL1 - SE ta		
Bal Converter	£799	£549
Audio Research D200 Power Amp (Ex Demo)	£3248	£1899
Audio Research LS8 Pre-Amp	£1450	£1249
Audio Research LS5 Mk 1 Pre-Amp	£5995	£2999

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Turntables £ Year Verdict

Under £800

NAD 523	£200	Nov 94	Based on a Rega Planar 2. Both pleasant to use and look at with a mature sound, all for £200.
Project 1.2	£200	Jun 97	A bargain at £200 with its substantial and involving sound.
Thorens TD180	£180	Feb 95	A good, basic budget bargain.
Thorens TD280 Mk4	£199	Jun 95	Superbly lucid and clear midrange, but lower reaches are a little lightweight.
Chromaudio Solution	£750	Feb 99	If you seek a powerful presentation where musicality takes precedence over absolute finesse, this could be the answer.
Linn Basik	£400	Sep 94	Definitely a turntable for devotees of attack and strong bass lines. Not strong on imaging.
Michael Gyrodec SE	£775	Apr 99	Great sound, superb build and excellent upgradability make the 'spider' a wonder at the price.
Michell Mycro	£539	Jan 94	Silent and beautifully made, with transparent reproduction.
Ortofon Continuo Carthus	£900	Oct 95	Solid as a rock and almost as heavy, it's a satisfying performer, but not quite the best.
Pink Triangle Tarantella	£575	Oct 97	Simply the best at the money. Combines PT's customary transparency with real authority.
Project 6	£350	Dec 93	Involvement and rhythm are priorities. Highly recommended.
Project 6.1	£435	Sep 94	The 6.1 gives a very full, strong sound. A very exciting deck.
Systemdek 2X2	£500	Aug 96	Clear and precise sound through midrange and treble puts it up with more expensive rivals.
Systemdek IIX900	£415	Sep 94	Detailed sound stage and broad imaging with a good, even range of tonal colour.
Systemdek IIXE	£450	Jan 93	Combined with an SME 309 it achieves great results, with a massive sound stage.
Thorens TD166 Mk6	£405	Sep 94	Tonally smooth with a warm midrange, but a little too laid back.
Virtual Reality Reson r1	£600	Nov 95	With fine detail resolution, transparency and a neutral balance the Reson r1 represents super value.
VPI Junior	£500	Oct 97	The Junior is a very good deck indeed, with an assured and involving sound.

£800-

Alphason Symphony	£1860	Nov 92	The Symphony has to be one of the best the British can offer. It's expensive, but a true sophisticate.
Michell Orbe	£1950	Apr 95	Fast and detailed with crisp sheer treble and clean, deep bass.
Origin Live Oasis A	£950	Dec 98	Nice looks and a good sound, but can be bettered on price.
Origin Live Oasis-S	£2250	Oct 98	The Oasis-S is a cool, lean but very transparent performer thanks to battery power. Up against strong competition.
Project Perspective	£900	Aug 98	Aesthetically, the Perspective is a winner, but better sound can be had from cheaper decks.
PT Anniversary	£2390	Oct 96	With its battery supply and ultra-quiet DC motor, the Pink displays great accuracy and neutrality. A top-flight deck.
Roksan Xerxes X	£1295	Jan 97	An undoubted bargain and class leader in all areas with a precise, confident and well-balanced sound.
SME Model 20	£2500	Oct 92	This is a deck for those with a substantial record collection who demand the best. Exemplary sound.
Technics SL-1200 LTD	£1000	Apr 97	Looks expensive at £1000, but don't let that put you off the capable standard version.
Wilson Benesch	£1775	Jul 96	Gives a technically excellent rendition but fails to really communicate the emotion in music.
Wilson Benesch Full Circle	£2000	Mar 98	Offers clarity in abundance with a natural ease. Looks gorgeous too.

Phono stages £ Year Verdict

Under £800

Creek OBH-8SE/OBH-2	£160	Nov 97	One of the best MC phono stages on the market at the price
Creek OBH-9/OBH-1	£110	Nov 97	Smooth and truly musical, exceedingly worthy entry-level phono stage.
Densen DP Drive/DP-02	£350	Sep 97	A beautifully made, fine sounding device that looks great too.
DPA DSP 200SD	£495	Oct 94	Could be too forceful for some, but with excellent detail and extremely powerful bass.



Pink Triangle Tarantella.

Prices shown are those at the time of review

Amplifiers Cont . . .

Copland CSA8 Int Amp	£899	£749
Copland CTA301 Pre-Amp (Ex Demo)	£1249	£779
Copland CTA401 Int Amp (Ex Demo)	£1698	£1069
Copland CTA501 Power Amp (Ex Demo)	£1420	£899
Copland CTA504 Power Amp (Ex Demo)	£1999	£1299
Cyrus 3I Int Amp	£600	£479
Cyrus Power Amp	£500	£399
Cyrus Pre-Amp	£650	£529
Cyrus PSX-R PSU	£330	£269
Meridian 501 Pre-Amp	£740	£599
Meridian 502 Pre-Amp	£1385	£1149
Meridian 556 Power Amp	£950	£799
Musical Fidelity A220 Int Amp	£699	£549
Musical Fidelity X Pre	£199	£149
Musical Fidelity XA50 Mono Blocks	£499	£399
Nad 208 THX Power Amp - Bal	£1100	£799
Naim Nait 3R Int Amp	£800	£699
Pass Aleph 5 Power Amp	£3150	£2499
PS Audio PS5.6 Pre-Amp (Ex Demo)	£998	£599
PS Audio PS5 Pre-Amp		£298
PS Audio PS6.1 Pre-Amp (Ex Demo)	£799	£449
PS Audio PS6.2 Pre-Amp (Ex Demo)	£899	£549
PS Audio Delta Power (Ex Demo)	£1499	£899
Quad 77 Amp & Remote Console (Carbon)	£850	£299
Thorens TTA 2000 Power Amp	£599	£499

Unison Simply Phono	£510	£419
Unison Simply 4 Int Amp	£1595	£1299
Unison Research Simply 845	£3095	£2399

CD Player Trans & DAC's

Audio Alchemy ACD2 CD Player (Sealed Box)	£499	£399	Kef Model 30B Subwoofer	£500	£399
Audiolab DAC 20 bit	£899	£499	M K MX150 THX Subwoofer	£1500	£1199
Copland CDA - 288 CD Player	£1999	£1599	Martin Logan Request (Mint)	£5875	£4869
Cyrus DAD3 CD Player	£600	£479	Meridian DSP 5000 (Black)	£3885	£2999
Marantz CD17 KI Signature	£1100	£849	Meridian DSP 6000	£9950	£7999
Micromega Stage 5 CD Player	£750	£549	Mission 750 (Black)	£250	£199
Musical Fidelity E61 CD Player	£299	£229	Monitor Audio Studio 20 SE (Cherry)	£2500	£1749
Pink Triangle Literal CD Player	£2200	£1499	Note Perfect Virtuoso		£1399
Quad 77 CD Player (Mains) Carbon	£900	£479	Opera Duetto (Cherry)	£400	£319
			Opera Platea (Cherry)	£800	£639
			Pro-Ac Response 2.5 (Cherry)	£2700	£2199
			Pro-Ac Response 3.8 (Rosewood)	£4390	£3299
			Pro-Ac Response 5 (Rosewood)	£9995	£6999
			Pro-Ac Studio 100	£699	£549
			Pro-Ac Tablet (Cherry)	£599	£479
			Quad ESL63	£3500	£1999
			Sonus Faber Electa Amator 2	£2849	£2349
			Wilson Audio Witt Mk 1	£8888	£6199
			Wilson Benesch Orator (Cherry, Graded)	£2900	£1899
			Wilson Benesch Actor (Cherry, Graded)	£4000	£2499

Speakers

ARS Reference Monitors (A High-End Steal, Marked)	£8995	£5795
Castle Avon Speakers	£729	£549
Castle Seven 2 (Black)	£579	£429
Epsos ES22 (Cherry)	£1385	£949
Epos ES30 (Rosewood)	£2550	£1699
Kef Model 1 (Black)	£1200	£849
Kef Model 1 (Santos Rosewood)	£1399	£999
Kef Model 2 (Rosewood)	£1850	£1449
Kef Model 3 Speakers (Block)	£2250	£1699

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Phono stages £ Year Verdict

Under £800

EAR 834P	£340	Oct 94	Very fine phono stage with precise Imagery and a bargain at the price.
Lehmunn Black Cube	£395	Oct 98	Capable of involvement, neutrality and insight usually the preserve of stages three or four times the price.
LFD Mistral	£299	Sep 97	The most lucid and musical budget phono stage around - a true audiophile bargain.
Musical Fidelity X-LP	£130	May 99	First-class inexpensive phono stage. MM and MC inputs catered for. Low on distortion, high on clarity, build legendary.
NAD PP1	£40	Sep 98	At this price the NAD is an accomplished all-rounder. Slowish bass will suit leaner systems though.
OED Discoverer	£35	Jan 97	A bargain. Beguilingly musical presentation, with more than enough detail and power for a mere £35.
Rotel RQ-970BX	£130	Nov 94	Combine with a good cheap line level integrated and it will show you how good vinyl can be.
Sonnetear Sedley MC/MM	£399	May 98	The Sedley combines transparency and fine dynamics with excellent rhythmic ability.
Unison Simply Phono	£495	Mar 96	Liquid sound with great dynamics, but a little hissy and muddled too. Beguiling, but not perfect..

Prices shown are those at the time of review

£800+

Anthem Pre 1P	£895	Aug 98	Despite a sizeable price tag the Anthem offers a smooth, lucid sound and superb build quality.
Audio Innovations P2	£749	Feb 96	Fantastic bass and super insight make this one of the best phono stages around.
Audiolab 8000PPA	£800	Oct 94	Instruments can have a somewhat flat perspective, but excellent clarity
Kinshaw Perception	£525	Oct 94	Extremely impressive results, especially with MM cartridges.
Linn Linto	£850	Oct 97	Marries beautifully into the Linn family, but not too hot with other components.
Michell Iso	£528	Oct 94	Gives a thoroughly cohesive picture of a recording with a very tight and rhythmical bass.
Michell Iso HR	£850	May 93	Perhaps too good for some record collections. Extremely revealing.
Roksan Artaxerxes/DS5	£945	Oct 97	Doesn't worry about genre, it just gets on with the job of making music in an enjoyable way.
Sonic Frontiers Phono 1	£2000	Apr 98	Expensive, yes, overpriced, no. The Phono 1 is a superb all-round phono stage.



Sonic Frontiers Phono 1.

Cartridges £ Year Verdict

Under £200

Clearaudio Alpha	£130	Apr 99	Tends to sound quite hard at the top but imaging and detail are good. Best in a warm system.
Denon DL103M	£110	Aug 97	First manufactured in 1963, it sounds mature and sure-footed rather than over the hill.
Denon DL110	£65	Mar 94	May be a little soft-natured for some. Splendid dynamics and an even tonal balance.
DNM Mica	£185	Feb 98	Bettors Goldring's 1042 without difficulty. MC quality from an MM.
Goldring 1042	£90	Jan 93	One of the best MMs at the price with strainless delivery.
Goldring 1012GX	£60	Jul 93	Great with Rock music, the 1012GX is the best value low-price MM.
Grado Prestige Silver	£115	Apr 97	Good tracking and inoffensive sound, but somehow lacks sparkle in any department.
Linn K9	£58	Sep 94	Rhythmic bite compensates for a lack of vibrancy in music (MM).
Ortofon 540	£100	Jan 93	Smooth operator and very good value for money (MM).
Ortofon MC15 Super II	£110	Mar 95	In the right system, can be masterful with its dry and accurate response.
Ortofon MC25E	£170	Sep 95	A considerable achievement that adds true verve a pizzazz to the MC15 Super II
Roksan Cordis Black	£120	Jan 93	Light and dry presentation with good presentation (MM).
Slate Brazen MM	£185	Sep 97	If you like the V15 you'll love the Brazen. Works well with an SME 3009.
Sumiko Blue Point	£100	Oct 92	Excellent value for money. It does its job of transcribing the information on the disc without fuss or bother.

£200+

Cartridge Man Music Major	£549	Feb 99	Good price, high output and a winning musicality make this Moving Iron cartridge the one to beat.
DNM Lexa	£1300	Jan 99	A Goldring make-over that tracks well and sounds good. Pricey, though.
DNM Mica MM Cartridge	£255	Jun 98	This betters the Mica, has super-MM virtues.
Dynavector DV20X-H	£299	May 99	Delightfully musical sound makes the Dynavector a very strong contender in the budget MC stakes.
EMT HST6	£850	Oct 96	Solid bass and smooth, musical sound make this rare MC cartridge worth the money.
Goldring Excel VX	£495	May 97	Has fine midrange clarity, but is bettered in other areas by cheaper competitors.
Linn Arkiv	£1200	Dec 97	Linn fans will love it but it's up against strong competition.
Linn Klyde	£489	Jun 95	Sumptuous sounding cartridge that borders on the bass heavy but has a good feel for music.
Lyra Lydian	£649	Jun 95	Extremely smooth, civilised MC with no obvious weaknesses.
Ortofon Jubilee	£1250	Mar 99	Detailed, musical and sure-footed, the Jubilee goes a long way towards justifying its elevated price tag.
Ortofon MC25F	£225	Sep 95	Delightfully sweet, musical sound with added refinement on PL that takes some beating.
Ortofon MC30 Supreme	£450	Jun 95	Involving yet refined presentation but some could feel it's slightly coloured.
Ortofon MC7500	£2000	May 94	Conveys the full gamut of emotion from A-Z with the fervour of a live concert. Expensive, but the business.
Ortofon Rohmann	£1000	Apr 96	A top quality MC with superb tonal quality and excellent Imagery.
Shure V15VxMR	£295	Mar 97	Warm, dynamic rendition of music with great detail and impact (MM).
Transfiguration Spirit	£1000	Jul 98	A balanced all-rounder that misses out only on the last ounce of detail and bass weight.
Van Den Hul MC10	£840	Jun 95	The MC10 is very hard to fault. A honey, pure and simple.
VDH Grasshopper IV	£3750	Dec 95	Allows music to flow with superb fluidity and reveal things which were previously unheard - at a price!



van den Hul Grasshopper.

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Prices shown are those at the time of review

Tone-arms £ Year Verdict

Hadcock GH 228 SE	£595	Dec 98	Construction won't worry SME but its sound quality will unsettle a lot of the competition.
Orson Line HL50/EE600	varies	Nov 97	These modified arms are a considerable improvement on the originals
SME 309	£689	Jan 93	Tight, neutral sound with good tonality, but lacks the IVs pace and precision.
SME 307	£828	Mar 92	Sexy chassis and staggering engineering along with potent performance earn it a place in audio history.

Tuners £ Year Verdict

Under £300

AMC T7	£130	Jul 97	Although it has a tempting price, its sound quality is poor compared with its rivals.
Avon Alpha 7	£230	Mar 97	An attractive, smooth sounding tuner that won't break the bank.
Cambridge T500	£180	Feb 99	The T500 is one of the most gifted tuners under £500; a very accomplished all-round performer.
Hannan/Kardon TU 800	£200	Jul 96	Sound quality is generally impressive. Let down by a rather constricted sound stage, but still good value.
Kenwood KT-2080	£130	Feb 97	Smooth, even balance allows the KT-2080 to convince with whatever it's receiving. £130 well spent.
Masanz ST-57	£150	Oct 97	The ST-57 is a smooth, warm tuner but lacks a little clarity and transparency.
Mission Cyrus FM7	£299	Apr 94	Musical, communicative and extremely detailed and a steal at the price.
NAD 412	£190	Jun 96	A remarkably musical and natural sounding tuner. Unbeatable at the price, or even twice the price for that matter.
Onkyo T401	£160	May 94	A competent machine, but time has taken its toll on the sound quality.
Pioneer F-504RDS	£300	Dec 98	One sole mark against the class-leading transparency is its slightly dry character.
Rega Radio	£230	Jan 95	Sounds on the whole more than its price, but in other respects it isn't especially competitive.
Rega RT-930AX	£175	Aug 94	The RT-930AX is a glowing little bargain. real quality at a very realistic price.
Sony ST-SA3ES	£250	Apr 97	The Sony is worth every penny of its asking price. If you're a fan of radio this is one to go for.
Sony ST-SE700	£180	Aug 97	The ST-SE700 is one of the best at this price. LW reception is a welcome bonus.
Technics ST-QT-350L	£140	Jun 95	Not a bad buy at all and a very good fit for budget and mid-price systems.
Yamaha TX-600 RDS	£200	Feb 95	If you want something for casual listening with superior aesthetics, this might be the one for you.



Hadcock 228 SE.

£300+

Adcom GFT 555.2	£399	May 93	Quite musical but does not rejuvenate the waves! Good solid performance but less than luxurious.
Burmeister 911	£4347	Nov 94	This is not a cheap tuner, but its cheaper than buying a radio station, which is the only possible alternative.
Creek T43	£399	May 98	A great little tuner. This is the one in the price bracket.
Orson TU-S10	£400	Mar 98	A stylish, well-built tuner which has a detailed sound but needs careful partnering
Fantare F11	£1350	Mar 95	Whether it's sweaty disco or symphony hall, the Fantare comes up to scratch.
Kenwood KT-6050L	£300	Oct 95	A good value, excellent sounding rds tuner, but lacks full EON facilities
Linn Kremlin	£1645	Mar 92	Commendable basic performance but, considering the price there are limitations.
Magnan D. Hubert FT101A	£749	Apr 92	Warm auditioning but bass rather dry and light.
Murantz ST-17	£600	May 99	Knock-out build quality and rich velvety sound. Poor-signal mute a bit too enthusiastic.
Mission 514	£660	Mar 96	A clear, natural sound with good punch. Has strong rivals at the price, but acquires itself well.
Micromega Tuner	£700	Jul 95	An unusual design from Micromega that's well built but sonically unrewarding and expensive.
NAD 702	£330	Jul 94	Well worth auditioning, even if you've never previously considered a receiver.
Naim NAT 03	£499	Sep 93	Soft and pure, especially across the midband. Speech very well reproduced plus solid weighty bass.
Pioneer F-504RDS	£350	Nov 95	Well engineered and competent tuner, but a little uninspiring.
Rotel Michi RHT10	£895	Mar 94	This classy looking tuner can hold its head up high amongst the best tuners at the price.
Rotund RT-990BX	£500	Apr 95	The price of twenty concert tickets, and for that you can listen as if you were there. A bargain.
TAG McLaren T20	£1100	Mar 99	Extremely well built with a lucid if slightly dry sound. The only real drawback is the high price.
Thorn TP-3500	£500	Dec 97	An otherwise competent tuner is let down by a rather processed character.



Rotel Michi Tuner.

Cassette £ Year Verdict

Under £300

Alwa AD-F500	£150	Apr 98	No Dolby S, but three heads and two capstans make the Alwa a bargain.
Dennon DRM-550	£160	May 96	Good enough for the price and no worse than the competition.
Denon DRM-650S	£230	Aug 96	Top sound quality with ferric and chrome makes this deck a steal.
JVC TD-V602	£299	Sep 98	Only the lack of Dolby S conspires against the otherwise excellent JVC.
Kenwood KX-5080S	£200	Jan 97	Stable transport gives fine results on metal and chrome. Rough on ferrics.
Nad 613	£230	Jan 96	Decent playback and good recording when used carefully.
NAD 614	£270	Sep 95	Excellent electronics are let down by a low-grade transport.
Pioneer RD-960BX	£230	Oct 95	A solid, competent machine which is reasonable value for money.
Sony TC-K311	£150	Dec 93	Auto-tuning is mediocre and the general results are unexceptional.
Sony TC-K490	£170	Jan 93	A mix of average heads and electronics doesn't make for happy taping.
Sony V-610	£100	Apr 97	The V-610's performance matches its price well, but audiophile it isn't.
Teac V-602	£150	Sep 94	Satisfactory for in-car recordings, but the low price shows.
Yamaha KX-580 SE	£250	Sep 97	The '580 lives up to its SE tag with a fine performance in all areas.

Gershman Acoustics

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

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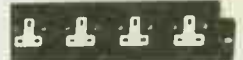
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Speaker cables - SS800, BIWIRE, SS1000

Cassette £ Year Verdict

£300+

Armadillo AD-S950	£300	Feb 95	Vice-free playback is mirrored by impressive recording.
Denon DRS-810	£300	Jan 92	On the right tapes, the Denon repays with delightful sound quality.
JVC TD-V1010	£400	Sep 92	Disappointing on replay but recording is another kettle of fish altogether.
Kenwood KX-7060S	£330	Dec 94	Convincing all-rounder except for heavy-handed noise reduction.
Nakamichi 1.5	£500	Jan 92	The Cassette Deck 1.5 has no rivals in its ability to recreate a realistic performance.
Nakamichi DR-1	£780	Jun 93	Not perfect but as close as you can get for the money.
Nakamichi DR-3	£300	Mar 93	Unfortunately keeping the price down keeps performance below Nak's norm.
Onkyo TA250	£350	Oct 94	Top transport but the electronics aren't on a par.
Pioneer CT-95	£1000	Mar 97	On chrome and ferric, the '95 is smooth and natural. Not so good with metals.
Pioneer CT-S550S Precision	£340	Feb 99	Three heads, ease of use and high quality make the Dolby S equipped Precision a strong contender
Pioneer CT-S740S	£430	Jun 96	Complex but superb in every important area.
Sony TC-K611S	£330	Feb 94	Muffled on pre-recordeds but pulls out all the stops on recordings.
Teac V-6030S	£550	Nov 97	Solid build and solid sounds. Top-notch at the price.
Teac V-8030S	£650	Aug 95	One of the highest quality Dolby S decks available.
Technics RS-A27	£300	Jul 96	Excellent bass but mid and treble lack dynamics. Auto-tunes poorly on metal.



Nakamichi DR1.

DVD £ Year Verdict

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

Prices shown are those at the time of review

Headphones £ Year Verdict

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



Panasonic DVD.

CD Transports £ Year Verdict

Audiolab 8000 CDM	£1249	Aug 94	Distinguished by a wide array of facilities. Thoughtfully designed and high quality.
Cyrus Disc Master	£1800	Jul 94	Smooth and cohesive. The Disc Master looks good and comes with the Dac Master within the price.
DPA Enlightenment	£695	Mar 95	Solid and lifelike sound with Rock music and full bodied on Classical.
Kenwood DP-X9010	£530	Feb 92	Superb build for the money and a very musical sound. Benefits greatly from clocking.
Micromega Duo	£3435	Apr 93	Excellent build quality and a sound quality to match.
Monarchy DT-40A	£1595	Jun 94	Isn't cheap but has a solid dependable sound with a big, powerful presentation.
Parasound C/BD-2000	£1695	Jun 97	The belt drive is an interesting idea but the Parasound is bettered by cheaper transports.
PT Cardinal	£1440	Feb 95	Heart-stopping speed and impact contribute to what is an exceptionally good machine.
Rotel RDD-980	£450	Jul 96	Good, clean dynamic sound with a neutral and pure midrange tone.
Sonic Frontiers SFT-1	£2295	Aug 96	Top flight machine with an easy, musical and enjoyable sound, for those that can afford it.
Sonic Frontiers 3	£6999	Sep 98	A handsome machine both sonically and aesthetically. We love the camera aperture-style loading system.
Teac P-30	£2500	Jun 97	Costs a lot of money and sounds nothing short of superb.
Teac VRDS T1	£499	Feb 95	Enjoyable player with good insight. Good finish and keen pricing make it a thoroughly good buy.
Thorens TCD 2000	£900	Jun 96	A soft and warm sound will please vinyl lovers, but it's not the last word in detail.
XTC CDT1	£1200	Apr 96	A warm and musical sound with a taste of high-end refinement and detail.

CD Convertors £ Year Verdict

Alchemist TS-D-1	£300	Jan 99	Smooth, natural and relaxed, highly persuasive with acoustic material. A bit soft on Rock and Dance.
Arcam BB500	£750	Aug 97	Smooth and accurate treble and easy-going rhythm. Measured and engaging; good value too.
Audiolab 8000DAC	£900	Aug 97	Treble roll-off serves to remove some of the music's sparkle; lags behind the group leaders somewhat.
Cambridge Dacmagic	£150	Jun 95	Instant upgrade for a budget player but out of its depth within a properly designed hi-fi CD player.



Sonic Frontiers 3.

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CD Convertors £ Year Verdict



Midiman Flying Calf.

Chord DSC 900 DAC	£1700	Dec 98	The Chord combines composure with musicality and transparency. Fort Knox build and priced to match.
Cress D3H-14	£239	Jun 99	Combined DAC and passive pre-amp; at the money there is no competition.
DPA Enlightenment DAC	£795	Mar 95	Powerful, taut bass and remarkably solid higher frequencies. A nice touch with acoustic music especially.
DPA Enlightenment	£825	Aug 97	An engaging listen with good manners to boot. Never uninvolved or lacklustre, plays with realism.
DPA Little Bit 3	£300	Nov 95	Don't be misled by the name - it's the budget convertor to have. Impossible to criticise for the money.
DPA DS12 DAC	£8000	Jun 98	A real smoothie for high-end digital conversion. Given the right transport, an outstanding sound is on the cards.
Na-ston Silhouette/PSU	£895	Aug 97	If detail is high on your list of priorities, with forceful, hard-edged presentation, this looks like a very good bet.
Midiman Flying Calf	£109	Feb 99	A great little DAC which simply can't be beaten at the price. A bargain in all areas.
Midiman Flying Cow	£300	Jun 98	First-class as a DAC; doubles as an ADC for archiving to CDR - great value.
Monarchy Audio Deluxe 18	£595	Aug 97	Never offensive; its multi-bit convertor packs a mighty bass punch. Useful analogue volume control.
Monarchy Deluxe 18	£795	May 95	Delicate brightness does a lot to open out music and create a sense of space.
Musical Fidelity X-14K	£300	Jan 99	Crisp, detailed and dynamic, the MF is a genuine music maker, if a touch hard and bright at times.
Musical Fidelity X-DAC	£300	Nov 97	Outstanding value for money. Excellent sound in the usual attractively styled package.
Orphe DA145	£399	Jun 95	Nicely built using quality components, the DA-188 has a lively sound. Solid bass, tidy midrange and crisp treble.
Pink Triangle Da Capo	£1400	Feb 95	An old hand at the game. One of the first HDCD-compatible convertors is still a fine piece of gear.
Pro Audio	£699	Nov 95	A fine musical performance makes this idiosyncratic CD convertor worth searching out.
Rotel RDP 980	£450	Jul 96	An affordable route into two-box players. Good, clean dynamic sound with a neutral and pure mid-range tone.
Sonic Frontiers DAC lit	£240	Jan 95	Easy and fun to build, competitively priced and delivers fine sonic results.
Son Front Processor 3	£7000	Sep 98	An awful lot of money - use it forever. Quality which can outlive any amount of cheaper purchases.
Sonic Frontiers Transdac	£699	Jul 95	The Transdac has a smooth and focussed sound, but partnered with the Ultra Jitterbug looks expensive.
Thorens TDA2000	£700	Jun 96	Partnered with the TCD 2000, produces a sound that is certainly focussed, detailed and spacious.
XTC DAC	£1200	Apr 96	A taste of the elegantly smooth, slightly laid-back sound - the epitome of American good taste.

Prices shown are those at the time of review

World Classics Section

Cassette

Nakamichi (various)
Yamaha TC-800GL

See main Guide

Early classic in serious cassette. Its ski-slope looks got it a cult following once it had ceased to be simply ugly.

CD Players

Meridian 207
Pioneer PD-91

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

Leak TL12 Point One.

Amplifiers

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

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

Loudspeakers

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

Not exactly plentiful or cheap but a splendid beast. For efficiency they have seldom been equalled. Space hungry! Rather warm sounding big infinite baffle but cheap with it. With reasonably powerful amp can sound quite satisfying. High quality full-range driver; still manufactured. High sensitivity, as fitted to many classic horn designs. Touch dry in the bass but a technological 'speaker with genuinely musical abilities. Usual warnings re: dipoles apply. Father of the 77 range which continues to this day. Well mannered with a warm sound and a kind load to amplifiers. Unrivaled. Properly serviced there is nothing like 'em. Their natural presentation may make them caviar to the general. Folded horn monsters which certainly sound good if you have the space. For Tannoy vintage see HFW November 1998. Ideal experimenters' driver. High sensitivity -14,000 Gauss magnet and extended frequency range. Inexpensive too! Hi-tech favourites of the Japanese and Americans. Viewed more warily in the UK but can give excellent results. Many similar models of infinite baffle or reflex design. Not the last word in tautness but the drivers work well in modern cabinets.

Vinyl

Acos Lustre
Alphason HR100S
Ariston RD11
Garrard 301 & 401
Goldring Lenco 88 & 99
Haddock 228
Linn Axis
Michell Focus One
Shure M75
SME 3009 IIS
Thorens TD124
Thorens TD150
Trio L-07D

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

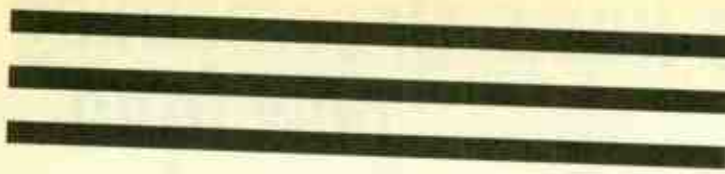
Tuners

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

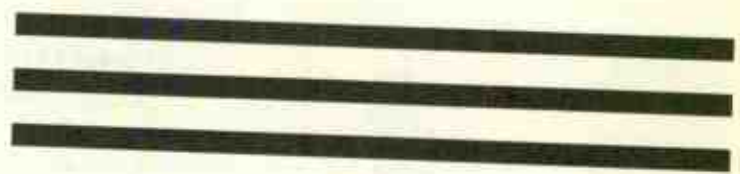
interesting ornament but no longer hi-fi. Bandwidth limited to 88MHz to 100MHz only. Arguably the best-sounding tuners ever. Adaptation for stereo easy via phono multiplex socket. Excellent tuner with indifferent stereo decoding circuit. Best when adapted to use modern outboard decoder. Possibly the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



Thorens TD124.



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	Our Price	Original Retail Price
Exposure V Active x over (3 Way)	£ 295.00	£ 995.00
EAD 7000 Transport	£ 895.00 *	£ 2495.00
Magnum P200 pre amp	£ 895.00 *	£ 1895.00
Alon PW1 Subwoofer (Passive)	£ 295.00	£ 750.00
Gale 401	£ 250.00	£ -
Kinshaw Overture Phono	£ 195.00	£ 395.00



New in This Month

POWER AMPLIFIERS		
Conrad Johnson Prem 11a	£ 2495.00	£ 3500.00
Mark Levinson 331	£ 2995.00	£ 5000.00
Jeff Rowland Synergie + External power supply	£ 3200.00	£ 5000.00

PRE AMPLIFIERS		
Conrad Johnson PV10A	£ 895.00	£ 1300.00

SPEAKERS		
Meridian DSP 5000	£ 2495.00	£ 3300.00
Meridian DSP 5000 C (centre)	£ 1150.00	£ 1750.00
Meridian M 2500 Sub	£ 1095.00	£ 1600.00
Quad ESL 63	£ 1895.00	£ 3600.00
Meridian DSP 5500	£ 4300.00	£ 6000.00
Thiel CS1.5	£ 1595.00	£ 2700.00
A.T.C. SCM 1000 SL Active Speaker	£ 4500.00	£ 7000.00
Sonus Faber Extrema + Stands	£ 3995.00	£ 6500.00

AV COMPONENTS		
Meridian 565 (AC3, THX, Dolby, Prologic)	£ 1995.00	£ 2850.00
Meridian 518 Digital Audio Processor	£ 550.00	£ 950.00

C.D PLAYERS & DACS		
Marantz CD 94 mk II Transport & DAC	£ 695.00	£ -
Meridian 500 C.D. Transport	£ 1795.00	£ 1245.00
Meridian 565 (THX, Dolby, Prologic)	£ 1495.00	£ 2500.00
Meridian 508 24 bit player	£ 1695.00	£ 2200.00
Pink Triangle Numeral 24 bit DAC	£ 700.00	£ 1048.00
Pink Triangle Literal transport	£ 1495.00	£ 2200.00
Audiolab 8000 CDM transport	£ 795.00	£ 1200.00
Meridian 563 dac 20 bit	£ 495.00	£ 950.00
Wadia 6 CD Player	£ 1995.00	£ 3600.00

TURNTABLES/ ANALOGUE/ VARIOUS		
Linn LP12/ Akito/ Avondale	£ 695.00	£ 1300.00
Counterpoint SA9 Phono stage	£ 1750.00	£ 3500.00
Zeta V.D.H Silver wired tone arm	£ 395.00	£ 795.00



Power Amplifiers

Copeland CSA 14 Integrated (Silver)	£ 795.00	£ 1195.00
Restek Extract Monoblocks (180 watt)	£ 1995.00	£ 3500.00
Mark Levinson 331	£ 3395.00	£ 5000.00
Krell KAS 2 Monoblock	£ 9995.00	£ 18000.00
Michell Alecto Stereo	£ 995.00	£ 1500.00
Jadis JA500	£ 7995.00	£ 21000.00
Boulder 102 AE	£ 2650.00	£ 3400.00
Boulder 500 AE	£ 2995.00 *	£ 5000.00
Audio Note P1 SE	£ 500.00 *	£ 950.00
Jadis JA 80 Monoblocks	£ 4995.00	£ 10000.00
Audion Golden Knights	£ 1995.00 *	£ 4000.00
Jadis Defy 7 mk III	£ 3250.00	£ 4790.00
Micromega Tempo 2 Integrated	£ 550.00 *	£ 900.00
Krell FPB 600	£ 8995.00	£ 12900.00
Krell KSA 250	£ 2750.00	£ 6700.00
Audio Note Ankoru Monoblocks	£ 8500.00	£ 14500.00
Micromega amp	£ 695.00 *	£ 1295.00
Micromega Tempo P	£ 695.00 *	£ 1250.00
FM Acoustics 611X Resolution Power	£ 14995.00	£ 22000.00
Audio Research M300	£ 4995.00	£ 12000.00
Lamm M1 Monoblocks (100W)	£ P.O.A.	£ P.O.A.
Quad 77 Integrated (Quadlink)	£ 495.00	£ 700.00
EAR 519	£ 2695.00	£ 4699.00
VTL 225 Monoblocks	£ 2250.00	£ 5000.00
Audio Note Kassi	£ 12995.00	£ 30000.00
Audio Note Kagon	£ 29500.00	£ 80000.00
Exposure Dual Reg IV	£ 895.00	£ 1800.00
Krell 50S	£ 2250.00	£ 3690.00
Exposure XV integrated	£ 350.00	£ 750.00
Aura Evolution A100	£ 195.00	£ 350.00
Exposure XII psu	£ 495.00	£ -
Musical Fidelity F19	£ 2250.00	£ 4000.00
Krell KSA 80B	£ 1850.00	£ 4000.00
Krell KSA 50 mk II	£ 995.00	£ 3000.00
KSA 200B	£ 2495.00	£ 6000.00
Audio Research D130	£ 1395.00	£ 1850.00

Electrocompaniet EC1-2 Integrated	£ 695.00	£ 1000.00
Denon 4400 Monoblocks (New)	£ 595.00	£ -
Conrad Johnson Prem 11A (Stereo)	£ 2250.00	£ 3500.00
Meridian 556 Power amp	£ 850.00	£ 950.00

Pre Amplifiers

Jeff Rowland Consumate + Phono (3box)	£ 3995.00	£ 8000.00
Meridian 541 Dolby Surround	£ 650.00 *	£ 1095.00
Audio Research LS7	£ 1095.00	£ 1620.00
F M Acoustics 266 Resolution	£ 10995.00	£ 17000.00
Krell KRC2	£ 2200.00	£ 4190.00
Meridian 501.2 (New)	£ 595.00	£ 700.00
Quad 34	£ 220.00	£ -
EAR 802 (inc phono)	£ 650.00	£ 1200.00
Musical Fidelity F25	£ 795.00	£ 1500.00
C.A.T. SL1 Signature mk III	£ 4500.00	£ 6900.00
Conrad Johnson Prem 7B	£ 5995.00	£ 11000.00



Quality Speakers

Wilson 3/2 (Black)	£ 5995.00	£ 15000.00
Thiel CS1.5	£ 1595.00 *	£ 2700.00
B & W 801 Series 2 (Black Ash)	£ 1895.00	£ 4000.00
Apogee Stage	£ 995.00	£ 3000.00
Sonus Faber Guarneri	£ 4500.00	£ 6500.00
Roksan ROK 1	£ 295.00	£ 600.00
Wilson System V.1 (Black)	£ 12000.00	£ 18000.00
Rogers LS3/ 5A Black (NEW)	£ 575.00	£ 798.00
Rogers AB1 Sub (NEW)	£ 395.00	£ 598.00
Monitor Audio Studio 50SE (Black Laquer)	£ 3500.00	£ 4799.00
Linn Khelids (Oak)	£ 395.00	£ 750.00
Rogers LS55 (New)	£ 330.00	£ 430.00
Aliante Spazio	£ 250.00	£ 500.00
Kef C95	£ 250.00	£ -
Martin Logan Stylos	£ 2200.00	£ 2900.00
Monitor Audio Studio 50SE	£ 2495.00	£ 4000.00
AE 2 (Piano Black)	£ 795.00	£ 1495.00
B & W C.D.M 1	£ 375.00	£ 600.00
Roger LS35A	£ 295.00	£ 798.00
Alon Adriana (New)	£ Special	£ 10000.00
Alon V mkIII	£ Special	£ 5500.00



CD Players & DACS

Cambridge Dac Magic	£ 150.00	£ -
Mark Levinson No 39	£ 4250.00	£ 5000.00
M C Cormack DAC-1	£ 450.00 *	£ 995.00
Forsell Air Ref Transport mk II	£ 4995.00	£ 8000.00
Forsell Air Ref dac	£ 2995.00	£ 5800.00
Mark Levinson 30.5/31	£ 11500.00	£ 24000.00
Meridian 566 DAC (20 Bit)	£ 895.00	£ 1095.00
DPA PDM 1 mk III	£ 550.00	£ 1000.00
Naim CD2	£ 1695.00	£ 2200.00
Krell KPS 25s	£ 13995.00	£ 19995.00
Krell KAV 300 CD	£ 2500.00	£ 3500.00
Quad 77 CD Player (Quadlink)	£ 495.00	£ 700.00
Genesis Digital Lens	£ 1095.00	£ 1900.00
Meridian 203 dac	£ 225.00	£ 500.00
Pink Triangle de Capo/ Cardinal	£ 1495.00	£ 2331.00
Arcam Alpha plus	£ 195.00	£ 500.00
Naim CD 3.5 + Flat Cap	£ 995.00	£ 1500.00
Naim CD1	£ 1195.00	£ 2000.00



Turntables & Analogue

Voyd Reference/ Reference Power supply/ Helios Cyalene/ Audio Note I/O limited + P/S	£ 11500.00	£ 22000.00
Roksan Xerses/ Linn Akito/ PSIII/ DSU	£ 650.00	£ 1200.00
Pierre Lurie J1/SL5	£ 1500.00 *	£ 4500.00
Forsell Air Force One	£ 11995.00	£ 25000.00
Linn Klyde	£ 450.00	£ 600.00
Pink Triangle PT Too Ref Bearing, platter, clamp	£ 595.00 *	£ 950.00
Transparent Musiclink Reference		
(RCA-RCA)	£ 1000.00	£ 2200.00
Transparent Musicwave Ultra Bi-Wire 3.6mtr	£ 1600.00	£ 3300.00
Linn LP12/ARO/Armedgeddon/ Prefix/ Hi Cap/ 17 DII	£ 2500.00	£ 4000.00
Lyra Parnasus (NEW)	£ 1200.00	£ 2000.00
Clear Audio Master Reference/ Clear Audio Insider Reference (Wood)	£ 8995.00	£ 16000.00
Basis Debut Gold/ Graham Model 2.0 (Ceramic)	£ 7500.00	£ 12500.00
Linn LP12/ LWIII Lingo Cirkus K9	£ 1095.00	£ 2000.00
Linn Sondeck LP12 Vallhala/ Basic	£ 295.00	£ -
Pink Triangle Export (Ref bearing & Platter)	£ 850.00	£ 1050.00

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COMPACT DISC PLAYERS			ROTEL RC972/RB971 PRE/POW	£ 450	£ 379
MARANTZ CD67 II	£ 250	£ 189	TECHNICS SUA 700 MK3	£ 250	£ 199
MARANTZ CD67 OSE	£ 300	£ 215	UNISON RESEARCH SIMPLY 845	£ 3085	£ 2469
MARANTZ CD63 II K.I.	£ 400	£ 329	LOUDSPEAKERS		
MARANTZ CD17 K.I.	£ 1100	£ 899	AE AEGIS ONE	£ 150	£ 125
MERIDIAN 200/DPA L8T III S/H	£ -	£ 599	AE AE109	£ 330	£ 279
NAD 512	£ 250	£ 175	AE AE120SE CH	£ 600	£ 479
NAD 514	£ 370	£ 259	AE REF. AEQ 11 TEAK	£ 845	£ 599
PROCEED CDP S/H	£ 3400	£ 1499	ATC 20TSL R/W	£ 3055	£ 1999
PROCEED CDP	£ 3400	£ 2799	CASTLE EDEN CH	£ 470	£ 329
PIONEER PDS 904	£ 400	£ 275	CASTLE SEVERN II	£ 580	£ 449
PIONEER PDS505 PRECISION	£ 460	£ 359	CASTLE HOWARD S2 MH	£ 1200	£ 799
ROTEL RCD 951	£ 300	£ 259	DIAPASON ADEMANTES III INC. STANDS	£ 2500	£ 1799
ROTEL RCD 971	£ 400	£ 339	EPOS ES22 CH	£ 1350	£ 949
TEAC VRDSTI/DT-I	£ 1050	£ 849	JAMO CLASSIC 6 R/W	£ 330	£ 229
AMPLIFIERS			JBL T1200 BEECH	£ 400	£ 299
AVI S2000 MP PRE	£ 949	£ 649	JBL ESC-550 HOME CINEMA	£ 1250	£ 875
CHORD CPA2200.SPM600 PRE/POW	£ 4380	£ 2999	TUNERS		
CHORD CPA3200/SPM1200C PRE/POW	£ 10125	£ 7299	MARANTZ ST48	£ 120	£ 99
INCL. TRAGER ISOLATION	£ 4200	£ 2995	MARANTZ ST59	£ 150	£ 125
GRAAF GM20 & WFB2 PRE/POW	£ 650	£ 455	MARANTZ ST17	£ 600	£ 489
LINN MAJIK L	£ 1700	£ 1199	PIONEER F204RDS	£ 140	£ 119
LINN KAIRN PRE	£ 200	£ 135	ROTEL RT 935 AX	£ 175	£ 145
MARANTZ PM57	£ 230	£ 189	TECHNICS STGT550	£ 180	£ 155
MARANTZ PM66SE	£ 300	£ 239	CASSETTE		
MARANTZ PM68	£ 400	£ 329	MARANTZ SD455	£ 170	£ 139
MARANTZ PM66 K.I.	£ 1300	£ 1059	MARANTZ SD57	£ 200	£ 169
MARANTZ PM17 K.I.	£ 6495	£ 4950	PIONEER CTS 250	£ 150	£ 125
MARK LEVINSON 380S PRE	£ 1000	£ 789	TEAC 8030 GOLD	£ 700	£ 449
MUSICAL FIDELITY XA100R	£ 300	£ 199	TECHNICS RSAZ6	£ 270	£ 229
MUSICAL FIDELITY E11	£ 900	£ 649	MISCELLANEOUS		
MUSICAL FIDELITY E20/30 PRE POW	£ 200	£ 139	AE ST-AE1 STANDS	£ 350	£ 245
NAD 312	£ 260	£ 179	CABLE TALK SIGNATURE 1M	£ 300	£ 189
NAD 314	£ 150	£ 125	PIONEER CLD515-1 LASER DISC	£ 550	£ 249
PIONEER A207R	£ 125	£ 99	STANDS UNIQUE STANDS FIRM	£ 300	£ 239
ROTEL RA 921	£ 175	£ 135	STANDS UNIQUE HIGH AV10	£ 429	£ 299
ROTEL RA 951	£ 225	£ 179			
ROTEL RA 971					

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Audio Note Kit Amplifiers -

Power-Amp Kit

The Audio Note Kit One (Illustrated)

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

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



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

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

KIT ONE ORDER CODE: AN-KIT-001

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

Audio Note Loudspeaker Drivers & Kits

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

Audio Note Circuits, Valvedata & Basic Technical Information

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

Audio Note Quality Output Transformers

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

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

Mid-price range Top quality with specially selected components.

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

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

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

Audio Note Mains Transformers

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

The Audio Note Kit Two

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

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

KIT TWO ORDER CODE: AN-KIT-002

The Audio Note Kit Three

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

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

KIT THREE ORDER CODE: AN-KIT-003

The Audio Note Kit Four

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

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

KIT FOUR ORDER CODE: AN-KIT-004

Audio Note Driver, Interstage & Pre-Amplifier Output Transformers

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

Audio Note Paper In Oil Signal Capacitors

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

Audio Note Paper In Oil Tin Foil Signal Capacitors

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

Audio Note Paper In Oil Copper & Silver Foil Signal Capacitors

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

Audio Note Acid & Chloride Free Silver Solder

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

Audio Note Cables & Wires

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

Audio Note High Quality Stepped Attenuators & Switches

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

Audio Note High Quality Valve Bases

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

Audio Note Resistors

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

BEYSCHLAG - HOLCO - SHINKOH Tantalum Film Resistors

AUDIO NOTE 1/2 Watt Tantalum Resistors

AUDIO NOTE 1 Watt Tantalum Resistors

AUDIO NOTE 2 Watt 1% Tantalum Resistors

AUDIO NOTE Precision Carbon Film Resistors

ALLEN BRADLEY 1 Watt 5% Carbon Film Resistors

Components & Valves

Pre-Amp Kit

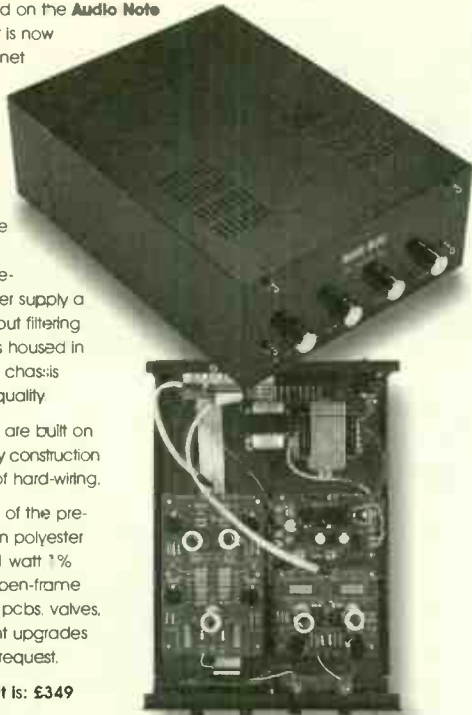
The Audio Note Pre-Amplifier Kit (illustrated)

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

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

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

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



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

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

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

Audio Note Cerafine Powdered Ceramic Electrolytic Capacitors

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

Audio Note Potentiometers

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

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

Audio Note Moving Coil, CD Line & Input Matching Transformers

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

Stock Clearance SALE

In anticipation of the arrival of the new in-house made Audio Note copper foil paper in oil signal capacitors, we are pleased to offer a **60% discount on current list price** on all Tobias Jensen made paper in oil aluminium, tin and copper foil signal capacitors. Offer strictly limited to availability, while stocks last.

Minimum Order
4 pcs single or mixed values or £20.00.

Audio Note Selected Audio Valves

Our valves are selected from the best available sources and are tested to the same stringent standards that we apply in the production of our own amplifiers. They fall into two categories, standard production items and rare, mostly NOS (New Old Stock) valves which are no longer in production. We have compiled a special list of the NOS items, which is available against a stamped self addressed envelope, if you live outside the UK, send US \$2. You should be aware that the valves on this list are NOT cheap, but we have stock of original GE, RCA and United Electronics 211, both standard versions and reinforced anode type for the US airforce, 845 Westinghouse, VT25/10/10Y, VT62/801A, WE300B, STC4300A, Mullard GZ34/CV1377, Tungsol 5U4G (best sounding 5U4G we have ever heard!), Chatham 5R4WGY and many others.

Audio Note now has a dedicated division to keep pace with the growing demand for amplifier kits and specialist components. **Music's Finest Conductor Limited** will now be able to provide a specialist service to DIY enthusiasts and record collectors. Personal callers strictly by appointment only.

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

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All other enquiries relating to Audio Note products should be addressed to their head office: Audio Note (UK), Unit C, Peacock Industrial Estate, Lyon Close 125-127 Davigdor Road, Hove, East Sussex BN3 1SG
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Music's Finest Conductor Limited
25 Montefiore Road, Hove, East Sussex BN3 1RD

Web: www.audionote.co.uk

MUSICAL IMAGES

PRODUCT	LIST	NOW
ACOUSTIC PRECISION EIKOS CD	EX/DEMO £2,150	£1,500
ACOUSTIC PRECISION FRI green speakers	EX/DEMO £800	£500
ANTHEM CD 1	EX/DEMO £1,700	£1,000
ANTHEM INTEGRATED AMP 1	EX/DEMO £1,300	£800
ATC SCM20T SL walnut speakers	EX/DEMO £2,655	£1,700
AUDIOLAB 8000LX Int amp	NEW £450	£300
AUDIOLAB 8000Q pre amp	NEW/EX DEMO £1,250	£800
AVI S2000 MC cd player	EX/DEMO £1,400	£800
B&W CDM1 speakers	S/H £600	£300
CABASSE FARELLA 400 beech speakers	EX/DEMO £1,000	£700
DEF TECH BP 2002	EX/DEMO £2,400	£1,200
DEF TECH BP6	EX/DEMO £750	£400
DENON PMA Q5 10W amp	EX/DEMO £1,800	£1,100
KEF RDM 3 red speakers	EX/DEMO £1,500	£800
LINN CLASSIK	S/H £1,000	£700
LINN KARIK cd player	S/H £1,500	£500
MARANTZ PM66 SE amp	S/H £400	£150
MARANTZ SR 1040 receiver	EX/DEMO £400	£200
MERIDIAN 506/20 cd player	EX/DEMO £1,195	£750
MERIDIAN DSP5000C centre speaker	EX/DEMO £1,750	£1,200
MICROMEGA AMP power amp	EX/DEMO £1,250	£600
MICROMEGA PREMIUM 20 cd player	EX/DEMO £850	£550
MICROMEGA TEMPO P pre amp	EX/DEMO £1,250	£600
MISSION 754 r/wood speakers	EX/DEMO £1,500	£900
MUSICAL FIDELITY A1001 amp	EX/DEMO £2,500	£1,600
MUSICAL FIDELITY-3B pre amp	S/H £380	£150
MUSICAL FIDELITY XA200 power amps	EX/DEMO £1,000	£700
NAIM 135 mono power amp (old style)	S/H £3,000	£1,500
NAIM NAIT 3R	S/H £850	£550
NAIM NASBL speakers	EX/DEMO £2,225	£1,260
PARASOUND C/DP 1000	EX/DEMO £500	£250
PINK TRIANGLE TARATELLA (no arm) T/Table	EX/DEMO £680	£475
POLK RT8	EX/DEMO £400	£250
PROAC STUDIO 150 cherry/walnut speakers	EX/DEMO £1,400	£950
PRO-AC STUDIO 150 walnut speakers	EX/DEMO £1,400	£850
ROGERS GS5 black speakers	EX/DEMO £380	£190
ROGERS GS6 black speakers	EX/DEMO £430	£215
ROKSAN L2.5 pre-amp	EX/DEMO £1,250	£500
ROKSAN ROK1 black/r/wood speakers	NEW £600	£250
ROKSAN S1.5 silver power amp	EX/DEMO £1,495	£1,150
TEAC ABX10 amp	S/H £1,000	£300
XTC DAC 1	S/H £1,000	£500
XTC POW 2 power amp	EX/DEMO £1,450	£1,000

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

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

...Jason Kennedy Hi-Fi Choice April 97

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BUDGET EQUIPMENT

	Cost	Price	mint	1000	500
HEYBROOK HBI	200	75	QUAD AM3		200
A&R A60 AMP	200	75	REVOX B77 one owner from new with full service history high speed 2 track		600
TANDBERG TR1055 TUNER AMP 1970s		75	REVOX A77 several available serviced	200-250	
loads		75	TANDBERG TCD 330 dual capstan cassette deck	100	
TECHNICS SL	1500	75	yamaha t1 fm tuner black analogue tuner	100	
GARRARD 401 depending on condition		75	NAKAMICHI 600 silver top loader old but good	100	
60-120 sme 3009		75	NAKAMICHI BX100 black 3 motor	150	
LEAK 2100, 2300 TUNER AND AMP for both 75					

in addition to the above we have loads of cheap stuff come and have a look

CD & DACS

ALTS top loading transport and two box dac, best cd midrange I've ever heard	5500	1500	ALBARRY DMP1 pre		250
AUDIO NOTE dac1 SIGNATURE smooth valve sound	1000	500	ALBARRY M408 monoblocks		400
CYRUS DISCMASTER/DACMASTER			ALCHEMIST FREYA PRE AMP	1050	450
DPA little bit dac	1750	800	ALCHEMIST ODIN POWER AMP	1050	500
LINN KARIK cd player	350	125	ATC PRE/POWER ex dem	950	3500
MARANTZ CD10	2000	700	AVI 52000MP preamp	520	600
MERIDIAN 203 DAC	900	400	AUDIOLAB 8000C pre grey colour	450	200
MICROMEGA SOLO cd player	500	150	AUDIOLAB 8000A black	500	250
MICROMEGA DUO B5 dac	1500	600	AUDIOLAB 8000S remote integrated	800	450
PINK TRIANGLE ORDINAL dac	650	200	AUDIOLAB 8000P black power amp	800	425
PRIMARE D20 cd player, amp also available	700	500	CHORD SP8000 stereo power amp, boxed	2200	1350
ROKSAN CASPIAN cd player	900	600	CRIMSON pre/power	170	
SUGDEN ADDITION cd player ex dem	650	425	CYRUS STRAIGHT LINE integrated amp	400	275
SUGDEN SDA-1 dac	650	275	DENSEN DM 10 integrated	1250	750
TEAC P500/D500 transport & dac	1100	550	DENSEN DM20/DM30 PRE		
			POWER EX DEM	2500	1500
			DENSEN D200/D300 pre/power	1850	1200
			DENSEN BEAT 100 integrated	700	475
			ELECTROCOMPANET pre/power 25 WATTS CLASS A	500	250
			EXPOSURE VII pre mm/mc with psu	3200	2400
			LAVERDIN II	900	400
			LFD PA 1 power amp	900	450
			LINN KAIRN PRO	1500	750
			MCINTOSH MC250 power amp		400
			MOTH 60 WATT power amp	650	300
			MUSICAL FIDELITY PREAMP/TYPHOON pre/power	300	
			NAIM NAP 250 old style	700	
			NAIM NAC 32	150	
			NAIM NAIF ONE	150	
			NAIM SNAP PSU	150	
			NAIM NAXO 3	150	
			NVA pre/power old style 50 watts	400	
			NVA passive pre	350	200
			OCM 500 power amp stereophile recommended components list 250 watts per channel	2500	1200
			PLINILUS SA 50 new class a power amp, boxed	2800	2000
			PRIMARE A20 AMP	800	500
			PS AUDIO TWO PLUS C power amp	250	
			QUAD 34/306 grey	400	
			QUAD 44/405.2	400	
			QUAD 77/CD/AMP & REMOTE	1500	750
			QUAD 77 int no remote	700	300
			ROTEL RB 991 power amp	400	
			SUGDEN ADDITION T	550	375
			SUGDEN OPTIMA 200 line integrated	900	450
			THRESHOLD S300 150 watts per channel power amp designed by Neilson Pass senous	3600	1200

VALVE AMPS

ART AUDIO QUINTET monoblocks	2000	1100			
AUDIO NOTE MESHU 300B integrated with phono NEW with full manufacturers warranty	3250	2400			
AUDIO NOTE M2 RIA phono stage NEVI	1050	700			
AUDIO RESEARCH SP14 pre with mc phono	3395	1300			
AUDION PREMIER SILVER KNIGHT two box pre-amp with phono matches silver knights	1500	800			
BEARD BBA100 line integrated	1500	575			
BEARD P35 MKII power amp		500			
BEARD P500A PREAMP	1000	350			
COUNTERPOINT SA100 100 watt per channel mostie/tube hybrid	1000	300			
CROFT V 30 watt power amp	650	300			
CROFT MICRO	250				
GAMMA SPACE REFERENCE 300B LINE INTEGRATED	4000	1500			
LUMILEY M75 monoblocks 75 watts big black & beautiful	1000	600			
LUXMAN LX33 valve integrated	600	400			
MELOS 333 two box line pre	3000	1300			
MORE FIDELITY 300B stereo power amp	2200	750			
ORANGE VALVE PRE	300				
RADFORD RENAISSANCE STA25	700				
VTL 50 watt monoblocks	700				

LOUDSPEAKERS

ALJANTE LINEA (sonus faber clones)	2500	1300			
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ATC SCM120 SL TOWER ex dem	2655	1750			
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CADENCE ES mk I	3500	1350			
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SPENDOR 15/2 MINI MONITOR	800	350			
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AVI 5200MT2 FM TUNER	900	600			
CAMBRIDGE T55 silver fm tuner	75	75			
luxman T-2 tuner	100	100			
MERIDIAN 101 fm tuner	100	100			
NAD 402 tuner	120	120			
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Watch out for news of the new 300B Single Ended Mono Blocks from Canary Audio

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Quad 77 Power amp	£600	£450
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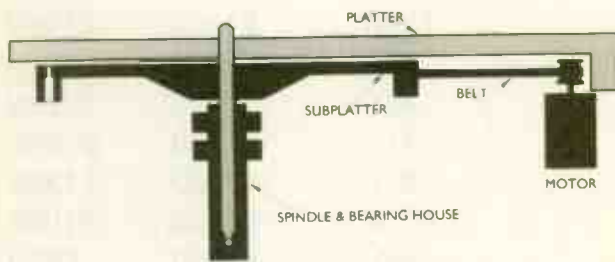
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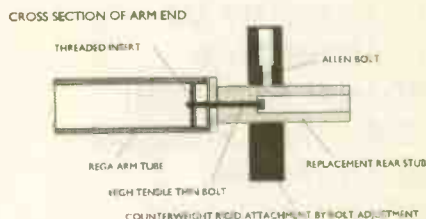
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Creek CAS 4040 Int. M.M. Phono (vgc) s/h	-	95.00
Creek CAS 4240 2 x 40 watts int. amp (vgc) s/h	250.00	129.95
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Pioneer A-500 (original) int. (vgc) s/h	280.00	149.00
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JPW Monitors c/w stands (black) (vgc) s/h	250.00	139.95
Mission 752 Floorstanders (mint/as new) s/h	500.00	299.95
Mission 735i Floorstanders (mint/as new) s/h	450.00	299.95
Mission Cyrus 781 (black) (v.g.c) s/h	250.00	149.95
Stands for the above or others (v.g.c) s/h	-	59.95
Monitor Audio III Mk.2/Plinth (pine) (mint/as new) s/h	400.00	299.95
Monitor Audio R300 MD (black) (vgc) s/h	300.00	159.95
Monitor Audio R852 MD (gold) (vgc) s/h	450.00	189.95
Monitor Audio PA-700 P.M.C. (black) (vgc) s/h	600.00	299.95
Ruark Paladin (Dark Walnut/Soundbytes) (vgc)	1100.00	499.95
Spendor SP.2 (walnut) (vgc) s/h	450.00	229.95
Tannoy T185 Dual Concentric (Walnut) (vgc) s/h	loads	249.95
Rega Elz Floorstanders (black) (mint) s/h	500.00	299.95
Celestion 7 II (black) (mint) s/h	250.00	149.95

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Denon DRM 6505 Dolby S etc (mint) s/h	230.00	149.95
Denon DRH10.HX cassette deck / 3 motor / HX.Pro etc (vgc) s/h	-	19.95
Denon DRM 550 MK.PRO etc (mint/as new) s/h	160.00	139.95
Denon TU - 215 RD.R.D.S. Digital Tuner (g.c) s/h	150.00	89.95
Marantz SD.52 Dolby etc (mint) s/h	-	149.95
Quad Fm.4 (grey) (mint/as new) s/h	480.00	275.00
Teac TH 500 R.D.S. Tuner in gold (mint/as new) s/h	170.00	119.95
Technics ST.67350 FM Digital Tuner (new)	150.00	119.95

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

Arcam Alpha 5 remote	450.00	249.95
Arcam Alpha 7 remote (mint) s/h	350.00/249.95	-
Cambridge Dismagic 1/ Dacmagic 1 (vgc) s/h	500.00	269.95
DPA little bit 3 DAC (vgc) s/h	350.00	199.95
DPA Enlightenment DAC (mint) s/h	850.00	425.00
Marantz CD.42 (f.c.) s/h	250.00	119.95
Marantz CD-10 S.O.I.A. one box CD Player (vgc) s/h	1200.00	599.95
Marantz CD.73 (Gold) Drawer/Loader CD Player (vgc) s/h	loads	99.95
Marantz CD.50 S.E. remote (mint) s/h	1500.00	795.00
Micro Mega CD3 top loader transport (Acrylic) (vgc) s/h	1500.00	795.00
Musical Fidelity X-Ray 24/96 player (superb player) (new)	799.00	-
Musical Fidelity X.24k DAC (new)	300.00	-

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

	Equivalent New Price	Sale Price
Musical Fidelity X-Act DAC (new) (ex-dem)	130.00	100.00
Philips CD1 210 (interactive) (mint) s/h	400.00	199.95
Pioneer PDS 703 (stable platter) remote (vgc) s/h	450.00	179.95
Rotel RCD.9708X Remote CD Player (Mint/As New) s/h	350.00	249.95
Sony CDP-X 3000 ES Top-Load (Gold) CD Player (mint/as new) s/h	500.00	349.95
Technics SL P550 remote (vgc) s/h	-	129.95
Technics SL P777 remote (vgc) s/h	350.00	129.95
Technics SL-PG 200A remote (vgc) s/h	-	69.95
Teac YRDS.7 (mint) s/h	600.00	379.95

OTHER ITEMS OF INTEREST

Alphason Glass 4 shell mini stand (ideal for X Series) (mint) s/h	100.00	69.95
Audiosque Christal Bi-Wire 2 X 4 Meters (vgc) s/h	160.00	60.00
Cable Talk LS Cables / Inserts now in stock "New"	-	POA
Mordant Short Decoder One (Dolby Pro Logic Processor) (inexpensive route to home cinema) (mint) s/h	400.00	149.95
Magnum type IIIi inco s/h	-	25.00
1/2 metre Neurik prof.I interconnects (Recording studio use purchase, and they're good)	-	per pair 30.00
Musical Fidelity X-CAMS (class A) (new)	130.00	-
Puresonic 90/10A Procc Interconnects (New)	£100.00	£79.95
Remote Angel 8 into 1 programmable remote control (mint) s/h	90.00	59.95
Tanahsa DSP M492 remote Pro Logic amp (mint) s/h	250.00	169.95
Tanahsa DSPA 572 remote Pro Logic amp (mint) s/h	330.00	199.95

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Gershman Acoustics

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

X-1, Specter, Enigma 500-X, GAP-520X

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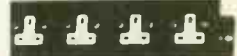
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Hi-Fi World Aug 99
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HI-FI NEWS: Ken Kessler: 'What I think we're witnessing here is Tim De Paravicini's finest moment and that's scary, when you consider that even his disasters are better than most designer's triumphs!'

WHAT HI-FI: Verdict *****

Leading French magazine Diapason voted the V20 Amplifier of the year. To hear what all the fuss is about phone now for a personal home demonstration

Used Equipment For Sale

Audio Research V70 pwr amp 3yrs old boxed new	£5000	£1995
Roksan Xerxes with NPS 3.5 DS-U, RB300 mint boxed		£395
Alchemist forsetti pre, balanced, dual, mono, psu 12mths old new	£1000	£495
Apogee Centaur Hybrid ribbon spks boxed		£995
Riverside valve phono stage superb value		£175
Linn LP12 Turntable		£250
Linn Itteck Tone arm		£250
Cary 340 SE1 int. valve amp new £3400 BARGAIN		£1995
Cary SP301 floorstanders piano black 91.5 db ideal match fro single ended amps new	£2300	£995
Spendor 2/2 spks		£295
Shiny/Claravox spks ideal match for single ended amps phono for give away prices		
Meridian 208 Cd/PRE		£395
Townsend Rok Turntable RB250 with paddle		£395
Opera Callis floorstanding spks mahogany finish		£595
Sonus Faber Extrema Spks, one of the best spks in the world boxed mint £7000 new		£3495
Michelle QC power supply		£325
Audio Research D250 power amp 2ch 6550 Awesome		£1995
E.A.R. V20 integrated amp 4 months old still under guarantee BARGAIN		£1995
JR 149 Spks original GRILL mint condition		£175

SPECIAL OFFER
E.A.R. Clear Kit comprising of MM stage 5 passive line stages housed in the E.A.R. 834 case work. Simply stunning. £299.00

Musical Fidelity XLP valve phono stage	£95
Sondex integrated amp	£75
Tannoy III LZ 10" Monitor speakers	£350
Meridian 100 series tuner, power amp & PSU	£350
Rogers SL6 speakers	£125
Meridian 605 mono blocks 200 watt	£795
Tube Technology Genesis 100 watt monoblocks with 2 box pre as new	£1995
Fisher x 100 integrated valve amp	£145.00
Rodgers Cxlet III valve amp mint	£225
Leak stereo 30 with Pre very good condition	£350
Rodgers LS 35A BBC Monitors 15 ohm Walnut Boxed	£75
DNM Floor Stand For Turntables/Pre Amps/ Garrard 401 Turntable	£95
Revox A78 Amp MK II	£195
Audio Innovations S200 Valve Pre with MC	£625
Pro Ac response IS Burr walnut finish as new £1300.00	£795
E.A.R. 834 L valve line stage	£275
Quad FM3 tuner with quality interconnect	£125
Lumley ST 40 valve power amp, 5881 x 4 valves 40 watt, chrome finish, boxed unmarked £1300 new	£595
Lumley 120 valve monoblocks Triode/Triode 120 watt chrome black finish mint, fantastic drive £3700 new	£1995
Audiolab PPA phono stage boxed as new	£595
Audiolab 8080 M mono blocks (pair)	£795
Audiolab 8000 A Integrated amp 9 months old	£295
Quad 77 Tuner as new boxed	£399
Quad 77 Integrated amp with quad system remote	£399
Pye FM Tuner valve with new gold finish	£150
Leak stereo 60 mint & professionally rebuilt	£595
Meridian 602 Transport	£695
Meridian 601 PRE/DAC	£995
Meridian 604 Tuner	£895
Leak Stereoscopic Tuner mint	£50
Leak Stereo 30 amp mint	£50
Leak Stereo 70 amp mint	£65
Thorens TD124 BBC turntable very rare	£350
Arcam Alpha 8 CD player 12 months old	£250
Meridian 205 monoblocks, 100 watt	£395
Leak TL10 monoblocks with spare valve	£395
Quad 101 spendor spks as new	£300
Quad II pair various	£300



Small but perfectly formed MC3

Producing the very best from vinyl has been a black art and it's no wonder with so many permutations involved. Most people agree that Moving Coil cartridge design is technically superior than the Moving Magnet but demands much more from it's ancillaries, especially the phono stage.

E.A.R./Yoshino have just launched the MC3 Cartridge Transformer with a band width of 3Hz-100kHz, facilities for a wide range of quality cartridge outputs and twin isolated earth terminals for maximum noise reduction.

The MC3 captures all the subtleties from the most complex recording without resorting to thrusting or spitting it out. Its extreme clarity and graceful presentation makes for a superb vinyl experience.

ART DUDLEY: Leading American hi-fidelity critic.

I'm impressed with the MC3, and from a musical point of view, I think it's worth every penny of the price. Those of you who have tube-based systems & can afford it should pester your local dealer until he lets you take one home and try out Value/Quality *****

Leak TL12+ pair	£300.00
E.A.R. 834P	£235.00
Meridian 206 Delta Sigma CD	£250.00
Revox B77 Open Reel mint	£495.00
Leak Troughline 1 Tuner	£95.00
Leak Troughline Tuner with studio 12 decoder full rebuild	£150.00
STD Turntable	£145.00
Cary 300b kit amp professional build	£495.00
Stax head phones and engravers various models	(phone)
Michell ISO phono stage	£195
Arcam Alpha 6 CD Player	£175
Various Open Reels, Revox, Ferograph, Sony	(phone)

Due in:
Leak TL 50 + bronze & black, Quad 77 System, Leak Stereo 60, Meridian 601, 602, 604, PX 25, KT 61, KT88 (valves new boxed), Quad boxed ESL57 mint, Thorens 124, Garrard 301, Revox G36, Radford STA15, SME 12" Tonearms (various models)

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Arcam Alpha 7	CD Player	Ex-D	£330 £250
Audiolab 8000Q	Pre Amplifier	Used	£1200 £995
B&W603	Loudspeakers	Ex-D	£500 £285
Cyrus FM7	Radio Tuner	Ex-D	£400 £325
Cyrus Pre	Pre Amplifier	Ex-D	£648 £350
Epos ES12 (D.Cherry)	Loudspeakers	Ex D	£550 £350
Epos ES30 (Cherry)	Loudspeakers	Ex-D	£2550 £1995
Krell PAM3	Pre Amplifier	Used	£1900 £500
Krell KSA100MK2	Power Amplifier	Used	£3847 £1200
Micromega Stage 1	Integrated CD Player	Used	£550 £250
Micromega Drive3	CD Transport	Used	£1000 £450
Marantz PM66Ki	Integrated Amplifier	Ex-D	£400 £195
Marantz CD63KISig	CD Player	Ex-D	£400 £275
Marantz CD63SE	CD Player	Used	£300 £165
Martin Logan QuestZ	Loudspeakers	Used	£5500 £2050
Naim 32.5	Pre Amplifier	Used	£125
Opera 3a(Rosewood)	Loudspeakers	Used	£1000 £595
Project 6+MC15	Turntable inc MC15	Ex-D	£500 £325
Ruark Templar2/V	Loudspeakers (Cherry)	Ex-D	£630 £255
Rega Brio(New Style)	Integrated Amplifier	Used	£298 £175
Yamaha DVDS700	DVD Player	Ex-D	£700 £450

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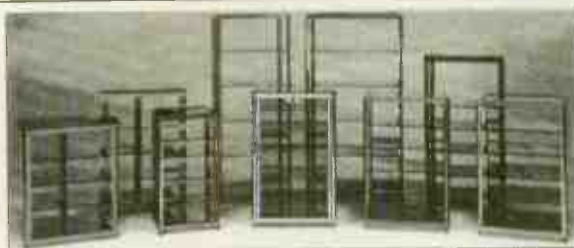
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Martin Colloms

HI FI NEWS / RR March 97

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John Marks

Hi-Fi World July 1996

WORLD VERDICT



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

WHAT HI*FI? says

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

Dan Houston

WHAT HI*FI May 1997

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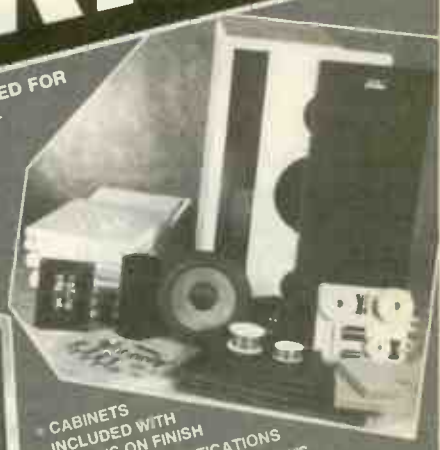
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Measured Performance

amplifiers

CAIRN ARIA

The Cairn produces a useful 40watts per channel into a normal 8ohm loudspeaker. Power increases into a 4ohm load, reaching 72watts. These are useful amounts, enough to get high volumes in most rooms, providing a fairly sensitive modern loudspeaker is used.

Unfortunately this amplifier suffered crossover distortion, which has an extended harmonic structure. At low signal levels, and at high frequencies, distortion rose to 0.2%. This increased to 0.35% into a 4ohm load which demands more current. These are fairly large amounts for such distortion and may well result in some roughness or grittiness to the sound.

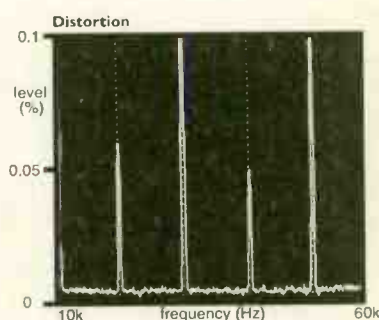
Input sensitivity was useful at 250mV for full output, noise low and DC off-set at the loudspeaker terminals low as well.

Frequency response was a broad 7Hz-150kHz so I'd expect an open sound with good bass.

The Cairn Aria measured well in most areas except for crossover distortion, which may add some edginess. **NK**

Power	40watts
CD/tuner/aux.	
Frequency response	7Hz-150kHz
Separation	72dB
Noise	-97dB

Distortion	0.2%
Sensitivity	250mV
DC off-set	12.9mV/12mV



MUSICAL FIDELITY A-300 AMPLIFIER

The A-300 produces a lot of power, measuring 144W into 8 ohms and 225W into 4 ohms. That's enough for very high volumes, even in a large room, assuming a pair of loudspeakers able to absorb such power and turn it into acoustic energy rather than voice coil heat. These observations apply to any powerful amplifier of course.

I was surprised to find the CD inputs have an active input stage before the volume control. Overload is set at 5.4V, high enough to cater for all CD players.

The phono stage overloaded at a

healthy 56mV and equalisation was accurate, but does not include the IEC warp filter recommendation, which rolls off gain below 40Hz. This gives phono stronger, deeper bass but can also result in cone flap with warped records.

In all areas the A-300 measured well, especially in terms of distortion which did not rise with frequency, a good sign suggesting good open loop bandwidth and a clean, open sound. **NK**

Power	144watts
CD/tuner/aux.	
Frequency response	4Hz-85kHz
Separation	80dB
Noise	-99dB
Distortion	0.007%
Sensitivity	280mV
dc offset	0/2mV
Phono	
Frequency response	13Hz-36kHz
Separation	66dB
Noise	-83dB
Distortion	0.008%
Sensitivity	3mV
Overload	54mV

CROFT PREAMPLIFIER

The Croft can be set to provide gain and preamps typically offer around x3 between CD/tuner/aux inputs and output. Our sample was set with no gain, offering the usual x0.9 figure provided by a cathode follower, low output impedance line driver. It could handle in excess of 3V in or out so there is no overload problem. Bandwidth was wide, frequency response measuring 4Hz-160kHz.

Equalisation in the phono stage was accurate and Croft include a warp filter

which rolls off gain below 40Hz, to prevent loudspeaker cone flap. There was plenty of gain (x400) and a high input overload margin of 100mV, although distortion started to rise much above 10mV in. Noise was low at -77dB, suitable for moving magnet cartridges.

The Croft measured well and is fundamentally accurate. **NK**

CD/tuner/aux.	
Frequency response	4Hz-160kHz
Separation	102dB
Noise	-100dB
Distortion	0.02%
Gain	x0.9
Phono	
Frequency response	35Hz-50kHz
Separation	102dB
Noise	-77dB
Distortion	0.2%
Gain	x400

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Audion Golden Night Single-ended 300B mono-blocks	£2200	(£4500)
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Selection of cables (Audio Note AN-B, AN-SPX, AN-V) (please enquire for more details)

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Naim 42.5 pre amp	£125
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CASH WAITING for the following valves: PX4, PX2B, PP3/250, P850/P15/250; P12/250; ACO44; PP5/400; RS241; 300BWE; KT61; KT68/2A3; 211; EL84 (Mullard); LEAK; RADFORD; QUAD I and II; DYNATRON, any RGD amp; GOODMANS AXIOM 80 - TANNoy & LOWTHER

SME 3012 £ 150, **ORTOFON** Rohmann still mint/sealed £ 690, MC10 Supreme £ 210, MC20 Supreme £ 375, MC30 Supreme £ 425, **AUDIO NOTE** IO-V £ 1000, IQ1 £ 90, Soara £ 600, **SUMIKO** Blue Point mint/sealed £ 90, Blue Point Special £ 199

LOUDSPEAKERS / CABLES

SONUS FABER Concertino mint/sealed £ 430; Minima £ 799; Concerto mint/sealed £ 750; Concerto Gran Piano mint/sealed £ 1090; Electa Amator 2 £ 1850, Guarnieri Homage mint/sealed £ 3450, Signum £ 960, Extrema £ 2850, Amati Homage mint/sealed £ 8750, **WHARFEDALE** mod AIR DALE very good condition, superb sound for the price of £ 400 the pair!, **LOWTHER** Acoustac Cabinet £ 200, Belcanto £ 2850, Fidelio £ 2000; Drive Units Series DX2 £ 230, DX3 £ 350, PM6A £ 235, PM7A £ 370 (pair?) mint, PM2A £ 590 (pair?) mint, PM5 £ 480; PM4 £ 560, **MAIHORN** cabinet for PM2A drive unit (3.5 meters horn) £ 1000 only!, **AUDIO NOTE** AN-E/D POA, AN-E/SP £ 1500, AN-J/SP £ 850, **QUAD ESL** Black or Bronze £ 350-500; Speakers-cables from Italy **SHINPY** Black Hole A £ 300, Black Star 2 I. (1+1m) £ 250, Black Star 2 P (3+3m) £ 200, Red Star (3+3m) £ 200, **A.R.T.** (for Sonus Faber) Millennium 1000 Power 1.5m £ 200

CD PLAYERS / DAC

C.E.C. TL2 Belt Drive as new £ 1350, CD 2100 £ 600; CD 3100 £ 700; DX51 DAC £ 1800, **AUDIO NOTE** DAC 4 bargain at £ 2900

AUDIO VALVES

PX 4 POA, PX 25 POA, PP3/250 POA, KT61 £ 15, KT66 G.E.C. £ 45, 6550A General Electric with original box £ 35 each, 300B WE £ 240 each or £ 450 the pair, EL34 MULLARD POA, EL84 POA; ECC82 Mullard, 15 pieces £ 5 each or £ 40 the lot, ECC83 Mullard £ 9 each, EB8CC Brimar/Mullard £ 7 each.

cd players

SONY DVP-S7700

The new high resolution processors being used in DVD players make the most of 16-bit code, producing no more distortion than that inherent in this old, performance-limited coding scheme. In line with this the Sony DVP-S7700 measured well, producing little distortion down to -50dB or so, below which the limited description available to a linear 16-bit code causes digital distortions to rise significantly. However, 0.4% distortion at -60dB was par for the course.

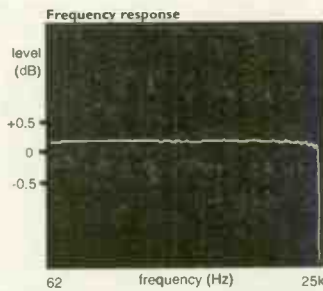
When 24-bit recordings become available this sort of distortion will disappear. Since 24-bit test discs are not available at present the new performance standard cannot be assessed. The same applies to frequency response, which measured flat from 4Hz to 21.1kHz. The new higher 96kHz sampling rate will extend this to

48kHz, better than any analogue system.

The Sony player measured very well in all areas. It is likely to sound smooth and open. NK

Frequency response 4Hz-21.1kHz

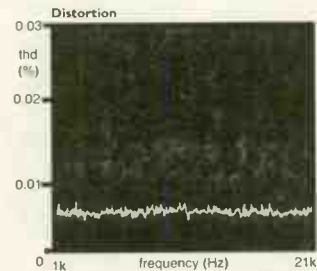
	left	right
Distortion		
-6dB	0.007	0.007
-30dB	0.007	0.007



-60dB	0.4	0.4
-90	30	30

Separation	left	right
1kHz	114	113
20kHz	89	89

Noise	-123dB
with emphasis	-123dB
Dynamic range	110dB
Output	2.3V



cd recorders

MARANTZ DR-700

Marantz is an arm of Philips that produces specialist audio. They inevitably draw from Philips new technologies and the DR-700 is Philips machine with some cosmetic changes.

Play performance, which involves the DAC, was identical to that of the Philips machines. Frequency response displays a small high frequency lift but distortion was very low at all signal levels. Output was the same low 1.8V with little noise and good channel separation.

Recording frequency response, that is through the ADC then the DAC, measured ruler flat from 10Hz out to 20.8kHz, being again very similar to that of the Philips CDR-880. However, there was more digital distortion and quantisation artefacts from the ADC, increasing measured distortion a little to 0.035% at -30dB.

Recording sensitivity was low at 800mV for 0dB, identical to that of Philips recorders. It could usefully be higher.

Otherwise the Marantz measured well, if not quite as well as the others. NK

Frequency response

Play 5Hz-21.3kHz

Record 10Hz-20.8kHz

Play Record

Distortion (%)	Play	Record
-6dB	0.005	0.006
-30dB	0.018	0.035
-60dB	0.32	0.6
-90dB	30	11

Separation (dB)	left	right
1kHz	117	118
20kHz	93	98

Noise (dB)

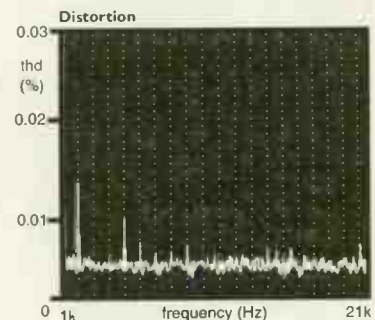
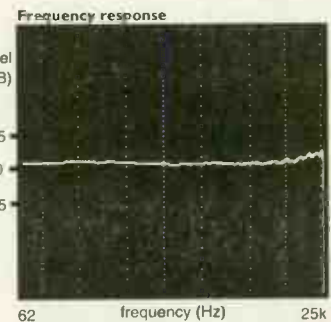
Play 104

Record 93

Dynamic range 110dB

Output 1.8V

Sensitivity 800mV



▲ In view of the similarity between the analyses, we print only the Marantz oscillograms as being representative.

PHILIPS CDR 765

The replay-only mechanism of this recorder has an audio output independent of the recorder mechanism. It offers a very high quality standard. Frequency response

was wide and flat, running from a low 4Hz right up to 21.25kHz. Distortion was low: our analysis shows a few harmonic spikes.

The recorder mechanism offered marginally better replay quality, although differences were small enough to be almost academic. The two transports do not

The Audio Note Salon

Three years elapsed between The Music Room and the Audio Note Salon. During which I spent some time wondering 1) why many expensive systems were disappointing, and 2) why hi-fi is much less successful than computers. I assume the second to be a consequence of the first.

Our industry thrives by the path of upgrading, ie spending more money, and while it is certainly true that there is a price/ performance hierarchy, my essential point is that at any level there should be a musicality or rightness Usually there is not, and in fact the elusive magic is even harder to achieve at the higher price points.

Once you have selected your components and achieved a degree of synergy, the two major sources of contamination are structural and airborne. We have found two recently revised products to be major steps forward in mechanical isolation or vibration management although their methods are very different. The **Townshend** Seismic Sinks are equipment platforms suspending turntables and CD Players on air cushion, now effective in two planes and with minimal axial yaw. Seriously, you can get 24-bit sound from your existing 16-bit CD Player today!! Price? £230. Refund if not amazed!!

The other approach is by the **RMS** (Reference Music System) division of **Stands Unique**. Using carbon fibre uprights and brass cone filters, they use the elegant **Stands Unique** furniture but now they incorporate their amazing "Big Feet" ... a six shelf stand costs £1,399 with the full

works (lesser versions and stages to Nirvana available on request) and at my request they have developed a power amp platform. Using Big Feet between two glass layers and another set between the equipment itself, the cost is £599 but without it you are listening to your floorboards! And to the vibrations of your **Audio Research, Krell, Levinson** or whatever! Discover the purity of your power amplifier for the first time. (And yes, we are trying to find a power cord that improves, not degrades the mains).

On a similar quest to eliminate electrical contamination, please see our related advert for **Petros and Stratos Series II** cables made by our associates, AudioSource.

We are asked a lot about the new digital technologies. The world has gone mad. Consumers and Press alike are swallowing the industry's latest hype.. Of all the ways to upgrade your sound, why choose to enter a format war? Just listen to a well-mastered 16-bit CD played on a good system ... you will be amazed. Choose 24 bit in ten years ... if it is there, it will be right, be cheaper, and have some recorded music. If it is there!

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	List	Now		
ANALOGUE				
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Goldmund STUDIO turntable No box	£4,757	£1,150	KRELL KAV300I absolutely mint, 2 years old Boxed	£2,499 £1,599
Vibraplano active air support with Jun-air pump, up to 275lbs, itself weighs 147lbs, the most serious analogue platform conceived for electron microscopes. Unused	£2,400	£1,500	Sonic Frontiers Line One remote fully tube pre-amp, super company, very distinguished product, sexy style! Mint	£2,499 £950
DIGITAL				
Theta Data II CD Transport and Pro Gen III DAC with fully bal and AT&T enhancements. Along with ML 31/30 the Reference; review reprints available. Priced to sell, not by true worth. Boxed Perfect	£9,730	£3,750	Audio Physic Virgo 2 Birds Eye Maple, one of the world's great speakers, unique opportunity, may be auditioned in London area Mint	£3,390 £1,990
Audiolab (now TAG) CDM8000 transport and latest 8000DAX significantly upgraded by AudioCom (details and parts list available) Boxed Perfect	£3,100	£1,350	ProAc Tablette, cherry wood, mint, the ultimate mini speaker with a big sound, an LS3/5a that breathes Mint Ex-dem	£599 £399
AMPLIFIERS				
Chord SPM1200B Amp (black) 250 wpc as new, hardly run-in Mint, box	£3,790	£2,500	ProAc Response Two, mahogany, wonderful speaker! Fine, s/h	£1,670 £799
The Gryphon Limited 75/100, State of the Art Pre-amp with phono stage, dual monoblock construction, musically just right. Mint boxed	£8,500	£3,000	PSB Stratus Mini - Stereophile award 1997 design, Piano Lacquer with stands, first time in UK! Mint Review pair	£1,390 £690
			Wilson Watt/Puppy Tail cable by NBS (Statement) Perfect	£3,750 £1,500

The Audio Note Salon, 5 Crown Terrace, Glasgow G12 9HA. Tel. 0141-357 5700. Fax 0141-339 9762. E-mail: jack@audiosource.co.uk . Website:www.audiosource.co.uk.

share an output board: they will play simultaneously and independently through the twin audio outlets.

The record circuits, meaning primarily the A/D converter, produced little degradation. Treble rolled off a little more and so did bass, giving a measured frequency response within 1dB limits of 17Hz-20.6kHz. Distortion rose only a little too. I'd expect recordings to sound smooth and inoffensive.

The analogue record level control was an odd affair giving three approximately 6dB steps, incorrectly marked as 3dB on the display and in the handbook. Philips had a last minute change of mind here I suspect!

The 0dB recording level was 1.8V in and out (ie, zero gain). With input gain reduced 6dB (-3dB indicated), the analogue input accepted 3.6V before overload occurred. With 3dB set on the display, input gain was roughly x2 and input sensitivity 0.9V; with 6dB set on the display, input sensitivity was at its maximum of 0.5V.

These settings will handle most sources; all the same, the system was pretty odd and not as simple and effective as the conventional rotary control of the CDR 880.

The CDR 765 measured very well in all areas and should give a high standard of sound quality. **NK**

Frequency response		
Play	4Hz-21.3kHz	
Record/Play	17Hz-20.6kHz	
	Play	Record
Distortion (%)		
-6dB	0.007	0.01
-30dB	0.02	0.023
-60dB	0.33	0.6
-90dB	30	12
Separation (dB)		
	left	right
1kHz	118	111
20kHz	97	86
Noise		
Play	-103dB	
Record	-91dB	
Dynamic range	110dB	
Output	1.9V	
Sensitivity	550mV	

PHILIPS CDR 880

I measured an early press sample of this machine which had a sticker on the back declaring it non-standard. However, because it measured superbly, Philips need not have bothered.

The only unusual feature was a replay frequency response through the DAC displaying a small treble lift. Luckily, because the DAC is very linear (producing just 0.018% distortion at -30dB and a relatively low 0.33% at -60dB), I'd expect the sound to stay smooth.

The recording circuits worked very well. Frequency response through the ADC and DAC was ruler flat from 10Hz up to 20.8kHz. Distortion increased moderately at middle levels, rising from

0.023% to 0.03% at -30dB for example, whilst at lower levels it was reduced by noise acting as a dither signal.

Analogue input sensitivity was low at 750mV for 0dB record level, lower than the CDR 765, but low output sources will still record into this machine because of its dynamic range. A 250mV source would hit -10dB maximum, for instance.

The CDR 880 reaches a very high standard of measured performance in its replay and record circuits. **NK**

Frequency response		Play	Record
Play	5Hz-21.3kHz		
Record	10Hz-20.8kHz		
Distortion (%)			
-6dB	0.006	0.017	
-30dB	0.023	0.03	
-60dB	0.33	0.6	
-90dB	30	10	
Separation (dB)		left	right
	1kHz	115	116
	20kHz	93	98
Noise			
Play			-104dB
Record			-93dB
Dynamic range			110dB
Output			1.8V
Sensitivity			800mV

PIONEER PDR-555RW

Pioneer have been producing CD recorders for some years now, so the technology is theirs, not Philips'. Replay frequency response had a small treble rise and an early roll off, the -1dB limit being a low 18kHz. Subjectively it would be difficult to detect this.

Out-of-band artefacts were obvious, part of Pioneer's Legato Link idea where such products supposedly give an analogue-type supersonic response. Since they are uncorellated to the main signal, I think little of this. Distortion was very low on both channels, noise low and channel separation high. Output was +2dB up on the Philips players, measuring 2.4V.

The ADC had an almost complete absence of recording distortion. The record chain was a few dB noisier than the Philips machines and our distortion figures measure this, not distortion.

At 220mV record sensitivity was similar to that of cassette decks, far more useful than Philips' 800mV. Frequency response reached 17.3kHz.

The PDR-555RW measured well all round, but Legato Link may well affect sound quality. **NK**

Frequency response		Play	Record
Play	4Hz-18kHz		
Record/Play	1Hz-17.3kHz		
Distortion (%)			
-6dB	0.004	0.005	
-30dB	0.005	0.02	
-60dB	0.38	0.98	
-90dB	29	17	
Separation (dB)		left	right
	1kHz	109	113
	20kHz	84	88
Noise			
Play			-109dB
Record			-90dB
Dynamic range			110dB
Output			2.4V
Sensitivity			220mV

TRAXDATA 900

The Traxdata 900 measured identically to the Philips CDR 880 (except in one respect) and there was no difference between them internally. This recorder is

a re-clothed Philips unit from their OEM division.

Only analogue input sensitivity was different, measuring 600mV for 0dB record level, better than the CDR 880.

This is useful and in my view makes the Traxdata slightly more desirable than the CDR 880. I say this because old analogue sources often produce no more than 300mV or so and digital recorders will

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likely be used to archive old material. Cassette recorders typically have 100mV input sensitivity, which suggests this is what the market wants.

The Traxdata measured very well all round. NK

Frequency response

Play	5Hz-21.3kHz
Record/Play	10Hz-20.8kHz

	Play	Record
Distortion (%)		
-6dB	0.007	0.008
-30dB	0.02	0.028
-60dB	0.33	0.6
-90dB	30	10

Separation (dB)	left	right
1kHz	116	119

	20kHz	93	99
Noise			
Play			-103dB
Record			-91dB
Dynamic range			110dB
Output			1.9V
Sensitivity			600mV

tuner

TEAC T-R460

The audio frequency response of the T-R460 matched that of current tuners with 19kHz pilot-tone notch filters, running flat up to 14kHz before plummeting down into the MPX notch, as our analysis shows. The filter is well matched in, so there are no in-band response aberrations. The filter effectively removed pilot at 19kHz (-68dB) and sub-carrier at 38kHz (-83dB), so neither will produce whistles or block Dolby action when recording.

Distortion was low with sum and difference signals, but curiously high at 0.8% with left and right. However, since it was second harmonic only it will be inaudible in practice.

Noise measured -69dB, when -73dB or so is more common. So, although not noisy, the Teac wasn't as good as rivals here. Full quieting occurred above 1mV, so for best results the tuner should see this

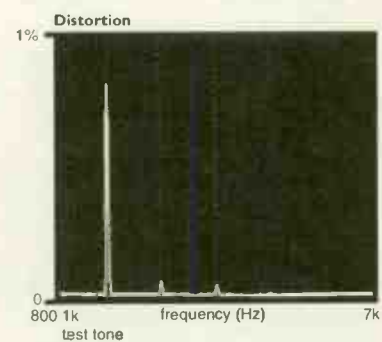
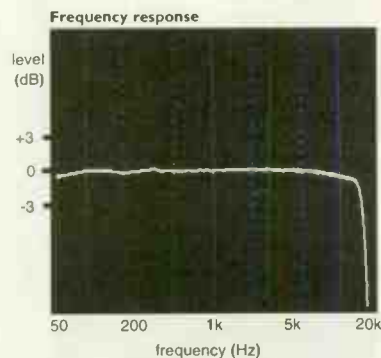
amount of signal from an aerial.

The RF performance was respectable, with a stereo sensitivity of 40uV and alternate channel selectivity of 80dB. Audio output was very high at 1.5V.

The Teac measured well. It does not match leaders like the Denon TU-260L II but it costs commensurately less. NK

Stereo separation	42dB
Distortion (50% mod.)	0.3%
Hiss (CCIR)	-69dB
Signal for minimum hiss	1mV
Selectivity (at 0.4MHz)	80dB
Sensitivity	
mono	2.5uV
stereo	40uV

Frequency response 25Hz-14kHz



CYRUS FM7.5

Cyrus new FM7.5 tuner has a frequency response that extends smoothly right up to 15.3kHz, with just a slight high-frequency shelf to ensure a neutral sound. Our analysis shows this effect clearly.

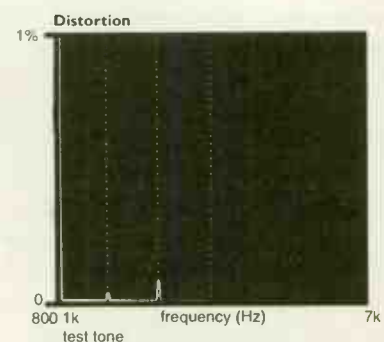
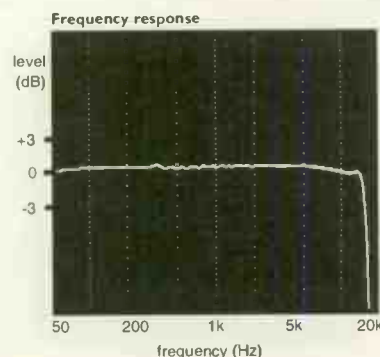
The pilot-tone filter worked well, suppressing 19kHz pilot to -68dB and sub-carrier to -93dB, with minimal affect upon audio response. This prevents pilot blocking Dolby action in tape recorders.

Noise was low, measuring -75dB (CCIR wtd) at full quieting, which was obtained above 1.25mV of input from the aerial. The signal-strength meter needs to be fully lit (which takes 1mV) for such a performance, and in most locations this means using an outdoor aerial. Tuners are all alike in this respect; the Cyrus benefits by having an informative signal-strength meter, though, which gives a clear reading. It's only a pity the display was not marked directly in millivolts. Instead,

Cyrus use a handbook diagram marked in dBuV (that is, dB relative to 1uV). Few users will be able to interpret this.

Sensitivity was fine and alternate channel selectivity very high, so the tuner possesses a strong RF performance. With low distortion and a healthy audio output of 700mV, the Cyrus measures very well in all areas and is up with the best. NK

Frequency response	8Hz-15.3kHz
Stereo separation	46dB
Distortion (50% mod.)	0.08%
Hiss (CCIR)	-75dB
Signal for minimum hiss	1mV
Selectivity (at 0.4MHz)	>85dB
Sensitivity	
mono	1.5uV
stereo	25uV



loudspeakers

ARKAYDIS AS2

The usual reason for a sloping front panel is to align the acoustic centres of the drive units. However, the mid/bass of the Arcaydis has a large dust cap that brings the radiating centre forward more than usual. This means the 'speaker is best off on low-ish stands firing a little upward toward listeners, crossover phasing permitting.

Measurement showed the two drivers were well integrated by the crossover over a usefully large vertical angle, so listening position will not be too critical. Frequency response slopes smoothly downward, reaching -5dB at 20kHz. The loudspeaker will sound smooth and warm

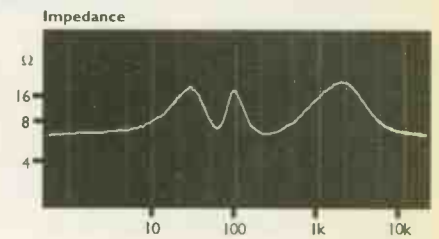
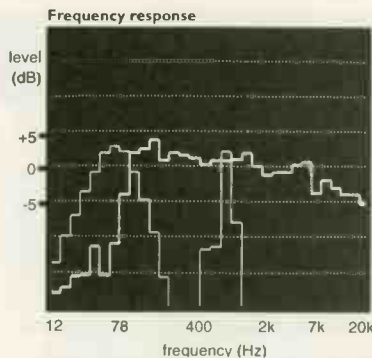
as a result, but quite amenable.

Sensitivity was low at 84dB for 2.84V (one nominal watt) input, so the Arcaydis will need a powerful amp to go loud. About 60watts or more is likely, depend

ing upon room size. Impedance measured 8.5ohms and the characteristic was fairly mild, so the loudspeaker is an easy enough load.

The Arcaydis will sound warm and smooth, but it needs power to go loud.

NK



KEF CRESTA 2

For a small loudspeaker the Cresta was remarkably sensitive, producing 90dB from one nominal watt (2.8V) of input. It will be louder than most loudspeakers at any given volume setting as a result and will seemingly need little power.

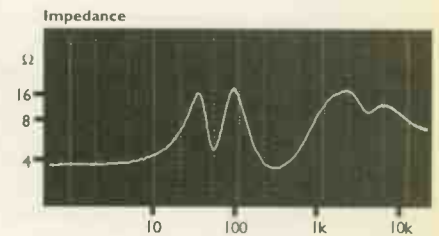
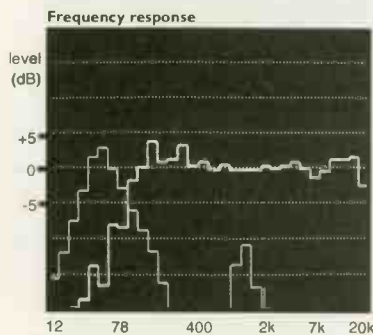
However, at 5.3ohms overall impedance it draws more current and therefore power than an 8ohm loudspeaker, meaning it is not as efficient as it appears. Low impedance, coupled with high reactance in its load characteristic, means it is not especially easy on amplifiers, so auditioning is advisable.

The Cresta has a ruler flat frequency response, with a little treble lift and some bass lift too, but not much.

Forward integration of the drive units was excellent. It is likely to sound very detailed and possibly a little bright, or even spitty with bright recordings. The tonal balance is fundamentally highly accurate. The main driver reaches down

to 60Hz before the port takes over. It extends output down to 30Hz. Port output is shown in our response analysis, although it is not corrected for level.

The Cresta is not an easy amplifier load, but it measured well otherwise and should give good results with an appropriate amplifier. NK



TANNOY R2

Well integrated right across the frequency range, the R2 measures wide and flat in terms of response. Our analysis clearly shows the tweeter perfectly matches the mid/bass unit and is flat and smooth up to 18kHz. This means the R2 will sound clear but neither bright nor sharp. Absence of a crossover suck-out will strengthen detailing.

Having a smaller bass lift than usual, this loudspeaker may sound a little less full-bodied than some, but it runs smoothly right down to 60Hz before rolling off. Below this frequency the port takes over and, being tuned to 30Hz, it reaches

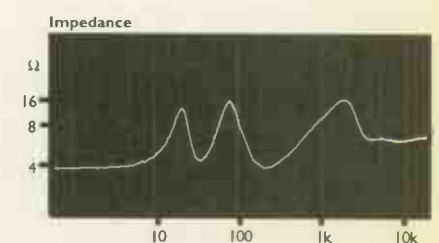
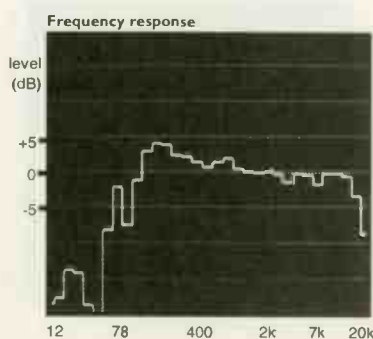
down to 20Hz or so.

Impedance was low-ish at 6ohms overall. Seeing as it possesses smooth slopes, there is little reactance in the load,

which is good. Current draw was on the high side though, contributing to a healthy sensitivity figure of 88dB.

The R2 is very well engineered, like all Tannoy's, and should have a fine sound.

NK



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Tel: 01375 673 624 or
07990 572 430 (Essex)
(Oct/I)

SONY TCK6ES
Cassette deck, 3 head,
top of range, used few
hours, boxed £200. Tel:
01293 824 667

REGA PLANAR 9
turntable, 10 months old,
boxed, cost £1600.
Accept £900, possible
P/X quality CD player.
Tube Technology Unisis
integrated valve ampli-
fier, cost £2300 accept
£1050. Tel: 01803 297
691 (South Devon)
(Oct/I)

EPOS ES22 floorstand-
ing loudspeakers, light
cherry finish, good con-
dition £675. Tel: 01992
578 964 (Epping) (Oct/I)

ROKSAN XERXES,
Alphason, Grace F9E
£530. Naim 42.5/110
mint £330 Tel: 0976 695
218 (Oct/I)

CASTLE HOWARD S2,
natural oak, 3.5 years
old, boxed, excellent
condition and sound
£720 (£1200). Tel:
01794 511 407 evenings
(Oct/I)

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

WANTED: HAND-
BOOK with circuit dia-
gram for the 'Audio
Innovations P2' phono
preamplifier, photo-
copy would be accept-
able, price negotiable.
Tel: 01341 250 100,
Email:
mw@link2000global.com
(Oct/I)

ARCAM ALPHA 9 Power
amp, excellent condition,
boxed £235. Tel: 01702
556 116 (Essex) (Oct/I)

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

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

AUDIO INNOVATIONS
1st Audio/Border Patrol
power supply £850. Tel:
01903 526 168
evenings, 01903 204
953 day. (Oct/I)

KLIPSCH CHORUS Mk1
speakers, light oak, high
horns, mid horns, 15"
bass reflex, great sound,
bargain £600. WANTED:
Klipsch Forte Mk2. Tel:
0171 790 3404 (Oct/I)

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

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RCA - SB - 2000/6000, VICS, SER

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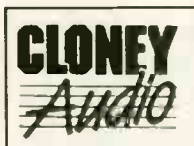
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E-mail: info@cloneyaudio.com www.cloneyaudio.com

MIDLAND HiFi STUDIO 2

HI-FI CONSULTANTS.
FAX/TEL: (01902) 380083 V.A.T.
Registration No. 333 9324 60

9 FINCHFIELD ROAD WEST,
FINCHFIELD, WOLVERHAMPTON,
WEST MIDLANDS. WV3 8AY

SALE

TURNTABLES AND STEP UPS

S/H	Systemdeck + Mission 774 arm	£200
S/H	Well temped with pu arm (£1600)	£950
S/H	FM 212A MOC step up (£850)	£350
S/H	Sony HA 55 set up (sought after)	£125

DIGITAL

S/H	DPA Little Bit	£90
S/H	DPA PDM 1 MK3 (£1280)	£425
S/H	DPA PDM2 (£2800)	£895
(Ex Dem)	VRDS9 TEAC CD Player (£695)	£575
(Ex Dem)	D1 TEAC DAC (£499)	£375
S/H	PS CD Player (£695)	£125

LOUDSPEAKERS

(Ex Dem)	Magneplanar MG20 £11,800) Bramp Xover	£8000
(Ex Dem)	Clements 680 Black (£395)	£625
S/H	Gale 401c Walnut (vintage) boxed	£250
	Apogee Centaurus (boxed)	£1150
S/H	Apogee Centaur Major (£5000+)	£3800
S/H	Klipsch La Scala (originals) Black (current £2600) L	1350
S/H	Klipsch Heresy	£505
S/H	Wilson Tots & Puppies MK1 (£12000 then)	£7800
(Ex Dem)	Magneplanar 1.5 (Black)	£995
(Ex Dem)	Sequerra MIT 7 walnut (£695)	£425
(Ex Dem)	Clements 3001 black £695	£395

TAPE/RADIO/VINTAGE

S/H	AVO all wave oscillator (boxed) c1947	£100
S/H	AVO valve tester c1947	£100
S/H	Revox 710MK2 cassette	£295
S/H	JVC XBA 108R Digital Acoustics Processor	£275
(Ex Dem)	Teac TBX 10 RDS Tuner £399	£295
S/H	Luxman T50A Tuner (rosewood) excellent	£115
(Ex Dem)	Magnum Dyalab Signal Sleuth 205 (£250)	£165

AMPLIFICATION

MINT S/H	Audio Research 1 S2 Preamplifier	£1405
	Krell KR51 Reference Preamplifier (£8350)	£3350
S/H	Rogers Ravensbourne Triak (boxed)	£75
	Krell KMA 200 Mono Block poweramps (£8500)	£3500
S/H	Cambridge P110 Int amp	£95
S/H	Metaxas Marquis preamp (£2500)	£1050
S/H	Quad 33 Preamp	£90
(Ex Dem)	Audio Research 1 S15 preamp	£2800
	Selection of Quad valve preamps + tuners	
(Ex Dem)	Alchemist Forsyth MK2 Integrated (£995)	£750
	OCM 55 preamp (Linc) (£1700)	£1250
	(200 watt) OCM 500 Power amp (Ex Dem) (£2800)	£1995
	Alchemist Kraken MK2 Pre (new boxed) (£549)	£480
	Alchemist Kraken MK2 Pair (new boxed) (£549)	£480
S/H	Exposur 4 Power Amplifier (Dual Power Supply)	
	9 preamp power supply 7 preamp	£1480
S/H	Quad 33 303 PM3 (Teak Sleeved)	£175
(Ex Dem)	Teac ABX10 (Remarkable) integrated (£990)	£775

WHY A HIFI CONSULTANT

As a "consultant" my aim is always to produce the best advice to customers on how to spend their hard earned money, and to be completely independent. I search out the unusual makes that most shops don't sell; probably because they don't make enough profit! I spend hours on the phone giving advice to customers (not mine), who live miles away, have bought the wrong thing and want help. Obviously lots of shops out there aren't doing a good, honest job, but just want to make a quick buck. Perhaps I'm wrong, they may just not have 'golden' ears and wouldn't know a good sound if they heard some. One of my customers recently asked me if I had any experience of and could supply a very expensive pair of speakers (£11.5k). As I couldn't supply that particular make I arranged to audition them at a shop that did, on behalf of my customer. They did not sound good, but I could not find any explanation for this, so my customer has asked me to look further, as I don't normally sell any speaker at that price. However, in the end he'll probably end up spending about £4k on AVI Gravitron, Inner Sound Eros or ALON Lotus. If you're thinking of spending that kind of money do ring for a demo. There's nothing better out there. Don't assume price gets you the best; come and audition the best.

FOR SALE: Large Mission 767's with own bass amp, retail at £2,700 in mahogany, good condition, 4.5 Ft tall, needs big room, no reasonable offer refused.

V'audio Hi-Fi Consultants
36 Druid Hill, Stoke Bishop, Bristol BS9 1EJ
Tel / Fax: 0117 968 6005

Special Internet offer
see page 138 for details

ARCAM ALPHA CD player, little used, absolutely immaculate condition £200. NAD 304 amplifier, same applies £100. Quality demonstration available. Tel: 0181 847 4796 (Oct/I)

SUGDEN A48II, recent Sugden service £140. SME 3009IIi, Shure V15 III, Shure VN35E (new) £80. SME cut Linn armboard £10. Linn cut Linn armboard (new, unused) £15. Tel: 01924 501 146 (Oct/I)

VAN DEN HUL CS122 speaker cable, 2x 2m stereo pairs unterminated (£108) £60. 4 sets of 4 Michell banana plugs £6 per set. All mint. Will split. Tel: 01752 773 369 (Oct/I)

MARANTZ PM-17 KI amplifier, remote 85wpc (£1300) £849. Marantz CD-17 KI remote, 3 months old (£1100). E750 Neat Critiques, cherry (£450) £249. Heybrook Quartets, walnut (£650) £380. Tel: 0115 952 1820 (Nottingham) (Oct/I)

HI-FI SALE (all items immaculate, boxed as new) Audiolab 8000 DAC £350. Chord Chorus .5m £60 each. Linn 5 metre interconnect £40. QED 5 metre pair profile 8 £20. QED 2 metre pair profilesilver £30. Jamo Concert 8 with stands (3 months old) £1100. Tel: 01792 536 143 after 7pm (Oct/I)

KESWICK AUDIO Torino floorstanders, black/cherry finish. Boxed, mint and barely run in. House move forces sale. Efficient and compact. See HFW Jan '97. Cost £900, accept £450 ono. also Nordost Blue Heaven 4m pair speaker cable, mint, boxed, cost £545, accept £295 ono. Tel: John 01373 471 965 evenings, 01793 548 766 days (Oct/I)

LINN LP12 Valhalla, vgc £250. Alphason Xenon tonearm £110. Celestion SL6 £95. Tel: Pete 01889 582 325 evenings (Staffordshire) (Oct)

VOID .5 LIGHT Oak ref power supply, platter & bearing. Cyalene silver wired fitted Clearaudio Gamma S £2650. Acoustic Precision Eikos CD player £900. Tel: 01903 526 168 evenings 01903 204 953 day (Oct/I)

NAIM NAC82 £1200. 2x HiCaps £350 each. NAP180 £550. Linn Keilidh speakers plus plinths £300. All mint condition. Mana Acoustics set-up. Offers. Tel: Martin 01986 895 631 (Suffolk) (Oct/I)

AUDIOLAB 8000 CD, Audiolab 8000 S, Ruark Talisman II (black), Audioquest cables. Cost £2600, accept £1300. Superb condition. Tel: Stephen 0131 555 1344 day, 0131 661 7500 evenings (Oct/I)

THETA DS Pro Basic III DAC £1375. WANTED: Naim Supercap. Tel: 01984 629 086 (Oct/I)

CONRAD JOHNSON PV10AL plus MV55 £1250, Copland CTA 501 £600. Marantz CD17 KI Gold £450. Spendor BC1 25th Anniversary, dark cherry £350. Heybrook Quartets £230. All mint. Tel: 0181 647 7419 evenings, 0956 341 485 day (Oct/I)

MANA SUPPORTS, as new, so half Mana listed rates, two Reference tables each £175, two flat tops each £75, two Reference power supply tables each £150, three X four amplifier tables each £250, pair SBL bases £100. House move forces sale. Photo insitu. available. Tel: Richard 0860 513 729 (leave message if no reply) (Oct/I)

EPOS ES22 £690 (£1350) for quick sale. Can't say fairer than that!. 2 months old, walnut veneer, boxed immaculate. Tel: 0181 691 0098 (Oct/I)

MUSICAL FIDELITY E100, 70wpc integrated amplifier, excellent condition, boxed with instructions £300. Tel: 01227 823 713 day, 01227 742 091 evenings. Email: ltw@acm.org (Oct/I)

MUSICAL FIDELITY X-24K DAC boxed, guaranteed £200. Tel: 0121 427 8810 (Birmingham) (Oct/I)

CELEF PROFESSIONAL Mini monitor speakers £175. Exposure VI power supplies £150 each. Trio KVA50S audio video amplifier £80. WANTED: Luxman MO2 power amplifier, Celestion SL6 speakers. Tel: 01708 457 691 (Oct/I)

NAIM (ALL old style, boxed) 32 £120, 32.5 £200, Hi-Cap £225, NAP 135's £1200 (pair), Rose RV-23S pre MM/MC £220. Exposure VIII power amp £125. Sugden A48/2 £60. Tel: 01323 728 118 (Eastbourne) (Oct/I)

SLATE STANDS for B/shelf speakers £250. vdH First interconnects 0.6m £100. Chord F/Line twin 2.25m £50. Slate CD platform £75. Tel: Trevor 0181 429 1788 office hours (Oct/I)

PINK FLOYD Shine On, boxed set of 9 CDs £130. Garrard 301 on solid maple plinth, Rega RB300, very heavy! £350. Garrard 401 on oak plinth, SME 3009 Mk2 £350. Goodmans Axiette's & 301's. Sony 701ES CD player £35. Tel: 07974 710 173 day, 01608 643 553 evenings (Oct/I)

LOWTHER ACOUSTA twin speakers wanted. Made 1960's. Also wanted, working drawings, leaflets, Lowther drive units, twin speaker feet and drive unit screws. Tel: Jeff 0181 924 0207 (Barking, Essex area) (Oct)

SLATE AUDIO



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THE SPEAKERSTAND®

The best speaker supports in the world.

State of the art in performance and design, custom made to suit any loudspeaker. Solid slate, supremely rigid and totally neutral" (*One specific slate was chosen after extensive testing on all other stones)

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"Immaculately finished, sublimely rigid, on a par with the best stands I've used." Ken Kessler, Hi-Fi News R/R. "An astonishing degree of instrumental separation, stable and holographic, with great precision and remarkable poise. The ultimate in high fidelity supports." David Prakes, Hi-Fi Answers. "Superbly finished, the sound quality was considered to be first rate." Martin Colloms, Hi-Fi News R/R. "The sound quality when using the Slate Audio stands proved to be a revelation, something special." Paul Messenger, Hi-Fi Choice. "The finish is excellent, the sound quality magnificent and breathtaking." Tom Bryant, The Telegraph. "The Slate stand is unusual and expensive, but if you are after an exceedingly neutral stand it's the leading contender. This stand offers an exceptionally neutral platform for speakers; highly transparent sound leads to musical performances with real insight." SOUND QUALITY: ■■■■■ Malcolm Steward Hi-Fi Choice.

SLATE AUDIO GARRARD 301 and 401

The best & most musical record players in the world.

Our researched Solid Marble Plinth System® brings the Garrards into the 21st century. All wooden plinths produce unacceptably levels of coloration and feedback. No other plinth system can claim to improve the performance of these superb players. Offered complete or plinth system only.

THE REVIEWERS

"The Slate deck defines what real instrument solidity should be, it's in a class of its own". Alan Sircom, Hi-Fi Choice. "The build and performance of the Slate Audio 401 are the audio equivalent of the E type Jaguar". Audiophile. "I have never used a system like this one, it gets everything right. Peter Soper insists Garrards are best mounted on marble or stone, and from my experience with this plinth I wouldn't disagree". Noel Keywood, Hi-Fi World. "The Garrards main problems are dealt with most effectively by three cures; correct set up, heavy plinth and appropriate mat. Peter Soper has mastered them all, the results are close to miraculous". Ken Kessler, Hi-Fi News R/R. "I have been using the fantastic Slate plinthed Garrard, the sound was nothing short of breathtaking. The basic Garrard without the Slate plinth is well engineered and pleasant sounding, but they only give exceptional results with the right kind of treatment.". Dominic Baker, Hi-Fi World.

OUR CLIENTS "The results I get are really unbelievable and I have tried some of the best turntables around (Linn LP12 Roksan Xerxes). Thanks again for a marvellous piece of art.". Mr Teilinger. "I am delighted with my Slate Audio Garrard 301, it sounds fantastic. Well worth all the detailed work that went into the design". R. Newham. "When I first put up the Slate Audio 301 I must admit to having quite a shock, forever converted". K. Van Green, Electric Eel Studios. "I'm over the moon, the plinth looks and sounds superb, stunningly beautiful!! I would very highly recommend any of your customers to seriously consider this great combination". J. Marsh. "I must say Peter that you have done an incredible job, they really are quite fabulous". Viscount David Linley.



Nothing sings like a diamond



THE GLASSMAT®

The finest platter mat in the world.

The Glassmat® was developed to improve the performance of the Garrard 301 and 401 record players. However it also gives astonishing results when used on other turntables. So effective is its performance, we have now made it available as a universal replacement mat. In all cases other mats introduce colorations of their own, robbing the music of large amounts of detail and ambience. In order to achieve maximum information retrieval with optimum damping, a hard and unyielding material is required. Glass is ideal in every respect, damping is complete, the playing surface being quite simply sublime. In terms of detail resolution and sheer three dimensional ability, no other mat comes close. But then you still have to consider the absolute clarity, precision and solidity of the presentation. This is the ultimate platter mat.

THE POWERHOUSE OUR QUARTZ REFERENCED GARRARD 301/401 TD124 AND UNIVERSAL POWER SUPPLY. "KILLER" K.K.
THE TABLESTROBE & HANDSTROBE DEADLY ACCURATE QUARTZ REFERENCED STROBE GUNS, WITH STROBE DISC. PERFECTLY PITCHED?
QUAD ESL 57s NOT WORKING? ALLOW OUR ELCTROSTATIC SPECIALISTS TO BRING YOUR QUADS BACK TO LIFE.
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BRAZEN UPGRADE YOUR V15III WITH OUR ALLOY RE-BODY AND MICRO RIDGE STYLUS; INSANE? NO.
SOLID MARBLE PLINTH SYSTEMS® FOR EMT, TD124, GL88/GL99 ETC. ALSO MARBLE MOTOR BOARD FOR SME2000.
BI-HEAVEN ADVANCED QUALITY OUTBOARD CROSSOVERS FOR ALL TANNOY DUAL CONCENTRICS, IN MARBLE AS YOU WOULD EXPECT; BI-WIRED? OF COURSE!
SME CELEBRATION ARMS WITH SPECIAL GRAPHICS "SLATE AUDIO 301 DR 401 CELEBRATION" AND "SLATE AUDIO TD124 CELEBRATION" 309 • 312 • IV • V.
THE TONEARM OUR SPECIAL VERSION OF THE FAMOUS REGA RB300, FITTED WITH GOLD PHONOS.
SME 3009S2 (1999 VERSION) A PERFECT MATCH FOR OUR V15III BRAZEN AND THE NEW SHURE V15V x MR. "STILL CRAZY AFTER ALL THESE YEARS".
THE SPIKEKIT SPECIALLY DEVELOPED TO FIT DIRECTLY TO FLOOR STANDING LOUDSPEAKERS OR ANY WOODEN SUPPORT ADJUSTABLE AND VERY SIMPLE TO FIT.

" ENHANCED CLASSICS, STILL LEADING THE WAY "

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STROBE DISC • GARRARD 401 CONTROL PANEL SET • GARRARD 301 MOTOR PULLEY • FULL RESTORATION OF GARRARDS TO ORIGINAL CONDITION
ALWAYS WANTED, GARRARD 401, GARRARD 301 AND THORENS TD124 RECORD PLAYERS, PLEASE PHONE

47 GEMINI CLOSE, LEIGHTON BUZZARD, BEDS, LU7 8UD.



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Special Internet offer
see page 138 for details

ROKSAN DARIUS
Speakers, black, offers invited. Roksan Xerxes t/turntable, Grace 707 arm, Ortofon MC15 Super II cartridge, teak, offers invited. WANTED: Audiolab 8000P, p/x late type pair power amps W.H.Y. Tel: 01395 275 698 evenings (Devon) (Oct/I)

THORENS TD160 B MkII, SME Series III arm, Shure V15 MkV £180. Goldring G99, Acos Lustre arm, Shure M97 ED £30. Both systems very little used. Hundreds of pop and classical records also available. Tel: 01772 752 058 (Preston) (Oct/I)

PINK TRIANGLE
Anniversary, SME Four arm, Lyra Lydian £1500. Pink Triangle Literal CD player £1500. AVI Positron speakers £500. AVI S2000M integrated amp £550. Rotel Michi phono £350. Vast vinyl collection. Tel: 01443 685 492 (Oct/I)

MERIDIAN 504 tuner £400 ono. Stands Unique midi sound tower, five glass shelves, mahogany legs midi isolation platform £175. Tel: 01249 821 288 (Wilts) (Oct/I)

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

LOWTHER DUAL purpose Acoustas. Cabinets only, birch ply, black. Collect for advert cost £10. Tel: 01284 750 686 (Oct/I)

ROGERS STUDIO 1 with Apollo stands £240. JVC RX 205L receiver 40w per channel £70. Tel: Bob 0171 207 7190 evenings or weekends (Oct/I)

APOGEE CALIPER
Signature speakers. Two way full ribbon panels, transparent & dynamic. The best for speed & detail. Cost £4000, will sell for £1500. Tel: Richard 0973 109 599 (Oct/I)

NAIM 72/140
pre/power latest models, MC and MM boards, mint £780. Naim Intro speakers £475. Naim CD 3.5 mint £690. Tel: 0181 952 2044 (Oct/I)

REGA PLANET CD player £299. AE2 loudspeakers plus stands £350. Both in very good condition. Tel: 01457 83 4465 (Manchester) (Oct/I)

MERIDIAN 541 controller £575. 556 power amplifier £650. Both 2 yr+, warranty. Laserdiscs: Top Gun, Batman, Independence Day, Braveheart, Interview with Vampire, £25 each. Lion King: offers. Tel: Derek 01383 739 996 (Oct/I)

LINN SONDEK LP12
Rega arm £250 - service. Tel: Andrew 0171 548 9426 day, 01322 522 376 evenings (Oct/I)

TEAC X-3 Reel to Reel bi-directional tape deck, 7.5ips, loads of good quality tape, little used, honest, vgc, but pinch wheel slightly worn, sensible offers only. Re-advertised after I managed to wipe the interested party from my answering machine! 2x Philips CD104 'Battleship' original CD players. Small faults with both, good for spares - offers. WANTED: Separate DAT machine (Tascam or Panasonic 3700 or Sony DTC750/960 or the like) Tel: Mike 01275 858 156 (Nailsea) (Nov/I)

DYNAVECTOR MC cartridge 17D MkII, good condition £100. Audio Technica MC cartridge OC3, good condition £50. Linn MM cartridge K5, requires new stylus £10. All carriage paid. Tel: 01224 483 642 evenings (Oct/I)

QUAD 34 PREAMP. Grey case, boxed £130 ono. Quad 66 preamp with sexy remote panel, grey case £475. Alison 130 speakers, black ash, offers? Tel: 01442 865 516, Email: carlton@breathemail.net (Oct/I)

MUSICAL FIDELITY
E100 amplifier £395. Rega Radio £120. Henley HMC50 phono stage £110. Thorens TD160 £45. Goldring Elan unused £15. Tel: Malcolm Lee 01274 582 266 x2321 day, 0161 633 6130 eves (Oct/I)

BEARD C35 + P35 valve amps, mint £695. Linn Mimix Anniversary £395. Linn Majik phono amp £350. Nakamichi BX100E £95. Audiolab 8000C pre-1990 £145. All + P+P. No offers. Tel: 01475 719 976 or 01708 587 407 (Oct/I)

AVI PREAMP, latest spec £475, AVI stereo poweramp £425, Teac P500/D500 2 box CD player £550. Quad 606 poweramp £325, Castle Harlech speakers in yew £550. Tel: 01977 643 629 (Oct/I)

MISSION CYRUS PSX for Cyrus II amplifier, excellent condition, boxed £200, Mission Cyrus II amplifier also available if bought with PSX. £300 for both. Tel: 01483 564 067 (Guildford) (Oct/I)

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

KEF 105/3 Speakers walnut £900. Kef 104/2 speakers walnut £450. Audiolab 8000A integrated amp £300. All as new and boxed. Tel: 00353 509 35469 or 00353 86 819 6711 (Oct/I)

PROAC TABLETTE 50 speakers, with Target stands, immaculate condition, cost £900 new, bargain at £525. Tel: 0114 258 6785 (Sheffield) (Oct/I)



S/hand and ex-demo clearance items - Oct '99

	Was	Now		Was	Now
CD Players & DAC'S			Amplifiers		
Arcam Alpha One CD Player	299	169	Audio Innovations 800 Series III power amplifier	999	499
Audio Note ANCD2 Valve CD Player (new boxed)	1000	695	Audio Note Meishu New Vaic Valves Silver Wired	4000	1995
Audio Synthesis DAX 2 D/A Converter	2900	1399	Denon PMA 4400 Monoblocks	1250	549
AVI 2000 Reference CD Player	1400	695	DPA Enlightenment Poweramplifier (new style)	995	795
DPA Little Bit DAC 8 Bit	299	149	Linn LK100 Poweramplifier	650	350
DPA Little Bit III (4 months old)	325	219	Meridian 205 Mono block Amplifiers	1100	499
DPA Renaissance 24/96 CD Player (new style)	995	795	Orelle SA 100 Amplifier	449	299
DPA SX64 24/96 DAC (new style)	850	625	PassLabs Aleph 3 Stereo Class A	2299	1699
Naim Audio CD3 CD Player	1089	599	Quad 306 Poweramplifier	N/A	175
Radford/Woodside WS2 CD Player	1200	399	Roksan Caspian Integrated	695	549
Rega Planet CD Player	450	329	Roksan Caspian Poweramplifier	599	479
Roksan Attesa DP3P CD Player	1595	950	Tube Technology Genesis Monoblock 100W	4000	1699
Roksan Attesa DP3T Transport	1295	699	Unison Research Simply 845 Valve Integrated	3095	2250
Roksan Caspian CD Player	895	650	Unison Research Simply Four Valve Integrated Pentode	1595	1099
Roksan DA2 DAC	595	449	Unison Research Smart 845 Mono single-ended Valve	3450	2099
Roksan DP1 Transport	995	399			
Roksan DS5.PSU	549	479	Loudspeakers		
Sony CDP X33ES CD Player	599	250	BKS 128 Hybrid Ribbon Loudspeakers	2500	1695
Sugden SDT-1 Special Edition CD Player	1499	895	Electrocompaniet Qube SE Loudspeakers	1495	1050
Teac T1 Transport (black)	550	299	Impulse Lali Loudspeaker (cherry)	1750	1199
			Impulse Maya Loudspeaker	695	459
Turntables, Tonearms & Cartridges			Musical Fidelity MC5 Loudspeakers/stands	899	379
Aphelion Audio 401 Plinths (new & various finishes)	250	175	Odeon Riggleto 94dB Horn loaded (beech)	1700	950
Basis2000 series Turntable / Air tangent 1B Tonearm	4000	2450	Rogers LS5/9 BBC Monitor (cherry)	1700	799
Decca London cartridge (re built)	N/A	199	Roksan Rok-1	650	279
Garrard 401 (reconditioned)	N/A	145	Ruark Equinox (black ash)	1750	950
Heybrook TT2 Turntable (black)	N/A	149	Snell J MK2 Loudspeakers Black/ Huygens Stands	900	399
Linn Sondek LP12 / Ittok LVII/K9	N/A	495			
Roksan Radius 3 /Tabriz /Chorus (black)	1170	499	Cables & Accessories		
Supex 900 Mk II (good condition)	N/A	150	Audio Note AN-Vz 60 strand silver interconnect	1540	750
Syrinx PU2 Tonearm	N/A	150	Air Sus Table (cherry)	169	99
			DPA The Power / Power Slink	199	125
Preamplifiers			Einstein Octopus 8 way mains Blocks (Ex demo)	199	139
Audio Note M3 Phono Preamplifier	4650	2750	GM Audio Heavy Speaker Stands 24"	599	250
Audio Note M3RIAA Phono Stage	3950	1699	Kimber 8TC Loudspeaker Cable 2x7m	630	299
Audio Research LS3b (remote volume - black)	2750	1395	Linn Analogue Interconnects	70	39
AudioLab 8000C Preamplifier	450	199	Nordost Blue Angel 1M	98	45
Conrad Johnson PV10 AL SE	1299	739	Shun Mook Small Table/Board inc. Mypingo Discs	149	79
DPA Enlightenment Preamplifier (new style)	795	599	DPA Black Slink 0.5 M Interconnects	179	99
Michell Engineering Orca Pre amplifier (4 months old)	1650	1099			
Naim Audio 62 MM boards	389	195	Tuners & Tape Decks		
Naim Audio NAC 32 MM/MC Preamplifier	N/A	129	Aiwa F550R Cassette Deck	N/A	59
Naim Nait 2 New Style	480	249	Arcam Alpha Tuner Original Analogue One	199	79
Quad 34 Preamplifier	N/A	150	JBL ESC 200 Surround Package	299	179
Rega EOS Phono Stage	398	279	Revox A77 fi Track 3fl - 7 fi Mk3 reel to reel	N/A	249
Rega HAL Pre Amp MM/MC (remote)	998	459	Revox B77 fi Track 3fl - 7 fi Mk1 reel to reel	1600	595
Rotel RC 970 BX Pre Amp (new)	175	79	Revox B77 fi Track 7fi - 15 Varispeed Mk2 reel to reel	2350	795
Tube Technology Seer Line Pre	1000	450	Roksan Caspian Tuner AM/FM	599	479
			Yamaha DSP E390 3 Channel Prologic Processor	399	99

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Our Top Ten Analogue Best Buys

1. Roksan Xerxes X Package (Only Limited numbers Left) £1200.00
2. Lehmann Audio Black Qube Phono Stage (Always in stock) £395.00
3. Rega Planar 25 turntable (Available in a choice of finishes) £598.00
4. Michell Gyrodeck SE (Immediate delivery) £775.00
5. Rega RB 600 Tonearm (Always in stock) £350.00
6. Densen DP02 Drive Phono stage (Always in stock) £350.00
7. Lyra Lydian Beta M/C (Exchange scheme in place) £599.00
8. Ortofon MC 30 Supreme (Exchange scheme in place) £549.00
9. Ringmat Developments Support System (Always in stock) £160.00
10. Electrocompaniet ECP-1 Phono Stage (Only a few left) £499.00

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AUDIO INNOVATIONS Series 1000 pre/triode monobloc combination £1500. Quad 77/707 pre/power, with remote control £950. Snell Type E speakers £450. Castle Avon speakers in Yew £500. Tel: 01977 643 629 (Oct/I)

REVOX B77 1/2 track high speed tape deck, little used, vgc £650. Garrard 401 vgc £150. SME 3009 £80. Garrard Zero 100S record deck, vgc £100. Ferrograph Series 5, works £50. Tel: 01625 861 728 (Oct/I)

LINN KARIK III CD player. Latest spec, mint condition, boxed, inc remote, cables, leads etc £895 ono. Tel: 01256 338 138 (Oct/I)

CABASSA (FARELLA 400) 93dB floorstander (£996 new) £395, Nordost (Silver Shadow) 1.5 digital interconnect (£385 new) £150. Audio Innovations (Series 200) preamp MM/MC £145. Tel: 016625 48623 (Oct/I)

PINK TRIANGLE Litaural CD £1300. Totem Mite speakers (unused) £450. Sugden Signature 41 pre/pwr £900. Teac D-TI DAC £200. Audio Alchemy DAC-In-The-Box £150. Alchemist Forsetti poweramp (unused) £850. Tel: 01952 502 097 (Telford) (Oct/I)

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SME 3009/2 detached shell, new, boxed (£320) £180. Sony A1L MW1 monitors speakers, boxed (£450) £180. Tel: 01652 650 538 (Oct)

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AUDIO RESEARCH LS7 pre-amplifier, classic finish, 3 years old (re-valved) excellent condition, boxed, manuals £595 ono (cost £1800). Free delivery anywhere in the UK) Tel: 0900 826 400 work or 07887 991 500 anytime (Oct/I)

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YAMAHA B2, Amcron DC300A/II, Exposure XI/VIII/IX, Pioneer SX950, Leak TL10 +Pre/FM, Cambridge C/50., Mullard 4xEL37 new, TD124/II, SME3012/II, Ortofon SL-20E, Decca FFSS. 50s/60s: 3000 classical + 500 jazz LPs, mint. Offers: Tel: 0171 625 8966 (Oct/I)

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

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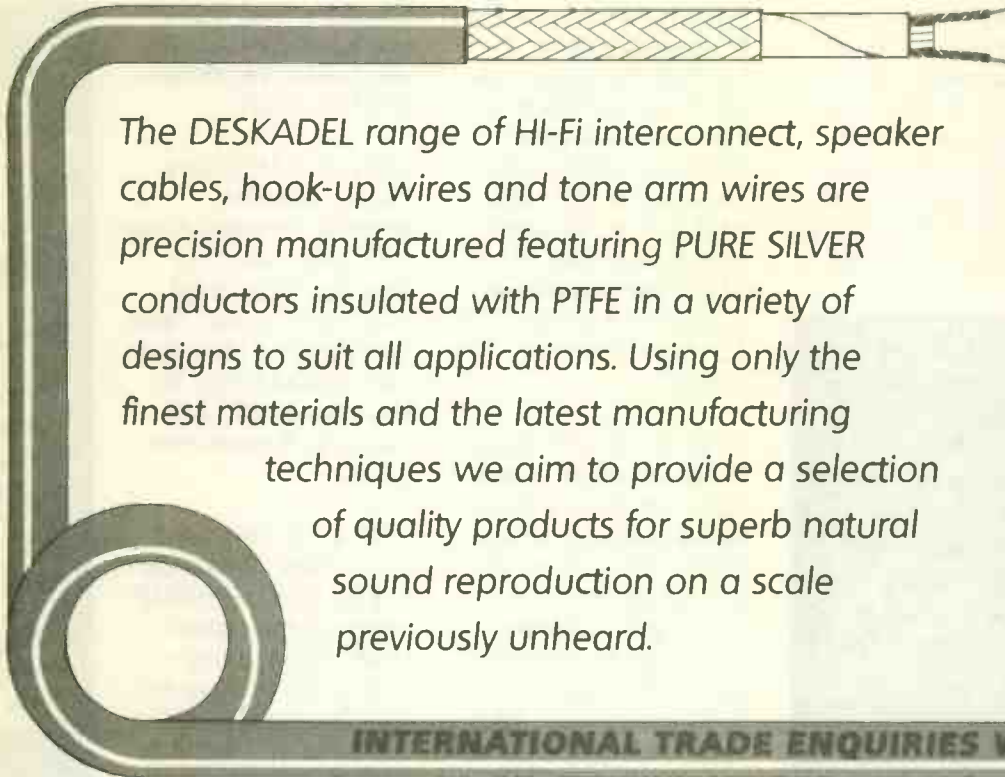
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