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WORLD

DIY SUPPLEMENT No. 68
INSIDE THIS ISSUE!

& computer audio



NEW GOLD DREAM

We test the Marantz SA-12S1 SACD player/DVD-video

● plus

- Mission m52 'speakers
- Hegel H2/P2 pre & power amps
- Linn Adikt cartridge
- Sony MDS-JE480 MiniDisc recorder
- NAD C320BEE integrated amp
- Mordaunt-Short 912 'speakers
- Musical Fidelity A306 integrated amplifier
- Malaysia 2002 A/V show report

COMPETITION

We've five pairs of Quad 11L loudspeakers to give away in our superb competition

Computer Audio World

- CDs & PCs - Part 1 of our CD copycoding feature
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Q U A D

...the closest approach to the original sound.

Sitting down for a quick tinkle of the ivories before dinner recently (even with me at the keys it beats Eastenders) it occurred to me that our piano has had its day, a fact confirmed by the last tuner who tried to knock the knackered heap into some kind of music making device, as opposed to an accident in a removals van. Not possible, unfortunately; we have to accept that it's destined for the nearest public bar in town, due to too many years in front of a piping hot radiator. This means we have to look for another, which raised a bit of a problem because I didn't know where to start. I knew we ideally wanted something decent, upright and German (the Chancellor, perhaps?) and expected anything in this category would be well out of our humble price range and we'd have to set our sights much lower. The equivalent of auditioning an AudioNote Ongaku and ending up with a budget solid-state model.

However, after making a few tentative and basic enquiries I was pleasantly surprised, not to say shocked, to find out that a pukka refurbished Blüthner upright (one of the 'big four' German piano manufacturers) would cost roughly the same as a decent, not too expensive, off-the-shelf high-end amp. To many, the price would seem scandalous but compared to some of the hi-fi kit I've encountered it seemed a veritable bargain.

This got me thinking bad thoughts; ones that - dare I say - shouldn't cross the mind of anyone involved in the hi-fi industry. Just how much dedicated craftsmanship and work has gone into that piano compared to a heavy-weight biscuit tin with a few electronic components lobbed in? Which one would give me the more musical pleasure, education and sense of self achievement? Or, given loving care, will last the longest? Of course, I'd never sell the hi-fi to buy a piano and it's obvious a piano can't reproduce John Coltrane or Nirvana with the same accuracy as a valve amp, although every note of their music is on that keyboard. But I can't help thinking that a

piano is there for good (as long as it's not placed in front of a radiator!) and hi-fi is merely a transitory toy in comparison. Surely in this respect hi-fi is then a bit of a rip off?

It's all to do with the wad factor, of course. If a manufacturer thinks a certain item from their factory could fit well in both design and sound terms into a certain market, then they'll price it accordingly. This is as opposed to merely working on overheads, which can often work out a lot cheaper. This is then sold to an independent or up-market chain dealer at the industry standard 30-45%, of which 10% can be knocked off if the wily buyer catches the store manager on a good day. The phrase Rip Off Britain doesn't always need to be attributed to the retailer. And before you start to scream "hypocrite" in my direction, let me explain that not all hi-fi is a rip off. There is plenty of kit around that justifies its price tag in terms of build quality, development and craftsmanship but there's also plenty around that doesn't.

I get to listen to the best hi-fi available whenever I want and even though I obviously still get excited by certain equipment one can get rather blasé about it all, forgetting that to many this is a seriously important purchase - just as a new piano is with me. Those that demand an often unnecessary premium for audio electronics maybe ought to take a peek in a German piano factory for a reality check!



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.



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contents

regulars

digital players

MARANTZ SA-12S1 9



This is Marantz's high end SACD player that also doubles as a top DVD-video source. Read David Price's verdict in our comprehensive review.

AUDIONET ART V2 CD PLAYER 40



Simon Pope discovers that big is beautiful with this German granite-supported CD spinner!

digital recorders

SONY MDS-JE480 MINIDISC RECORDER 14



At around £120, this full size MiniDisc recorder brings the format to an all-time price low. Will it entice more punters to take up recording with MD?

amplifiers

HEGEL H2/P2 12



This stylish pre and power combination hails from Norway. Boasting plenty of power and weight, will they impress at their first UK outing?

NAD C320BEE 19



Taking the bull by the horns, NAD launch their latest affordable stereo amplifier derived from the classic C3020. Could it be stereo's last budget stand, asks Simon Pope?

MUSICAL FIDELITY A308 38



Yet another muscle bound integrated power house from the Wembley firm hits the stores. David Price evaluates its worth.

ATC CA2 63
Good preamps are hard to find. Will ATC deliver the goods with their £750 remote controlled entry-level model?

loudspeakers

KEF CODA 70 16

Will this latest budget bookshelf model from KEF hold its own among the strong competition? Dominic Todd reveals all.

MISSION m52 54

This is the entry level floorstander in the new m5 series from Mission.

NHT SB2 22

NHT's latest bookshelf model is pleasing to the eye and solid to the touch. Alan Sircom tells us how it sounds.

MORDAUNT-SHORT 912 42

Mordaunt-Short's latest midpriced floorstanders come under the scrutiny of David Price.

vinyl

LINN ADIKT 36

This is the long awaited new entry level moving magnet cartridge from the originals of audiophile vinyl. Will it bring new life to the format?

REGA FONO PHONO STAGE 25

Does your vinyl replay need a bit of a boost? Simon Pope listens to the moving coil version of this compact box from the Essex vinyl specialists.

features

A SIMPLE PURCHASE? 34

Noel Keywood guides you through the potential nightmare of purchasing a DVD player.

FULL OF EASTERN PROMISE 50

Noel Keywood reports from the steamy climes of the 2002 Kuala Lumpur A/V Show.

TURN, TURN, TURN 58

Now under a new team, David Price traces the history of one of Britain's most changeable loudspeaker manufacturers - Mordaunt Short.

regulars

SUBSCRIPTIONS 20



Spare yourself the frenzied riot as you struggle with the hordes to claim the last copy of Hi-Fi World in the newsagent - Subscribe today!

COMPETITION 26



This month we have five pairs of superb Quad IIL loudspeakers up for grabs.

CLASSIC CUTS 62

Andy Giles returns to the HFW fold with his choice of Shostakovich's 5th symphony on disc.

OLDE WORLDE 74

This month it's the turn of the 'budget' Linn Basik turntable.

WORLD NEWS 6

NEXT ISSUE 7

READERS LETTERS 44

Got a burning issue that you would like to tell everyone about? Suffering from below-par performance in the stereo area? Fret not, Hi-Fi World's wise men will reply to your letters and e-mails and put you back on the right course. And don't forget, every letter or e-mail we print wins a superb prize.

HI-FI WORLD KITS 64

Solder in one hand, glue in the other, satisfy your creative urges with a World kit.

HI-FI WORLD LIBRARY 68

A comprehensive selection of titles covering audio, valve amplifiers, loudspeakers, solid state electronics and more.

COLUMNS 71,73,75

The World team get to grips with issues facing both the industry and hi-fi alike.

DIAL-A-DEALER 76

Look before you leap, or alternatively listen before you buy. These are the people to talk to.

MEET YOUR MAKER 78

Not a call to the spiritual, but a list of manufacturers detailing who makes what, and how to get in touch.

SPECIALIST HI-FI DEALERS 79

The perfect mix - excellent coffee, a comfortable sofa, and someone who really knows how to guide you through the world of hi-fi.

WORLD FAVOURITES 87

Thinking of an upgrade or even a new system? Here's where to find our recommendations from the mass of hi-fi we've reviewed.

WORLD CLASSICS 92

Our list of products that have stood the test of time.

MARKETPLACE 107

READERS CLASSIFIED 123

The definitive place to find classic audio components.

ADVERTISERS INDEX 130

computer audio world

COMPUTER NEWS 80

THE EMPIRE STRIKES BACK 81



David Price explains why certain CDs won't play on your computer, and the idea behind it, in the first installment of this two part feature.

AOPEN AX4B-533 TUBE MOTHERBOARD 84



Valves in computers? You bet! We try out one of the most interesting audiophile products to hit the computer market this year.

world news

▶ NAD'S ONE FOR ALL

With the launch of the L70 from NAD, the company hope to combine the convenience of a compact all-in-one AV solution with the sound quality of their full-size separates range. Finished in a 'titanium' hue, the L70 consists of a DVD/CD player and digital surround receiver in the same chassis, needing only a TV and 'speakers to complete a full surround-sound home system. The L70 comes with an HTR-2 remote control that can operate any component due to its learning ability.

As with all NAD products, the L70 uses discrete output stages, even in the surround channels and the company claim they use audiophile components inside. Three additional video sources can be connected to



the L70, as well as a six channel audio source. Two S-Video connections are available. There are also two digital inputs (optical and coaxial) and an optical digital output. Price is yet to be confirmed but following company tradition, you won't need a second mortgage!

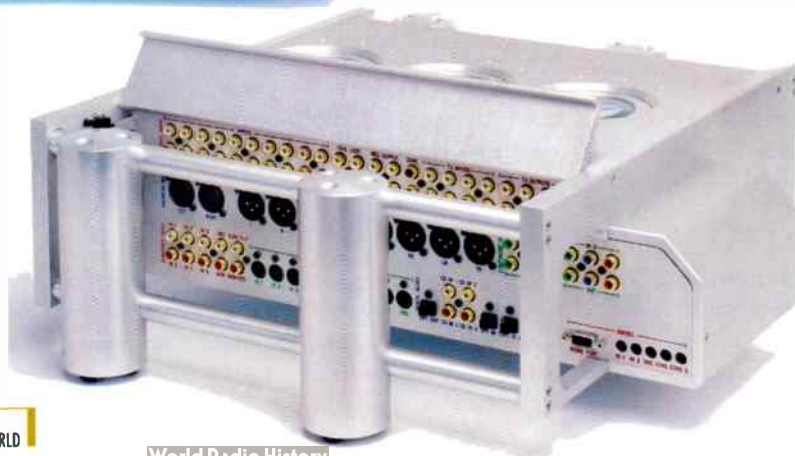
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▶ CHORD'S MULTI-TALENTED TITAN

Chord Electronics are the latest high-end specialist to enter the multi-channel market. Their new DSP8000 AV processor sees its official launch at the London AV Expo show at Heathrow in September. Home theatre enthusiasts will be greeted by a fully specified 7.1 processor that includes the latest Motorola 56367 DSP chips and will cover formats such as Dolby Digital Ex, Pro Logic II, DTS & DTS ES, NEO:6 as well as many music modes and features the Chord Cinema Equalisation (CEQ). On the audiophile front, the DSP 8000 can run a fully balanced signal and using the fitted analogue ALPS volume control, can run straight into a power amplifier by bypassing all the digital circuits. Budget conscious buyers may well have to look elsewhere; the DSP is expected to sell for a pretty substantial £9,995. It comes complete with a top quality learning remote and every one will be hand-built to order.



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►► STRONG MIDRANGE FROM ARCAM

Arcam are set to release their latest CD player, the CD82. The addition of the player strengthens the company's midrange line up of products and represents the midway point between the CD72T and



the CD92T. The new board in the 82 uses much of the filtering and DAC technology from the top line of source products in the FMJ range. The transport is a Sony design which supports CD-R and CD-RW as well as CD text, twin stereo DACs are Wolfson 24/192 devices (as featured throughout the DiVA range) and - in the Arcam tradition - the 82 is upgradeable from the CD72T and upgradeable up to CD92T specification. Priced at £599.99, the CD82 is available from September.

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►► QUAKE, RATTLE AND ROLL-OFF

The bass experts at REL Acoustics have been beavering away at a new design that they hope will combine excellent performance from an interior-friendly proportioned cabinet. The new Quake subwoofer - measuring a diminutive 294x253x272 mm (hwd) - has gone through intense R&D testing to ensure standards of quality and reliability.

The Quake is a closed box design which uses the optimised coupling of a long throw 8" driver with a 100W MOSFET amplifier. The electronics in the Quake are of high quality and feature a military spec FR4 PCB using plated-through holes and a hefty toroidal transformer. Although being modestly priced, the Quake features REL's usual buffered ABC filtering for improved integration and a Neutrik input for the high frequency input and phono sockets for low. There's also a choice of slam/depth settings and a PC compatible input for connection to computer sound systems. Prices are £350 for Brittex Black and £425 for Cherry real wood veneer.



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►► THREE-WAY FOR FOUR



From California comes NHT's latest flagship model in the Super Audio range. In true NHT value for money style, the three-way ST4 features eight layers of piano black lacquer in the finish. Based on the previous NHT SuperTwo, the ST4 builds on the original's design but utilises larger drivers and an 8" long throw, side firing bass unit that the company claim can reach down to 31Hz. Finished only in black lacquer the ST4 is priced at £1,119 per pair.

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►► LAST MONTH

In last month's review of the TDK Tremor S80 review we printed the NXT contact details but not details for TDK. Thanks to the superb review, NXT have been swamped with enquiries but unfortunately cannot deal with them. Therefore anyone interested should contact TDK direct. Details are:

TDK UK Ltd.
TDK House, 5-7 Queensway
Redhill, Surrey RH1 1YB
Tel: 01737 773773

next issue

Here's a small selection of what we hope to bring you in next month's issue:

QUAD 21L

Following the great success of the company's stunning 11L bookshelf model, its two-way floorstanding bigger brother arrives for perusal. Find out what we think next month.

DENON DVD-3800

This £1,000 heavyweight DVD-A player from the Japanese giant promises audiophile class playback with technology filtered down from the flagship DVD-A1. Read our review in four weeks.

UNISON RESEARCH UNICO DM POWER AMP

This sleek but well built power amp from Italy offers 150W of muscle from a valve/Mosfet hybrid design for £1,250. Discover how it fares with the competition in the next issue.

Vienna



The new Schonberg series by Vienna Acoustics

Breathtaking beauty
in an ordinary world



Distributed by: Henley Designs, 01235 511166, www.henleydesigns.co.uk, info@henleydesigns.co.uk

World Radio History

MULTI TASKING



With SACD, CD and DVD video capability, Marantz's brand new SA-12S1 attempts to be all things to all people. David Price, for one, is impressed.

After the stereophonic splendour of the SA-1 - Marantz's first SACD player launched some eighteen months ago - comes the multi-talented, multimedia, multi-channel SA-12. This little beauty not only plays ye olde Red Book CDs and SACDs (of both the stereo and multichannel variety) but DVD video discs (in Dolby Digital 5.1 and DTS formats, plus the practically obsolete 24/96 'digital audio disc') too.

At 'just' £3,499 the new SA-12 is a lot cheaper than 'the first born', and does offer the indisputable boon of playing multichannel music discs. And you don't even have to watch pictures, for it has a 'Video Off' button.. Play an SACD without the aforesaid jab with your leading digit and it sounds brash and mushy, but give it a stab and things are radically, err, well, read on to find out!

First, let's subject this machine to close inspection. At 458x126x379mm it's pretty big, and is very nicely finished in the company's 'trad' champagne gold. Of course, there's remote control and the handset is a good one.

Look inside and things are decidedly crowded. This is in no small part due to the fitment of no less than twelve professional grade Crystal CS4397 DACs (six channels, working in dual differential mode). Curiously, these can perform both DSD (i.e. SACD) digital to analogue conversion and 24/192 PCM (i.e. DVD-A), but the SA-12 of course only plays SACDs. With most - if not all - of the hardware present to play DVD Audio, the fact that this machine doesn't must surely be down to marketing? Marantz was recently part of Philips, supporters of SACD. Ironically, they've recently allied themselves with Denon, so is DVD-A next?

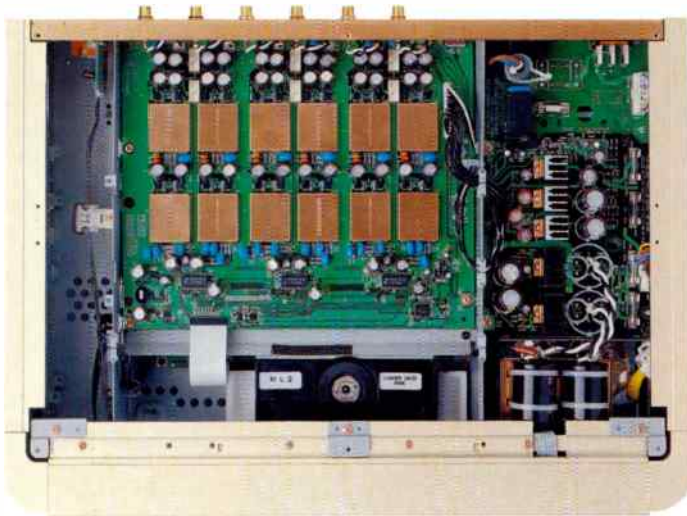
The SA-12 also gets 'the works' Marantz treatment, which includes twelve proprietary HDAM copper plated op-amps working in dual differential configuration, the company's own Super-Ring toroidal transformer with a separate transformer for the fluorescent display, and the usual 'hand selected' passive components (which Ken Ishiwata has doubtless individually

auditioned). There's also OFC wiring between circuit boards, which are themselves shielded, copper grounded and multi-layered for good measure. Oh, and don't forget the 'ultra low jitter' master clock!

The chunky front panel is a tastefully spacious affair, the company avoiding the opportunity to festoon the machine with gadgets and gizmos. Aside from the transport controls, the aforementioned Video Off button joins Display Off and Sound Mode buttons as being the only things worth pressing.

Round the back this player is pretty Spartan, with just two SCARTs, S-Video and Composite video outs, plus coaxial and optical digital outs (neither of which output DSD - just PCM), plus a 5.1 channel analogue audio out (via widely spaced gold plated RCA phono) and a humble stereo pair of analogue line outs.

Not being overburdened with facilities, the SA-12 is pretty straightforward to use. Perhaps the most interesting feature is its configurable digital filter, which offers a choice of



three settings: Standard All (where each speaker has a 40kHz cut-off to remove ultrasonic content), Custom ST (where all front speakers are cut off at 50kHz while the surrounds and subwoofer get 40 kHz filtering), and Custom All (where all speakers are rolled off above 50kHz). Some will be frustrated by its lack of bass management for anything except Dolby Digital discs, where a 120Hz crossover is offered for small speakers.

The player's digital output can be switched off, or set to output only PCM (for stereo CD and DVD video output), or to include DD/DTS. Press the drawer open button and the tray whirrs out. Disappointingly it feels nowhere near as svelte as Linn's CD12 (but then again, that does cost as much as a Ford Mondeo). Feed it a disc, and then wait as it loads up, has a little think and then says 'READ'. The Marantz then displays the number of channels it's found (i.e. 5.1 or 2.0, DSD or PCM). Then you wait a little while longer before it starts to play. In this respect at least, we've gone backwards - I can take an LP out of its sleeve and cue it up before your average 2002 silver disc player cuts to the thrust of things.

Notwithstanding the aforementioned lack of DVD-Audio, this player has a wide repertoire of things it can play. In addition to the obvious (multi or two channel SACD), stereo CD, CD-R/RW and DVD video in all its various guises (including 24/96 two channel PCM, Dolby Digital 5.1 and Dolby ProLogic), the SA-12 will read VCD 2.0 and SVCD. Curiously though, although it will read DTS audio discs (like any CD player with a digital output), it will not decode

them. Quite why this is, is anyone's guess? Does Marantz assume we've all got decoder boxes, or AV receivers, or that we simply aren't interested in DTS?

SOUND QUALITY

First - as the amount of CDs in circulation outnumbers SACDs by around a billion to one - I kicked off with ye olde fashioned 16/44 PCM Compact Disc. Compared to my reference 'battleship' Sony CDP-X77ES, it put in an impressive - if not flawless - performance. Essentially, it's very smooth, almost to the extent that the high treble sounds a little rolled off. There's an obvious 'softness' to its high frequencies (on CD) that deprives music of just a little bite. While the cymbals on Alphonze Mouzon's 'By All Means' were impressively sweet (very Japanese high end sounding - the sonic equivalent of gold taps in your bathroom), I wasn't completely convinced that the SA-12 was being accurate.

Anyway, going down a few octaves into the midband, I found myself most impressed. Once again, tonally it's a pleasantly warm and 'luxurious' experience, with a usefully varied tonal palette and the ability to tell you all about the texture of the instruments playing. In the case of 'By All Means', the trumpets rasped but never sounded coarse. Female vocals were no less of a treat, with a silky, creamy, dark-chocolatey feel that made the SA-12 a joy with 'dinner jazz' (if you pardon the expression).

Despite all this sweetness and warmth, the Marantz could really cut it rhythmically. It comprehensively outclassed the Sony in the way it

could string a drum track together - percussion really assumed a life of its own, and you could hear a wealth of subtle detailing that the reference CD spinner simply chose to overlook. In this respect, it reminded me of the old Linn Karik 3, which could spot a rhythm at a hundred paces, blindfolded and in the dark. It proved superb at letting different instruments play along together, each having a life - and a rhythm - of its own. Rather than just throwing out masses of detail, like the Sony, this player put it into perspective too.

Down in the bass, things both surprised and disappointed. Its boogie loving character didn't desert it with K-Klass's 'Rhythm is a Mystery' - the bass line proved brilliantly tuneful and articulate, making things a joy. However, it wasn't quite as deep or muscular as the Sony, sounding just a touch soft (as in the treble) and curtailed. To Marantz's credit, it hasn't given us a 'hi-fi' sounding player - it's smooth and beguiling and involving and emotionally articulate. By contrast - the Sony sounded like someone has pressed an imaginary 'loudness' button - a little more impressive but rather less musical.

Feed it an SACD and the theme continues. I kicked off with The Human League's 'Dare', which proved a real eyebrow raiser. In one sense it was actually an anti-climax, because it didn't add massive amounts of bass, or vast tracts of extra high frequency information. What it did do, however, was completely dissolve away all the CD 'nasties' that you get used to from 16/44 PCM. The big shocker was the midband, which became beautifully subtle and clear. The sounds of all those classic analogue synths (Rolands, Korgs, etc.) switched from being fizzy and upfront to deliciously full and sonorous - you could hear all those harmonics, giving a lush, vibrant sound.

Nicer still were the vocal tracks, which were totally transmogrified with the move to SACD. Phil Oakey's deadpan 'singing' became more believable and lifelike, whereas the female backing tracks assumed real richness and depth.

Despite this being a humble 2.0 (i.e. stereo, in old money) disc, imaging was superb. It's funny how standard CD makes the soundstage sound so flat, compressed and vague.

Suddenly with SACD you get a real sense of where the different instruments and vocals are placed in the mix, not just from left to right but forward and back. In CD mode, the SA-12's imaging sounds just a tad too reined in - the soundstage isn't as big as the Sony's - but via SACD it becomes one enormous 3D 'walk around' experience.

Jacintha's 'Autumn Leaves' showed this player in its very best light. Vocals were sublime - beautifully smooth and sweet yet clear as day - while the instrumental backing was amazingly lifelike. You get a similar sense to that of listening to a high end turntable - things simply sound 'natural' and 'real' rather than hi-fi. Out of the midband, bass was deep (much more so than CD) and warm, yet extremely tuneful. Ultimately I'd say I've heard better bass from an SMEV equipped super turntable, but there's a cleanness and crispness here that makes it a joy to listen to. By contrast, vinyl seems more hit-and-miss, as it all depends on the disc's mastering and pressing.

Treble was again a joy, but not in the way you expect from a format with a massive bandwidth like SACD.

Most of the extra high frequency energy seems to be working its 'mojo' far further down the scale, investing the midband with all those rich lustrous harmonics. By contrast, cymbals sounded just a touch too soft and closed in - maybe this is the lack of digital distortion caused by CD or DVD's brickwall filtering, or maybe it's the design of the player? Suffice to say, I've heard better air and space from a decent moving coil cartridge.

The overall SACD effect is a deeply enjoyable one, and - I must say - far better than 'budget' SACD spinners like Sony's SCD-555ES or indeed Pioneer's DV-747A (which also does DVD-Audio, of course). Here is a machine that really gets into the 'soul' of what Super Audio Compact Disc is about - it can really communicate a mood, a feeling, a sense - in the way that no DVD-A player has been able to so far. By contrast, 24/192 PCM sounds a little mechanical and workmanlike. It will amaze you with its hi-fi potential (great bass, soaring treble) alright, but SACD done proper is a different kettle of fish. The key is musicality, it's about conveying all those tiny, subtle

flavours and hues that PCM seems to simply gloss over. This is what makes vinyl such a joy, and a bit of it has rubbed off on SACD too.

Ultimately, the SA-12 is not as awe-inspiringly brilliant at either CD or SACD playback as its SA-1 bigger brother. Marantz would doubtless say it was never meant to be. The point is that it offers four fifths of the former's performance at about three fifths of its price - and plays DVD videos pretty well to boot. It's a great machine and comes recommended with both thumbs firmly aloft.

My only criticism is a political one - why does this machine not do DVD-Audio too. Aside from the various sound quality arguments, there is a wealth of stuff being re-issued on this new format, and having an SACD-only machine simply cuts you off from it. Still, if you think SACD is the format for you for some particular reason (whatever it may be), then this is superb value.

Marantz SA-12S1 £3,499

Marantz UK Ltd.
Tel: 01753 680868
www.marantz.com

MEASURED PERFORMANCE

As David has pointed out, Marantz's first multichannel SACD player makes extensive use of Philips' SACD-1000 as the bedrock of its design. Distortion is fractionally higher than that observed with Philips' donor player (0.001% vs 0.0006% at 1kHz/0dBFs) but this is just as likely due to production spread as any significant difference in implementation. At the frequency extremes, distortion is a little higher still at 0.0025% (20Hz) and 0.0085% (20kHz) but, importantly, is maintained at a low 0.005% through the midrange down to -30dBFs.

SACD has a wider bandwidth and with frequencies as high as 50kHz, distortion+noise is close to 0.05%, although this largely attributed to the swell of ultrasonic requantisation noise inherent in DSD encoding. Only within the audioband itself is the S/N ratio held open to 113.7dB. To emphasise the wider response of SACD, I have plotted both CD and SACD traces on a

<linear> frequency axis, which also demonstrates the action of Marantz's 'Standard' filter setting. By contrast, DVD-A and universal SACD/DVD-A players typically have a far flatter response out to 90kHz+.

The digital filter built into Crystal's CS4397 DACs offers a superb 110dB rejection of digital images while both the crystal clock accuracy of +13ppm and very low 160psec jitter pay testament to Marantz's claims of separate video/audio master clocks. Linearity is good to +0.0/-0.4dB at -90dBFs with 16bit CD and +/-0.5dB at -110dBFs and +/-1dB at -120dBFs with SACD. Overall then, a fairly standard set of results for a 1st generation multichannel SACD player. **PM**

Frequency Response: <5Hz - 1.3kHz (CD); <5Hz-42kHz (SACD)

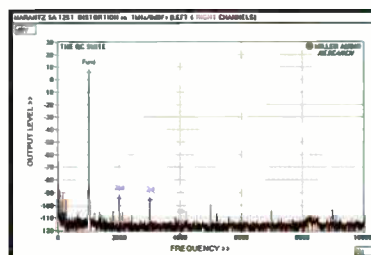
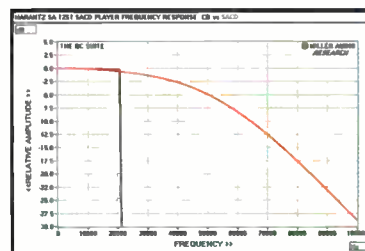
Distortion Left Right
-6dBFs 0.0013% 0.0010%

| | | |
|---------|---------|---------|
| -30dBFs | 0.0054% | 0.0053% |
| -60dBFs | 0.162% | 0.142% |
| -90dBFs | 2.95% | 2.80% |

| | | |
|------------|-------|-------|
| Separation | | |
| 1kHz | 125dB | 128dB |
| 20kHz | 100dB | 102dB |

Noise (IEC A) -113.7dB -113.7dB

Output 2.05V 2.05V



World Verdict

Superb do-it-all SACD spinner that's gets so much from any disc you care to feed it - the only question mark is over its lack of DVD-Audio compatibility.

PHILOSOP



Hegel Music Systems avows to make products that are as "pleasing to the eye as to a music lover's ear". David Price grapples with the intricacies of its high-end H2/P2 pre-power amplifier combination.

Like fast cars, high fashion and fine wines, there is a strong whiff of pretension in high end hi-fi. After all, anyone asked to part with large amounts of their hard earned (or ill gotten) cash has to dwell under the apprehension that they're buying into something uniquely special, significant and even spiritual. In the case of audio, how else could they be persuaded to part with large sums for a box of transistors, diodes, capacitors and resistors, a good deal of air and a few yards of wire?

This is nothing new of course; 'twas ever thus the way. Linn Products and Naim Audio did more to make hi-fi 'mystical' and 'magical' than any dealer, reviewer or punter ever could. Back in the seventies, prospective purchasers of these companies' fine wares were given more than just a sales pitch, but something closer to a philosophy lesson. It was politely explained to them 'how' they should listen, rather than what they should listen for. This was heady stuff for selling something that dragged a bit of coal around a rotating piece of pressed black plastic - but it worked!

That a high-end Norwegian hi-fi specialist has chosen the name Hegel rather continues this theme. Is it an allusion to the similarly monikered Georg Wilhelm Friedrich Hegel (1770-1831), who was one of the foremost proponents of the 'German Idealist' school? Whatever, the company certainly has an attitude. The company contends that, "it is with music reproduction, as with food, artificial additives are added". By implication, its P2/H2 pre-power combination lets you savour the original flavour. Together the combo costs £3,795 (separately the P2 is £1,495, the H2 £2,495), which is indeed a lot of money for the pleasure of being able to "relax, energise, create".

The P2 preamplifier is the epitome of 21st century high end practice. Lavishly finished with a particularly nice brushed metal surround for its 60x430x300mm box, the sparse front panel declares its 'minimalism' in no uncertain terms. Three controls take care of volume (also available on the remote), input selection and power on/off. Six sources are available, one of which can accept phono cartridges with the

addition of an additional module. Round the back we see a host of balanced XLR socketry - plus the usual RCA phonos. It's beautifully laid out inside with high quality passive components. Overall weight is 6kg.

The H2 power amplifier is a vast 120x430x370mm behemoth boasting 150W per side into 8 ohms. Dual mono construction is used, complete with a huge toroidal transformer that accounts for much of its 20kg mass. The smooth front panel is disturbed only by a single power switch (and the inevitable blue LED), whereas the rear deck is crowded with double gold-plated Lexan binding posts for both channels, balanced XLR and coaxial phono input sockets. Externally it lacks the P2's brushed metal finish, but it's still an attractively purposeful design and a fine visual match for its preamp. My only quibble is that the H2 gets so hot in daily use that I wonder if sitting the preamp on top is a good idea?

I hooked up the power amp to my reference system first, using my usual World Audio Design KLP-PI (with Panasonic volume pot) to drive it. The H2 powered my Yamaha NS1000M loudspeakers brilliantly - I

WHY NOW

wouldn't doubt the rated power output for a moment! From cold it was sterile and 'grey' sounding. Within several hours however, the Hegel began to charm, to the point that after a day or two my system was sounding so good I didn't want to change a thing. Essentially, the H2 is extremely clean and smooth, without any of the usual transistor hardness you get from solid-state power amps. It's impressively able to distinguish between the different tonal 'flavours' of various instruments - you can really get a great sense of their 'grain', or patina. Few transistor amps at any price do this, so I was most impressed.

This isn't the Hegel's only party trick however, because in addition to its textural delights it has oodles of good old fashioned, unreconstructed welly - plus the ability to deploy all that power in a highly musical way. The result is that you get a brilliantly transparent amplifier that can boogie with the best of them.

Bass is strong, tuneful and grippy - unlike many powerhouses, it doesn't run half a hour behind the midband. The Rolling Stones' 'Start Me Up' was a joy, the H2 able to communicate the supreme rhythmic subtleties of the song (with Charlie Watts coming

in just a little late on the beat), yet signpost every last detail of the recording studio acoustic. Jagger's edgy voice was brilliantly carried without a sign of harshness - proof positive of this amp's brilliant midband. Likewise, that deliciously insouciant cymbal work sounded sublime - with hi hats crisp as an autumn morning and smooth as Irish Cream. I was extremely happy with the H2.

The problem came when I wired in the P2 preamplifier, which proved a rather less joyous performer. True, it got better as it got warmer, but even after a few days of running, it was still shutting in the soundstage quite noticeably. It was as if the Hegel had imprisoned the soundstage inside metal bars - you could still see inside, but it couldn't get out to you. With Nirvana's 'Come As You Are' there was a good deal of detail and no particular tonal nasties but I still got the impression that the band was going through the motions.

Classical music was less revealing of this, letting you focus on the Hegel combo's good sense of scale and strong stereo imaging, but there was still a degree of 'downsizing' thanks to the P2. Pull it out and substitute a Creek passive preamp, and you'd get



all the fireworks back.

Ultimately then, I can't recommend this £3,795 combo as good value for money because the P2 pulls it down. However, the H2 at £2,495 is a different kettle of fish completely. It's an excellent candidate for those who've already got their preamp issue solved, and want a genuinely musical and subtle power amplifier that also happens to wear a particularly large pair of steel-toecapped boots.

Hegel P2 Pre-Amplifier £1,495
Hegel H2 Power Amplifier £2,495

Audio Atmosphere
29 Drake Avenue
Penkridge
Staffs ST19 5UA
Tel: 01785 711232
www.hegel.com

MEASURED PERFORMANCE

Producing 153W into 8ohms and 272W into 4ohms the Hegel has some clout. It runs hot so the quiescent current is likely high, suggesting the amp runs to useful power in Class A. Certainly distortion measurement looked good at low levels and there was little deterioration in the figures when more current was drawn by a low 4ohm load. The Hegel was relatively unfazed by power and distortion tests, producing around 0.005% distortion at low levels, some of which comes from the test generator. At high frequencies distortion rose to around 0.017%

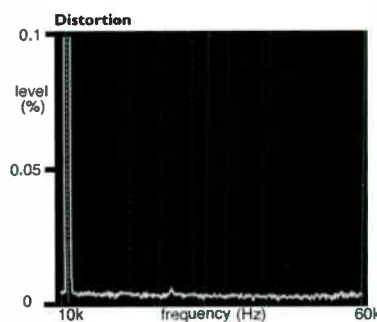
maximum, a low value, although one that can be bettered, by high feedback MOSFET amps.

The power amp had an input sensitivity of 800mV and the pre-amp a gain of x2, so input sensitivity was 400mV. Noise was low and channel separation good at 94dB.

The Hegel is powerful, has good supply regulation and low distortion. It was tolerant of low loads and looks capable all round. **NK**

Power 153watts
CD/tuner/aux.
Frequency response 5Hz-128kHz

Separation 94dB
Noise -102dB
Distortion 0.008%
Sensitivity 800mV
dc offset 7/10mV



World Verdict



HEGEL H2 POWER AMPLIFIER

Superb all round performer with loads and power and real musicality.

World Verdict



HEGEL P2 PREAMPLIFIER

Crisp, clean and well built, but not transparent sounding enough to justify its hefty price tag.

DISC OF TI



Ten years after it hit Japanese shops, MiniDisc is still spinning. David Price examines the latest example of the art, in the shape of Sony's brand new MDS-JE480.

The year MiniDisc was launched, John Major was the new incumbent of Number 10, house music was still a relatively recent phenomenon, and a litre of unleaded petrol cost under 50p. Kind of puts it in perspective, doesn't it? Although many of us think of MD as a fairly new phenomenon, it's now as old as CD was when MD was born back in 1992!

The difference is that, while CD sales continue to grow strongly after its tenth birthday, MiniDisc is now very much on the downward slope. I doubt Sony will kill it for a while yet because after all, it is the company's pet format. What's more, MD is still immensely popular in its home market of Japan as a recording format where, for various reasons, cassette was never particularly big. All the same it is reaching the 'autumn' of its days as later, more advanced technologies like Blue Ray loom.

As with its long lost rival DCC, which MD sent well and truly packing some five years back, it's obvious that the longer the time available to develop a format, the better it gets. To be brutally frank, early Sony MiniDisc machines were pretty tragic sounding, and it was only the advent of ATRAC4 in 1997 (okay trainspotters, you may have a case for

arguing ATRAC 3.5 in 1996) that things started to sound vaguely musical. Before that, dare it I say it, fans of the dinky disc had to suffer a crude and mechanical sound that continues today in Sony's MS Walkman digital audio players.

The MDS-JE480 is a typical 'late period' hi-fi MiniDisc recorder. It's cheap at £129 and obviously built down to a price, but is packed with clever features (which make the format far more flexible than it was when first released), plus the all-important latest ATRAC chip. This is called DSP Type R and is effectively the 'fifth generation' codec that first appeared on the MDS-JB930QS some two years back. Eagle-eyed types will notice the presence of ATRAC3, which is used for the machine's Long Play mode.

In truth, it takes more than a good codec to make MD sound the part. The high end MDS-JE555ES was a stonking performer thanks to the classic tenets of audio engineering, serious power supplies, high quality passive components, etc., so the cheapo 480's sonics are unlikely to set the world on fire, but could still be a pleasant surprise.

More pertinently for the type of buyer Sony's aiming for with this one are its PC Link terminal that let you

do all your editing on your computer, as well as MD-LP recording offering up to 320 minutes of playing time from a single MD80 disc (with dramatically reduced quality, of course).

It also has Sony's Time Machine Recording which stores all incoming signals in a buffer, so you can press record a couple of seconds after a programme has started and the deck will still record it (it's like ESP Shock Protection in reverse). There is a pitch control (lots of musicians use MD for demo recording) and a sampling rate converter too.

Available in black or silver, MDS-JE480 is a neat looking machine alright, although quite small and light at 430x95x285mm and 3kg respectively. All the buttons are easy to use, and recording, editing and titling follow the usual Sony convention, meaning it's a pleasure to live with. It works slickly alright, but inevitably (at this price) lacks the sense of quality of the metal fronted £250 MDS-JB940QS.

Sound quality isn't half bad. Playing back discs recorded from the high-end MDS-JE555ES, the 480 sounds bright and punchy but with a decently smooth and couth demeanour. It's also impressively musical, and really gets you into the

THE DECADE

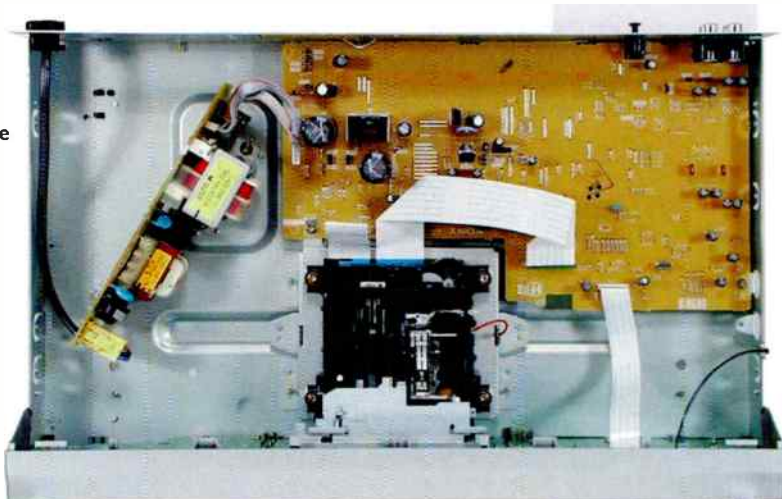
spirit of things. Frankly though, don't expect miracles through its internal DACs, which aren't the best at either frequency extreme. The sins are those of omission though, meaning bass is a little light and high treble a bit rolled off.

The MDS-JE480's recording quality is good, but perhaps it's a sign of the times that I'm not gobsmacked by this sort of quality from something costing under £130. Ten years ago an equivalently priced (say £99 in 1992 money) cassette deck wouldn't have been a patch on this! Clean, smooth and detailed, only the removal of some of 'air and space' signifies that this is compressed digital audio you're listening to. There are no artefacts (1977 Electric Light Orchestra-style flangey effects to you and me) to be heard, just a slight slimming of the soundstage and shallowing of depth perspective. Neither is there a marked quality

drop via the analogue inputs, so vinyl fans shouldn't worry.

Perhaps the most impressive aspect of the Sony is the fact that if you plug it into an external DAC, the sound really grows in stature. It's cleaner, more dynamic, more rhythmically coherent and you get the sense that you're listening to something altogether more expensive. This means that costs have been cut in the DAC and analogue output stages. Owners of standalone DACs or digital recorders will be able to circumvent this at a stroke, which is handy!

A great performance at the price then, the only qualm I have is that you'd be stupid not to splash out



£100 more on the aforementioned MDS-JB940QS, which offers an even better price/performance package.

Sony MDS-JE480 £129
 Sony UK Ltd
 Tel: 01932 816000
www.sony.co.uk

MEASURED PERFORMANCE

In contrast to linear CD, SACD and DVD-A players, the combination of data compression and reduction used in MiniDisc recorders fundamentally affects their measured performance. Simple recordings, lacking both bandwidth and complexity, invoke minimum levels of ATRAC compression and yield an idealised response (black trace), possessing a gentle treble roll-off amounting to -0.9dB at 20kHz. On the other hand, highly complex, musically dense recordings typically saturate the bit pool available to ATRAC and encourage a progressively more ragged, band-limited response (red trace).

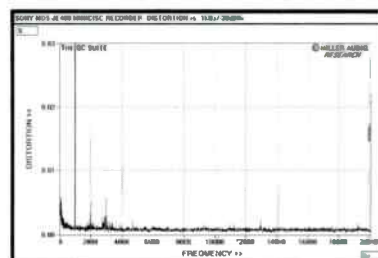
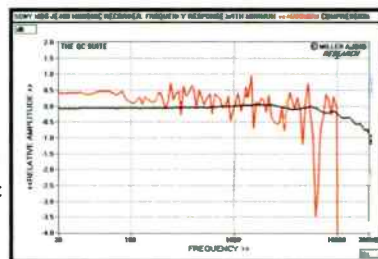
Simple, single-tone distortion measurements also show off the MDS-JE480 at its best because ATRAC is not taxed. Hence the low 0.001% distortion at -6dBfs and 0.13% at -60dBfs are testament more to the quality of Sony's DACs,

as is the merely adequate 94.5dB S/N ratio. Incidentally, because of its 1.1kohm source impedance, the 2V peak output will be dependent on the amplifier's input loading.

Jitter remains the biggest blot on the MDS-JE480's copybook, however, with an inherent value of ~2300psec increasing to >19,000psec upon recording in stereo mode. Putting this in perspective, while this is high even for an MD recorder (where jitter is affected by the ATRAC block rate) a good budget CD player might suffer a mere 200psec of this same digital distortion.**PM**

| | | |
|--------------------|--------------|---------|
| Frequency response | 5Hz -21.5kHz | |
| Distortion | Left | Right |
| -6dBfs | 0.001% | 0.001% |
| -30dBfs | 0.0045% | 0.0035% |
| -60dBfs | 0.135% | 0.115% |
| -90dBfs | 4.5% | 2.8% |
| Separation | | |

| | | |
|---------------|---------|---------|
| 1kHz | 103dB | 104dB |
| 20kHz | 85dB | 86dB |
| Noise (IEC A) | -94.5dB | -94.3dB |
| Output | 2.02V | 2.03V |



World Verdict

Good sound per pound, and perfectly nice ergonomics to boot, but why not treat yourself to Sony's superior mid-price model for a few pounds more?

CODA OF

Dominic Todd admires the latest model in the new generation Coda range from KEF, the new Coda 70.

Here is another budget 'speaker with a fantastic build quality and finish. Whatever you think of the politics involved, making a 'speaker in cheaper-labour markets, China in this case, appears to be having a beneficial effect upon product quality at a given price. Curiously, unlike KEF's more expensive Q1s, the Coda 70s reviewed here are immaculately finished in a real wood veneer. The aluminium tweeter and treated pulp cone woofer aren't especially remarkable in themselves, but the die cast chassis that they share is a particularly neat and effective piece of design.

It's probably just as well that the woofer is die-cast and rigid, as it's held in place by only a single, rear mounted bolt! My concerns were further put to rest by the fact that the chassis is securely seated within the Medite baffle. Incidentally the entire cabinet is made from Medite and internally braced too.

Cabinet construction of this quality would have been in the realm of £500+ boxes just a few years ago. Memories of Coda 7s with 'detachable' front panels are now very much a thing of the past.

Apart from KEF's own Q1 'speakers, the Coda's face rivalry from a whole host of designs, my favourite of which is currently the Acoustic Energy EVO 1 (£180). Yet there are also some mighty impressive designs from B&W, Mission, Mordaunt Short and Tannoy.

The Codas got off to a good start with Tom Waits's 'All The Worlds Green'. The vocals were extremely well pitched, being forward of the

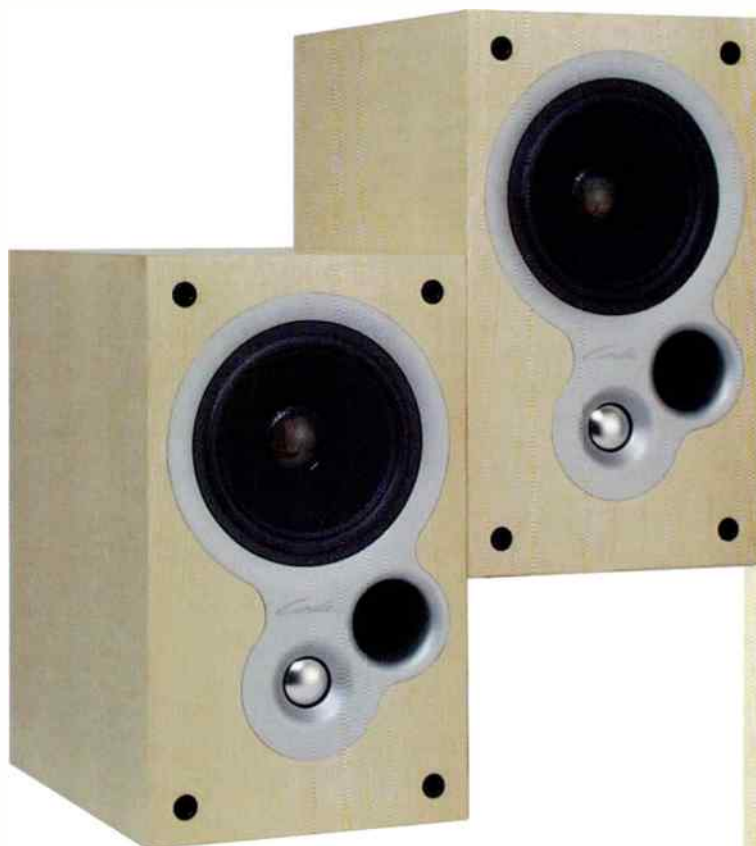
instrumentation and with good presence, yet without sounding too detached from the mix. The clarinet appeared to lose a little in texture and could sound just a shade bland, although this was probably emphasised by the particularly fine vocal rendition. The staging was fair, although certainly not as broad and spacious as that of the Coda's Q1 brothers. In what seems typical of this type of 'speaker these days, the bass response proved smooth and well damped. Although the bass didn't go especially deep, it was extremely well controlled and cohesive with the mid-range.

Finzi's 'Eclogue for Piano and Strings' was convincingly portrayed. Convincing because of the very good piano timbre and spacious acoustic accurately reproduced from the recording. Despite the aluminium tweeter and the associated harshness that they often bring about, the string tone was particularly sweet and refined. Furthermore, the sound was

also fluent, thanks in part to what appears to be a decent crossover design and choice of driver materials.

The scale of the sound stage was good, although I did notice some compression and distortion setting in at slightly lower levels than with most rivals. The EVO 1s, for example, appear more capable of pumping out higher decibels for sustained periods of time. Really turn up the wick with the Codas and you'll quickly be wincing and reaching for the volume control. Their bass response isn't especially deep either, although the Codas are well aware of their limits here and never try to over step them. Of more importance with classical music such as this is the involvement through timing and timbre that 'speakers can bring. In both these areas the KEF's really score, making them a good choice for classical.

Nelly Furtado's '...On The Radio' was a very different genre, yet one the Codas coped equally well with.



HONOUR

The sounded tight, cohesive and controlled, with a bass response that was especially well judged, being bouncy without overwhelming the rest of the mix. As with Tom Waits, the vocal balance was well maintained too. There was fine layering of vocals and instruments and foot tapping timing to boot. All in all, the Coda proved hard to fault here, with a balanced and even-handed approach that would be hard to knock.

One concern I had at this stage was that the KEFs may be just a little too smooth and refined for their own good. The Art of Noise's, 'Born on a Sunday' showed that this wasn't the case. The tempo quickly spooled up, with the Coda confidently proving that they could do attack and fast transient response as well as any rival. Their lack of real bass depth paid dividends here, the upshot being a particularly tight and rhythmic bass timing. The balance was still refined in the sense that the treble didn't become brittle or the bass boomy, yet not in the



character that's impressively balanced and refined. Be it Classical, acoustic, or pop music, the Coda's are an accurate and involving listen. One can thank a smooth frequency response and well-tailored bass damping here. Gripes include an inability to play at really high volumes without quickly resorting to compression and distortion and a lack of really deep bass. If either of these are a priority then you should perhaps be looking at floorstanders. As it is, the KEF Coda 70 stands out as one of the best ways to spend £200

sense of damping the exuberance of the sound or making it seem recessed.

on a pair of 'speakers. An audition is highly recommended.

The KEF Coda 70s are one of the top players in their class. I would say that they are easily the best finished and one of the best looking 'speakers at the price. No one is going to feel short-changed here. They give the impression of costing more than they do with a sonic

Kef Coda 70 £200

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

MEASURED PERFORMANCE

With well integrated drive units, the Coda's frequency response measured well over quite wide forward angles, so the 'speaker will sound quite consistent when moving around in a room. Our analysis shows that like a good, modern design it has no crossover suckout and treble extends smoothly to 20kHz. The tweeter is peak free and should have relatively little character of its own in consequence.

Kef have given the Coda some low frequency lift, to ensure its sound has some body and weight to it. Bass output reaches down to a usefully low 40Hz, below which the port takes over. However, by being tuned to 50Hz the port contributes less to low bass than normal and

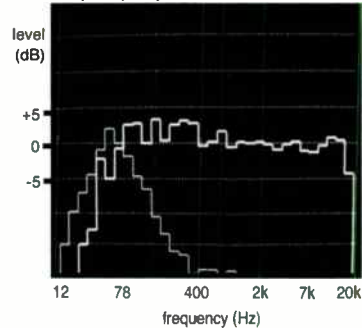
seems in this 'speaker to be more of a cone damping device than bass extender, as it were. The Coda will likely have fast, clean bass as a result.

Impedance measured 5.7ohms overall. With a bass unit DCR of 4ohms but a midband impedance of 8ohms this is to be expected. The Coda uses a 4ohm bass with an 8ohm tweeter, resulting in 6ohms nominal. It was reasonably sensitive, providing 86dB SPL from one nominal watt of input. The Coda is a reasonable load, possessing little reactance.

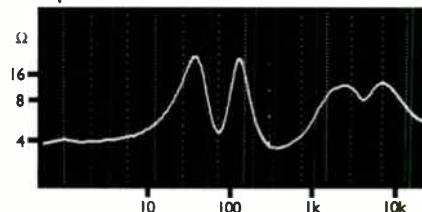
Kef's Coda proved wideband and accurate. It will likely sound smooth, clean and fast. Definitely well engineered.

NK

Frequency response



Impedance



World Verdict



One of the best at the price, the Coda 70 is a great looking and sounding package.

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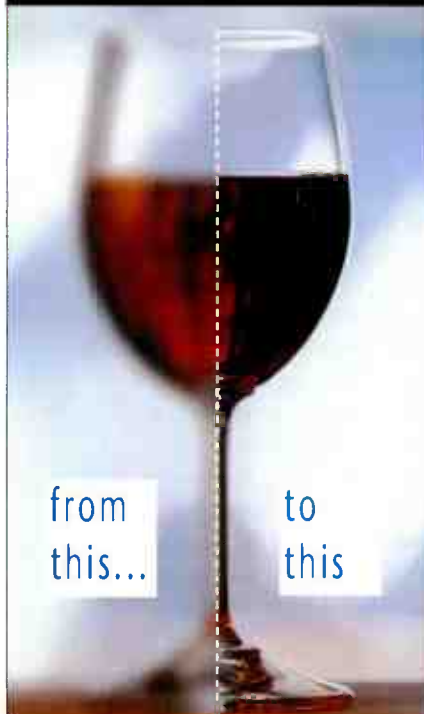
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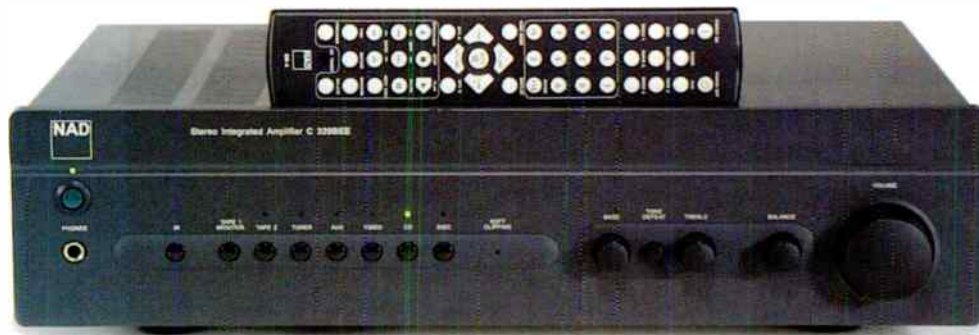
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A REAL HONEY



Simon Pope checks out the latest budget stereo integrated from the masters of the genre. Enter the NAD C320BEE, a brand new product with a bit of history attached!

Hi-fi is full of success stories that have been told over and over again and one of them starts thus: "Once upon a time, dear budget audiophiles, there was the NAD 3020 and verily it became perhaps the best known budget amp of all time". I won't bore you with the rest but here are a few basic facts for those who don't know.

The time was 1978 and the amplifier was the humbly priced NAD 3020. This product basically set a course for NAD products that the company has stuck to ever since, and with very good success. The 3020 is still a highly desirable object to many classic hi-fi collectors. Give or take the odd maverick comment, it was generally considered to be one of the best sounding budget amps ever conceived and it certainly made the industry sit up at the time. It had a sound that many considered the better of products over twice its price and became the industry's 'giant killer'.

The 3020 was designed by a certain jazz-loving Erik Edvardsen, who examined the way that most amplifiers of the time (and many still now) were designed, with sine waves and

load resistors, the holy grail being low noise and distortion when driving 8ohm loads. They measured well but Edvardsen found them to be lacking in sound quality. He came to the conclusion that performance stability and low impedance drive capability were paramount to sound quality and set about righting the current wrongs in the shape of the 3020.

Rushing headlong into the present we find that Edvardsen is still very much in the fray, being NAD's Director of Advanced Developments. The C320BEE tested here is the latest in the line of amps derived from the classic 3020.

Budget stereo amps, as our last group test highlighted, are becoming a rarity as the lower end of the electronics market is swallowed up by home cinema products. It's therefore quite a brave move for NAD to launch the C320BEE (quite what the BEE stands for is anyone's guess) as the market for this kind of product is dwindling. On the other hand, it could be a good thing, as being number one in a field of one means you're laughing. And if anyone could do it, then NAD can. The C320BEE was again designed by

Edvardsen and replaces the current C320 with a host of improvements in three main areas: performance, features and industrial design.

The C320BEE features PowerDrive technology that's exclusive to NAD. During the 1980s NAD developed their Power Envelope technology with the concept of making a power supply of a given size act as though it's actually larger in the real world situation of driving loudspeakers. PowerDrive is the latest, more refined, version of this. High dynamic power and low impedance drive capability are realised by the 'smart' power supply that can optimise itself for high current or voltage, depending on operational conditions. The BEE, compared to the original C320, features an improved circuit with an upgraded toroidal transformer and upgraded smoothing capacitors. These changes apparently result in better dynamic power and reliability, as well as an increase in power from 40W per channel to 50W.

Other contributing factors in the amplifier's improvement are inclusion of active current sources and common-base current followers in

the power section, a circuit principle used in the C370 which aims to improve definition and imaging.

In addition to these changes the accuracy of the defeatable tone controls has been improved, with the boost/cut range increased by 1.5dB. The volume control has also been changed to one of better quality.

These changes complement a Class-A modular preamp stage, plus the patented power amp output stage, plus a whole host of other features that remain from the original version.

The new amp also comes with a snazzy new remote, a world away from the 'pregnant credit card' types of NAD's past. The SR-4 remote handset is a system remote which allows control of an NAD tuner and CD player, as well as the amp itself. There's also now a standby mode and the BEE will remember the last input used, as opposed to defaulting to the CD input, as in the original version.

Lastly comes the cosmetic changes. These aren't the most radical known to man and the C30BEE is still very much an NAD - functional and grey, although the feel and look of the fascia controls has been changed slightly. Single 'speaker outputs and the line level inputs remain the same as the C320.

As we've come to expect of NAD amps over the years, there's very little to moan at when it comes to pound for pound quality. The sound is full and powerful with a warmish and overall smooth response that also delivers a commendable amount of low level detail for an amp of this price.

The main thing to get right for the potential customer of a budget

amp is its sense of scale and bass weight. NAD succeed superbly here. Playing DJ Shadow's '...Entroducing' and Supergrass's eponymous third album I was treated to an exciting yet warmish sound that was free from edginess but had a good amount of the forwardness that an amp in this segment of the market needs. Drums were solid and weighty and the bass in DJ Shadow had plenty of grunt and extension through the Mission M52 floorstanders. Vocals and guitars were clear and well defined, showing a good open midrange. The 320BEE's treble wasn't the sweetest to be found but the overall smoothness of its sound means there's very little harshness. The constant driving cymbals in St Germain's awesome 'Rose Rouge' suffered from a tiny bit of splashiness but then they do with £1000 amps too, so this isn't anything to gripe about.

In the same track the thumping bass drum, fast and tight, emphasises good bass control and vocals were again warm and lucid, as was the accompanying muted brass interjections.

Moving onto acoustic jazz and classical discs the BEE gave a good account of itself in a field where budget amps traditionally suffer. The sense of space and breadth that this amplifier has helped to emphasise the airiness of Japanese jazz pianist Mikio Masuda's 'Blue Dumplings' CD on a superb JVC K2 20-bit recording. This well recorded jazz trio set had a clear and focussed sound with good depth of bass in the left hand of the piano and an overall sweetness that is usually the trade of £600-plus amps. Likewise, the piano trios of Fauré and Ravel on a Hyperion SACD had good

detail and presence that belied the BEE's humble price. There was an almost life-like sense of focus, with the sinuous bowing of the cellist being a highlight.

NAD have got it right yet again. Very few hi-fi companies at this end of the market can deliver the goods when it comes to sheer quality of sound, with the exception perhaps of Cambridge Audio (even lower priced still). Japanese rivals may have a little more pizzazz when it comes to looks, overall features and flashing lights but that's not what NAD are about. Very very few come anywhere near the C320BEE in terms of sound quality.

There's no doubt that whilst the budget end of the hi-fi market was once the shining light of audio, those days are past. It's different with 'speakers of course, which can fulfill a multitude of tasks, but two-channel audio electronics at the lower end of the market is a virtually extinct sector, with the exception of NAD, who undoubtedly do it best.

The C320BEE could well close the circle. Just as its founding father became a classic, it could become another classic as the last amplifier in a tradition that has carried on for almost twenty-five years. It's not going to change the world of hi-fi like the 3020 did but it could well be the last great budget stereo amp.

NAD C320BEE £219.95

Lenbrook UK Ltd.
Unit 2, Old Wolverton Road
Milton Keynes
Bucks
MK12 5NP
Tel: 01908 319360
www.lenbrook.co.uk

MEASURED PERFORMANCE

The 320BEE produces no less than 80W into 8ohms and 90W into 4ohms. Distortion was low at all output levels. I'd expect the NAD to sound smooth and inoffensive, even when pushed hard.

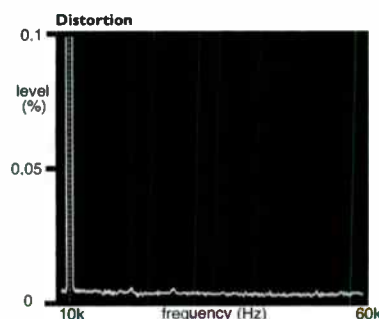
Frequency response extends to 100kHz to suit DVD-A and SACD.

Sensitivity measured a useful 300mV and channel separation a healthy 80dB. The tone controls gave normal amounts of boost and cut, but work cleanly above 2kHz and below 500Hz, not upsetting the rest of the audio band when adjusted.

The 320BEE will give a clean enough sound and there's plenty of power. It may not sound as tight and authoritative with low impedance loudspeakers as some rivals I suspect. **NK**

| | |
|--------------------|------------|
| Power | 84watts |
| CD/tuner/aux. | |
| Frequency response | 7Hz-104kHz |
| Separation | 80dB |
| Noise | -112dB |
| Distortion | 0.006% |

| | |
|-------------|----------|
| Sensitivity | 300mV |
| dc offset | 88/119mV |



Budget amps don't get any better than this. Good bass weight and a big friendly sound means the NAD C320BEE is top of the pile.

CALIFORNIA DREAMING

NHT have a knack of combining high-end sound quality with sensible price tags. Will this tradition continue with the new SB2 bookshelf 'speaker? Alan Sircom investigates. . .



NHT (short for Now Hear This) is a Californian company that has been making speakers since 1986. It is thought of as a home cinema company these days, but its speakers are well-worth a look as purist stereo kit, too. The £399 SB2 bookshelf reviewed here is a perfect example.

A sealed box, two-way design, the SB2 is beautifully finished in black or white piano laquer, giving the feel and look of something more expensive than it actually is. The SB2 is designed to be used on a tall shelf (it stands a shade under a foot tall), but also includes a screw bush at the rear for wall-mounting. This makes it uniquely unfussy in room placement; it is equally happy close to the room boundary as it is in free space, the closed box design helping in this respect, as there is no bass reflex port firing at a wall. The speaker is single wired, with a five-way connector that accepts banana plugs; uncommon in bi-wire world, but a practical, no nonsense approach.

The drive configuration is reasonably standard, with a 25mm ferrofluid-cooled aluminium dome tweeter partnered to a 165mm polypropylene mid/bass unit, both of which are shielded for those who want to make the SB2 brush up against a telly and not turn the picture purple in the process. Closed

box - or infinite baffle - designs take some driving usually and NHT claim a moderate sensitivity of 86dB at 2.83Volts and a nominal impedance of 8ohms. This means the speaker may not deliver the most sound per pound, but nor should it pose any difficulties in being driven by the sort of amplifiers a £400 speaker should be partnered with. The recommended amplifier power stats - from 15W (a tad optimistic) to 150W - back this up and the conclusion is this is no speaker for those seeking a partner to a 5W single-ended triode design. NHT also claim the SB2 can reach down to 78Hz and up to 22kHz (within +/- 3dB limits), thereby eliminating the need for a subwoofer, at least in a hi-fi setting.

I used it in partnership with a few amplifiers. At the low end, it performed extremely well with the uber-budget Cambridge Audio A5 50W, but it also resolved much of the extra information that comes from a high-end integrated like the £2,500 Advantage S-100 100W. Speaker cables were Kimber 8TC and the stands used were Soundbytes-filled Kudos S100s (although NHT's own matching Last Stand model should

also be considered). The CD source was a Musical Fidelity A308CR, connected to both amps using Cardas 300-B Micro cables and supported on a quaky Quadraspire Q4 Reference table.

Like most 'speakers, the SB2 needs a good running-in period, so I hooked it to an Arcam DVD player and left 2001 - A Space Odyssey on repeat for a few days and waited for it to evolve, like the chimps in the Dawn of Man sequence. When ready to rock, the first thing that struck me about the SB2's performance is its absence of a distinctive signature in the treble. Even recordings that place emphasis on brash and bright treble suffered less than usual at the hands of the SB2. Marquee Moon by Television springs to mind. This seminal slice of the 1970s usually sounds like it was recorded in a mirrored bathroom, and was the archetype for later bands and recordings right up to The White Stripes and especially The Strokes. Played on the SB2, it just makes you want to squeeze into those too-tight black canvas jeans, soap-spike up what's left of your hair and wear a narrow black leather tie; the brightness is resolved as detail,

extended right up to the point where your hearing stops. However, this isn't done by covering the treble in a blanket or softening the transient attack of the sound; the feedback of those guitars and the attack of the snare drum and hi-hat still has a fresh, powerful feel about it.

The midrange has the same lack of character, a bonus that makes the speaker seem to disappear. Take Bruce Springsteen's *Ghost of Tom Joad* – his mid-1990s forgotten almost acoustic masterwork – as an example. Springsteen's distinctive close mic'd voice is extremely articulate, as is his Dylan-esque harmonica playing. You can follow and pick out every instrument with precision; each has its own acoustic space and real-world dynamic levels.

Its lack of character makes the SB2 a fine all-round speaker; accurate enough for jazz and classical purists, lively enough for those whose musical tastes begin and end with Eminem. The sealed box design also helps to keep the speaker upbeat and pacy; if you are into Eminem, 'Without Me', from his latest *The Eminem Show*, really kicks and you just can't help nodding along and



making those stupid hand postures.

Pulling the speakers into free space seems to thin down the bass and upgrade the imagery. This is the best arrangement; the boundary sound (especially when placed against a load-bearing wall) can over-emphasise the bottom end, making bass lines too noticeable. It is not a big difference, however, but the improved imagery makes it worth placing the SB2 a couple of feet from a wall. Imagery (in this position) is fine, with sounds moving to the back and sides of the boxes in an easy, unforced manner. Even off-axis imaging performance is good.

No speaker is entirely perfect, and the SB2 has its flaws. But the flaws are not that great, especially when the price is taken into account.

Although these 'speakers are finely detailed, with a good soundstage, they are no electrostatic. There is a small amount of congestion in the upper bass, especially with big-scale classical recordings like Mahler's Eighth Symphony. And, although the image is wide and deep, it is not a hologram, compared to the best of breed.

It is easy to dismiss NHT as just another American home cinema speaker builder; that is prejudice, this is a speaker that works wonders. You could spend hundreds more and get less of a speaker. Good stuff, indeed!

NHT SB2 £399

Peach Amber Ltd.
15 High Street,
Hardingstone
Northampton
NN4 7BT
Tel: 01327 706560
www.nhthifi.com

MEASURED PERFORMANCE

The NHT SB2 has a particularly flat frequency response and it sounded smooth and balanced under test. This is a loudspeaker that may well seem to have little character, yet be impressively normal sounding and detailed, or quietly impressive. Its tweeter gives a lovely smooth response on-axis, even though it has a phase-plate to achieve this. The SB2 is likely to have smooth treble, yet be quite positive in its treble projection, because there's no top end roll off at all. With no crossover suckout either its sense of detailing is likely to be pronounced.

A small lift in output at low frequencies should ensure there's a useful degree of 'body' in the sound.

This is a sealed box design, unusual these days, since reflex usually goes lower. In this case the SB2 gets down to 40Hz, identical to

a good reflex. It is aided by some bass lift, likely from using an under-damped alignment, but there's not a lot wrong with this. Sealed box speakers usually sound faster and better defined in their bass than reflex in any case. The SB2 should "play a tune" well.

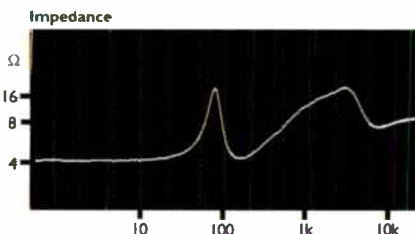
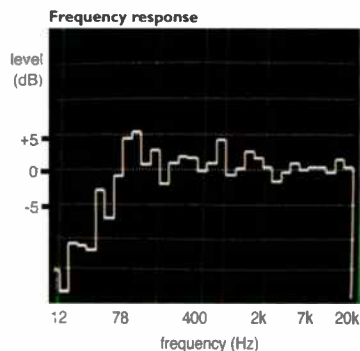
As a load the SB2 again looks good, but with reservations. It uses a 4ohm bass unit which will draw current and it is very insensitive, producing just 82dB from one nominal watt of input. So it needs a powerful amp – 60W or more – and it will be quite a heavy load. However, there's little reactance in the load, low energy return and likely little upset to feedback. It will get the best from amps until the wick is turned up.

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However, there's little reactance in the load, low energy return and likely little upset to feedback. It will get the best from amps until the wick is turned up.

The SB2 is a neat little

piece of design work that could well give superb results. Definitely worth a good listen. **NK**



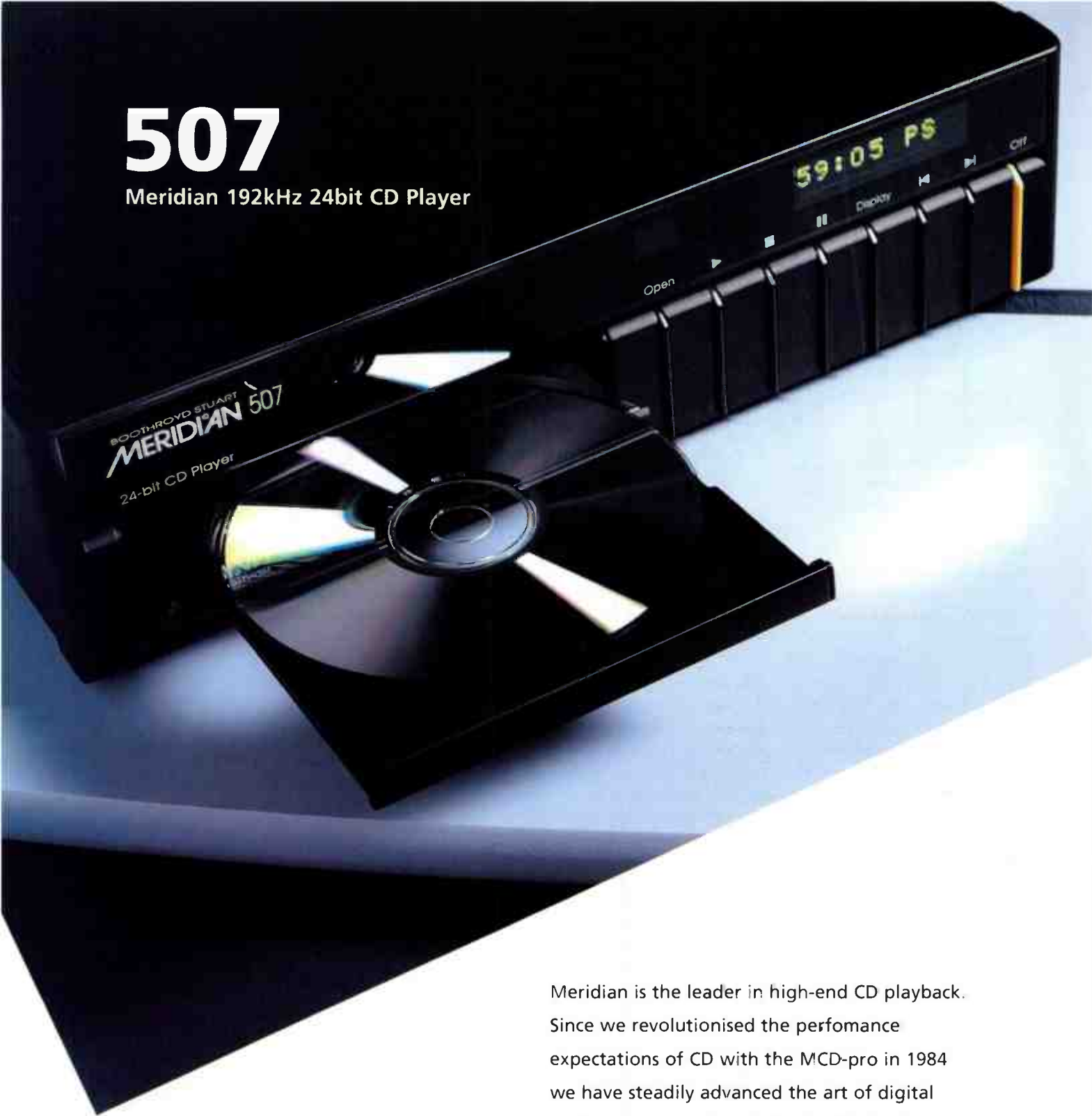
World Verdict



Excellent sealed box two way bookshelf speaker. Good finish, great sound, loadsa potential.

507

Meridian 192kHz 24bit CD Player



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Stonehill, Stukeley Meadows
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Tel 44 (0)1480 445678
Fax 44 (0)1480 445686

www.meridian-audio.com

Meridian is the leader in high-end CD playback. Since we revolutionised the performance expectations of CD with the MCD-pro in 1984 we have steadily advanced the art of digital audio. Our reputation in the field is further confirmed by the choice of MLP (Meridian Lossless Packing) as the mandated standard for DVD-Audio.

The New Meridian 507 CD Player features 192kHz 24-bit DACs for outstanding performance and the very latest laser assembly optimised for CD, CD-R, and CD-RW. It comes packed with the Meridian MSR System remote.

FONEY OR PHAB?

Rega Research have released their first dedicated phono stage, the Fono. With such a strong analogue tradition, the company should have a winner. Simon Pope reports. . .



I wonder why it took Rega, who are turntable specialists, so long to produce a dedicated phono stage such as we have here. The Fono is available in both moving magnet (£148) or moving coil versions (£198) reviewed here.

The Fono is compact and lightweight. If need be, it can be fairly easily slipped behind the rack out of sight - it's an accessory as opposed to a primary component. Face on, we have just a single push button which incorporates a red LED, and a Rega logo in the bottom left corner. At the rear there are phono inputs and outputs and an earthing post, should the need arise. Power is via a separate 24-volt transformer with integral 13A mains plug. It's as simple as that.

I used the Fono used with a Michell Gyrodec SE, fitted with a Rega RB250 arm carrying an Ortofon Kontrapunkt A moving coil cartridge. Miles Davis's Sketches Of Spain had a

nice sense of scale and space with a slightly forward and well detailed sound. There was good breadth of soundstage, along with fine depth - a trait normally associated with high priced components. The same was demonstrated by a Decca recording of Shostakovich's Symphony No.8 conducted by Bernard Haitink with the Concertgebouw orchestra. Good, sinuous bass lines underpinned the smooth and detailed sound of the upper strings. There was very little edge to the sound - percussion was sweet and fast and violins lyrical. With The Cure's minimalist classic from 1981, 'Faith', the Fono made the album detailed and involving, vocals were clean and lucid, and drums exact and fast. Pink Floyd's 'Wish You Were Here' also impressed with its sense of space and sheer size of the soundscape.

The Fono does a fine job with all types of music. Acoustic recordings are spaciouly represented and studio rock is clean as a whistle and smooth. As far as sheer detail and smoothness is concerned, £100 extra will get you the superb Michell/Trichord Dino, which for the money is unbeatable, but the Fono is up there with Creek's £180 MC model phono stage, which I have a soft spot for. That makes the Fono MC one of the best around.

If you're after a no-frills way of making the most from vinyl, you can do a lot worse than to look in this direction. Highly recommended.

Rega Fono (MC version) £198

Rega Research
www.rega.co.uk

MEASURED PERFORMANCE

The Fono head amp we tested was configured for moving coil cartridges. In this form it has enormous gain, x1200, enough for the lowest output types, which translates into high quality designs from the likes of Linn and Lyra. Input noise was low, so the stage is quiet. Equalisation was accurate and response extends from 25Hz to 100kHz within 1dB limits. There is no warp filter, but gain rolls down below 20Hz so there is some suppression of disc warp signals

around 5Hz.

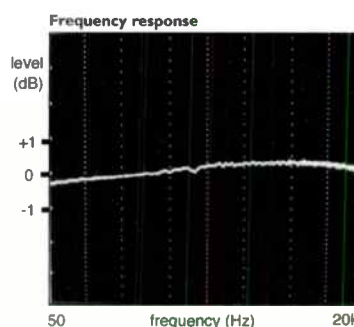
Input/output overload ceilings were normal enough and adequate for the purpose.

The Rega phono measured well and looks to be a good choice for expensive MC cartridges.

NK

Frequency response 25Hz-100kHz
Separation 64dB
Noise (IEC A) 0.08uV
Distortion 0.002%

Gain x1200V
Overload 7.8mV/9.5V



World Verdict



Basic in construction but sweet and clear sounding, the Fono is everything you want at the price.

HI-FI WORLD'S

GREAT COMPETITION GIVEAWAY

WIN ONE OF FIVE PAIRS OF SUPERB QUAD 11L LOUDSPEAKERS IN THIS MONTH'S HI-FI WORLD COMPETITION

Quad is a name synonymous with traditional high quality audio. Since the company was formed back in 1936 by Peter Walker, every product in Quad's range has shown the same uniqueness of design and level of sound reproduction. It's a long and illustrious history and it begins with the Quad I amplifier, the first domestic hi-fidelity product to be launched by Peter Walker after his years of experience in professional audio.

Post war, 1953 saw the introduction of a product which set the standard for amplifiers of the time and is still regarded as a hi-fi classic, the Quad II power amplifier - it's a desired audiophile amplifier even today. The Quad II pioneered the principle of cathode coupling through the output transformer to reduce harmonic distortion. It remained in production for some eighteen years.

Three years later saw the launch of yet another industry benchmark product that is still revered, the first 'true' full range electrostatic loudspeaker which became known as the ESL-57. It used a unique lightweight plastic film as the moving diaphragm, sandwiched between two electrically charged plates. The result was a sound free from coloration and distortion - a rarity at that time. Again, this product had a remarkably long existence. It remained in production, virtually unchanged, for some twenty-eight years.

Ten years later the company introduced its first range of transistor amplifiers, the 33 control unit and 303 power amp. These used a 'Triples' output stage that had a solution to the thermal instability that affected early transistor designs. The 33 and 303 went on to win a coveted Design Council Award in 1969.

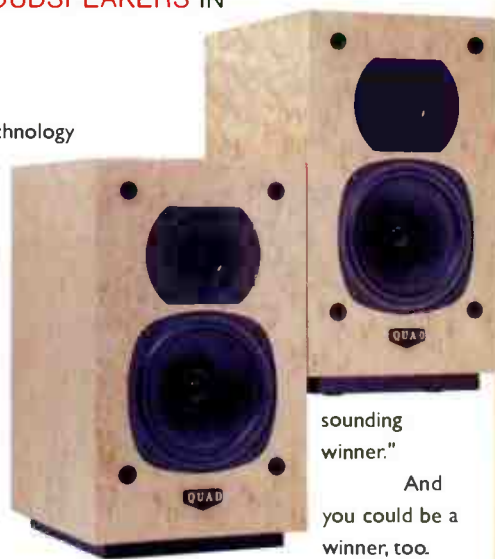
Throughout the seventies Quad continued to produce products that gained new respect in the industry, such as the Quad 405 'current

dumping' amplifier whose technology won the Queen's Award for Technological Achievement in 1978.

In 1981, the follow-up to the ESL-57 was launched, the ESL-63 which again became a true worldwide reference 'speaker. This used concentric annular electrodes fed through sequential delay lines, a system still used in the two current electrostatic models, the ESL-988 and 989.

The company is now under Chinese ownership but still produces products of world-beating quality, as the aforementioned two electrostatic models and the Quad two-forty valve monoblocks demonstrate.

The new Quad 11L loudspeaker offers remarkable build and sound quality, equalling that of products at least twice the price, as we discovered in our recent review. It features a superb piano lacquer finish that uses no less than six layers, with a high final polish, to create a supremely luxurious looking 'speaker available in Piano Black, Piano Rosewood, Piano Maple and Piano Bird's Eye finishes. It's not just in looks that the Quads impress either as sonically they're a gem. They have a sound that excels in intricate detail and imaging with a tight and deep bass response and realistic dynamics. All from a cabinet of humble dimensions. We summed them up thus: "sets a new standard at the price. The gorgeous looking 11L is also a sophisticated and neutral



sounding winner."

And you could be a winner, too.

Getting a pair of 11Ls couldn't be easier. Simply answer the following questions on a postcard and send it to the address below by September 30th. The first five correct entries of the bag will receive a pair of these superb products. The winners will also have their choice of finish, subject to availability!

Hi-Fi & Computer Audio World Competition rules and conditions of entry

1. Only one entry per house hold.
2. Multiple entries will be automatically disqualified.
3. Purchase of the magazine is not a pre-condition of entry.
4. No correspondence will be entered into.
5. The Editor's decision is final.
6. No employees of Audio Publishing Limited, or of any companies associated with the production or distribution of the prizes may enter.

CONGRATULATIONS!

...to Mr. Alec Fray of Bolton, Mr Davor Zambal of Croatia, Ms Donna Johnson of Aberdeen and Mr A Poree of Tywyn, the winners of our August competition. A Project Debut Turntable is on its way to you!

Competition Questions

[1] In which year was Quad founded?

- [a] 1936
- [b] 1946
- [c] 1976
- [d] 1836

[2] Who founded the company?

- [a] Johnny Walker
- [b] Peter Walker
- [c] Scott Walker
- [d] Tightrope Walker

[3] What was Quad's first product

- [a] ESL-57 loudspeaker
- [b] 11L loudspeaker
- [c] Quad II amplifier
- [d] Quad I amplifier

[4] How many layers of piano finish does the 11L have?

- [a] 1
- [b] 11
- [c] 6
- [d] 16

October Competition
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PROJECT



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| Marantz ST4000 Tuner..... | £119.95 |
| Michell Gyro-SE/RB300 Turntable..... | £1017.95 |
| Project Debut Phono Turntable..... | £144.95 |
| Project Debut II Turntable (Colours)..... | £129.95 |
| Project RPM4 Turntable..... | £324.95 |
| Sony ST-D777ES FM/DAB Tuner..... | £549.95 |
| Videologic DRX-601E DAB Tuner..... | £269.95 |

Debut II Turntable (Black) £114.95

"The original Debut turntable romped away with a Product of the Year Award in 1999, and the MKII version continues the extremely good work. It's a simple affair, that's easy to set up, but don't let the price fool you - it sounds a whole lot more expensive than that. This is a fine turntable, and it clearly reveals the benefits of listening to vinyl, with a rich and detailed soundstage, and a good dynamic response.

It's available in six funky colours, so you should find one to suit your decor, and at just a smidge over £100, you can have no excuse not to keep that old vinyl collection in employment for a good few years yet."

★★★★★ WHAT HI-FI? SOUND AND VISION Awards 2000

Selected outlets are Project Turntable Centres. Colour Options are available at additional cost



MUSICAL FIDELITY A3.2 Series

A3.2 CD Player £999.95 A3.2 Amplifier £979.95

Replacing the What Hi-Fi? Sound and Vision Award Winning A3 CD and Amplifier, the new A3.2 models have been further refined and re-styled. The A3.2 CD Player now incorporates the same DAC, filter assembly and control mechanism as the highly-acclaimed Nu-Vista CD Player. The A3.2 Amplifier draws on experience gained through the development of the Nu-Vista M3 amplifier and as such has inherited many of its qualities, producing a sense of ease and flexibility that is normally only associated with far more expensive designs.



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| Arcam DIVA CD82T..... | £599.95 |
| Arcam DIVA CD92T..... | £899.95 |
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| Marantz CD4000..... | £99.95 |
| Marantz CD6000Ki Signature..... | £449.95 |
| Meridian 507..... | £1194.95 |
| Musical Fidelity A308..... | £1999.95 |
| Musical Fidelity NuVista 3D..... | £2999.95 |
| Rotel RCD-02..... | £379.95 |
| Rotel RCD1070..... | £494.95 |
| Sony CDPXE570..... | £109.95 |

B&W Bowers & Wilkins DM601S3 Speakers £249.95

"Ultimately it's the 601 S3s' lack of any weakness that makes them so special. Their talent is so widespread that most of the competition is left reeling. Detail, resolution, dynamics, insight... everything is present and correct, and these speakers rate highly in every area.



What more can we say? These new B&Ws are a terrific buy. The price rise over their predecessors pits them against tougher rivals, but on this showing B&W has little to worry about. Unlike the competition."

★★★★★ WHAT HI-FI? SOUND AND VISION January 2002

Please Note: Some products may not be available at all outlets. Advertisement valid until at least 26th September 2002, E&OE.

Recorder Selection

| | |
|-----------------------------------|---------|
| Marantz DR6000 CD-RW..... | £329.95 |
| Pioneer PDR609 CD-RW..... | £199.95 |
| Sony MDS-JE770 MiniDisc..... | £229.95 |
| Yamaha KX393 Cassette Deck..... | £119.95 |
| Yamaha KX580SE Cassette Deck..... | £199.95 |



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Amplifier Selection

| | |
|--|-----------------|
| Arcam DiVA A65 Plus Amplifier | £369.95 |
| Arcam DiVA A75 Plus Amplifier | £469.95 |
| Arcam FMJ A32 Amplifier | £1149.95 |
| Cyrus ACA7.5 Pre Amplifier | £699.95 |
| Cyrus Smart Power Amplifier | £549.95 |
| Cyrus 5 Amplifier | £499.95 |
| Denon PMA355 Amplifier | £199.95 |
| Linn Kolektor Pre Amplifier | £494.95 |
| Linn LK85 Power Amplifier | £494.95 |
| Marantz PM4200 Amplifier | £149.95 |
| Musical Fidelity A3.2 Pre Amplifier | £999.95 |
| Musical Fidelity A3.2 Power Amplifier | £999.95 |
| Musical Fidelity A308 Amplifier | £1999.95 |
| Rotel RA-02 Amplifier | £349.95 |
| Sony TA-FE570 Amplifier | £149.95 |



Same Amplifiers Best Buy £601-£1000

ARCAM
SOUND & VISION

DiVA CD72T CD Player

£449.95

DiVA A85 Integrated Amplifier

£799.95

DiVA CD72 "The CD72 will have you jumping out of your seat from the very first notes. Both powerful and punchy, it delivers every ounce of air and detail present from detailed midrange to smooth, singing treble. Sometimes a product comes along that sets new standards..." **★★★★★** WHAT HI-FI? SOUND AND VISION Awards 2001

DiVA A85 "You'll have realised by now that we rather like this amp. It took us completely by surprise, and further strengthens Arcam's already impressive product range... The A85 is superb, and we can't wait to put it up against its peer in a group test." **★★★★★** WHAT HI-FI? SOUND AND VISION March 2001



MONITOR AUDIO

Silver 8i Speakers £699.95

"No other speaker in this test can match the Monitor Audios when it comes to delivering seismic basslines with sofa rattling power and weight. That this part of the spectrum also enjoys plenty of speed and control confirms the Silver 8is' position as bass kings... A great speaker needs more than simply great bass, however, and the Silver 8is do far more than merely thump. With the likes of Curtis Mayfield's 'Move On Up', they produce a sound of such verve that it becomes hard to sit still... They produce music with plenty of excitement - but don't forget the subtleties too. Add excellent build and an easy load and these Monitor Audios make a formidable case for themselves." **★★★★★** WHAT HI-FI? SOUND AND VISION April 2001

PURE DIGITAL DRX-701ES Digital Tuner £249.95

PURE Digital (formerly VideoLogic Systems) introduce their new PURE DRX-701ES DAB digital radio tuner. This advanced hi-fi tuner builds on the huge success of its predecessor, DRX-601ES, which was awarded What Hi-Fi Sound & Vision magazines Tuner Product of the Year 2001.

Says Kevin Dale, president, PURE Digital: "Our DRX family are the UK's best selling and highest award winning DAB products. Using the META third-generation DAB processing technology enables us to include a wider range of outstanding features and performance, like favourite station learning and signal strength diagnostics, while also bringing down the price of hi-fi DAB tuners by nearly a third compared to our previous generation product."

DRX-701ES is attractive in any setting, featuring a stylish precision machined aluminium front panel, anodised in either black or silver, along with matching black or silver finish casework and controls, cool blue LED indicators and an easy to read blue/white display.



VideoLogic



CD Players
Best Buy £501-£800

CYRUS

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

Cyrus 7 CD "This player is just as convincing with thundering orchestral strings and brass, making a great job of Bernstein's recording of Mahler's Symphony No 5 and it has the definition to unravel the instrumental strands in the Kronos Quartet's disc of Phillip Glass string quartets... It's that that makes it special - and this is a very special player indeed." ★★★★★ **WHAT HI-FI?** SOUND AND VISION November 1999

Cyrus 7 Amplifier "This is a fabulous amplifier. It's fast, punchy and has bags of power on tap but crucially delivers huge sackfuls of subtlety when the music requires. Some of the other amplifiers in this group may be better with particular genres of music but as an all-rounder it takes some beating." ★★★★★ **WHAT HI-FI?** SOUND AND VISION November 1999

MISSION

78 Series

10%

Off RRP on all
78 Series Speakers

782 bases its performance on a 165mm Nonlex bass unit fitted to a reflex enclosure ensuring excellent low frequency extension from a graceful and compact cabinet. The **783** houses a larger 200mm bass unit with massive motor system, capable of floor shaking, yet tightly controlled low frequency extension. Both use Keraform midrange drivers for outstanding clarity and midrange detail coupled to superb dynamic range together with Mission's silk dome tweeter.

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

780 "Versatile and with a sound that works well with a wide variety of hi-fi kit, these speakers were worthy of this title last year, and this year have achieved the tough task of making it the double."

★★★★★ **WHAT HI-FI?** SOUND AND VISION Awards 2001



Speaker Selection

| | |
|---------------------------------|----------|
| Acoustic Energy Aegis Evo One | £179.95 |
| Acoustic Energy Aegis Evo Three | £349.95 |
| B&W CDM 1NT | £749.95 |
| B&W CDM 7NT | £1249.95 |
| B&W DM303 | £179.95 |
| B&W DM602 S3 | £299.95 |
| Cyrus CLS70 (Black) | £799.95 |
| KEF Q3 | £399.95 |
| Linn Katan (Maple) | £634.95 |
| Linn Ninka (Maple) | £894.95 |
| Mission 780 | £269.95 |
| Mission M71 | £129.95 |
| Monitor Audio Silver 'S' S6 | £599.95 |
| Monitor Audio Gold Reference 10 | £799.95 |
| Monitor Audio Gold Reference 20 | £1499.95 |
| Ruark Epilogue II | £344.95 |
| Wharfedale 8.1 | £99.95 |



Q1
Speakers **£249.95**

"Overall the Q1s are excellent speakers. Some rivals may edge ahead on a short audition, but give these standmounters a little time and they're sure to impress. Are they better than the likes of B&W's 601S3 or Mission's 780s? The answer will have to wait for a group test. But until then it is fair to say that these are the most competitive speakers that KEF has had at this price point for years"

★★★★★ **WHAT HI-FI?** SOUND AND VISION May 2002



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System Selection

- Cyrus Quattro Ex Power Amplifier & Speakers . . . £849.95
- Denon 201 Ex Speakers . . . £629.95
- Denon DM50 Ex Speakers . . . £269.95
- Linn Klassik Music System Ex Speakers . . . £999.95
- Marantz Eclipse 19 Inc Speakers . . . £549.95
- Marantz Eclipse 21 Inc Speakers . . . £649.95
- Marantz Eclipse 22 Inc Speakers . . . £699.95
- Marantz Eclipse 25 Inc Speakers . . . £799.95
- Tag McLaren Aphrodite Ex Speakers . . . £2994.95
- Teac Reference 100 Inc Speakers . . . £299.95
- Teac Reference 500 Ex Speakers . . . £699.95
- Yamaha Pianocraft E150 Inc Speakers . . . £249.95



ROKSAN

Caspian MKII CD Player
Caspian MKII Amplifier

£994.95
£894.95

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

★★★★★ **WHAT HI-FI? SOUND AND VISION** February 2001

Caspian CD Player "If you can stretch to it, though, Roksan's Caspian is the player to go for. Yes, it's the most expensive here, but no rival can touch it when it comes to bringing music to life - regardless of genre. And that's what hi-fi is all about."

★★★★★ **WHAT HI-FI? SOUND AND VISION** May 2001

TEAC

Reference 300 System **£549.95**

"Teac's Reference 300 system is an absolute belter. The company's Reference series has won lots of awards and many admirers in the past, and the 300 range at £200 less than the bigger 500 series, is no disappointment. Your £600 buys you everything but speakers: an amplifier, tuner, CD player and cassette deck... As beautifully built as we've come to expect from Teac, this system delivers the goods with style."

★★★★★ **WHAT HI-FI? SOUND AND VISION** Awards 2001



DENON

D-M30 CD Receiver
SC-M50 Speakers

£229.95
£69.95

"Denon's gorgeous D-M30 has a fine pedigree - and a record of success. Its forebear the D-M3 kept impressing us with its balance of good looks and great sound, winning two What Hi-Fi? Awards on the trot. Now the latest generation takes home a Product of the Year gong two years in a row. On its own merits, too, as this is much more than a rehash of the D-M3. Upgraded audio circuitry, improved power supply and the Mission-designed speakers all improve the package. The sound is superb, well-balanced and weighty... It's a big system in a very cute box."

★★★★★ **WHAT HI-FI? SOUND AND VISION** Awards 2001

Optional Recorders:

CDR-M30 CD-RW Recorder • DMD-M30 MiniDisc Recorder • DRR-M30 Cassette Deck

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Turntables
Best Buy £501-£1000

J A Michell Gyro SE Turntable **£1017.95**

Founded in Borehamwood by mechanical engineer John Michell. For over thirty years, Michell Engineering have been at the forefront of quality audio, with world-wide appreciated products like the GyroDec and Orbe Turntables. In the early eighties, the revolutionary GyroDec Turntable, with its elegant and effective suspension system, was introduced. The Gyro SE is a smaller and cheaper package that retains the classy sound of the GyroDec and can be upgraded to the full GyroDec specification by adding a plinth and dustcover.

Price includes Rega RB300 Tone Arm

"The beautifully engineered Gyro SE not only looks the part but has a wonderfully clean and fluid sound." **★★★★★** WHAT HI-FI? SOUND AND VISION July 1999

MUSICAL FIDELITY

A308 Amplifier **£1999.95**

The New A308 Series from Musical Fidelity has been designed to follow in the footsteps of their superb limited edition Nu-Vista products. Using easier to manufacture casework and newly developed circuitry has resulted in both a huge price reduction and superior sonic performance in several areas. The A308 sound is completely seamless and integrated with no harshness, grain or edginess. Bass performance is both fast and deep, imaging is three-dimensional. The immediately noticeable quality of the new A308 circuitry is its incredible high frequency performance which is smooth, sweet and extended.

To achieve the build quality Musical Fidelity want, a huge investment has been made in production, tooling and custom extrusions which not only look handsome, but also offer excellent mechanical integrity. In brief, the A308 series has genuine state-of-the-art electronics housed in solid, well made metalwork and gives the music lover a true audiophile product with a great sound, great circuits and great build quality.



Genki CD Player **£994.95** LINN Majik Line Amplifier **£694.95**

Genki "Tempting though it is to think of Genki as a Glaswegian word, it's actually Japanese, and the nearest definitions we could find involve vitality, vigour and spirit. And used as adjectives, these words go a long way towards describing the sound of the Genki, which always manages to communicate the music first and foremost, and let the rest of the hi-fi thing look after itself.

It's a very well-thought-out player, too, from its clear and simple control layout to the provision of four sets of analogue outputs, two at fixed level, and two with level control. Completing the package is a 24-bit Burr-Brown DAC and Pacific Microsonics HDCD filter. Few owners will worry about all that stuff, however, as they'll be too busy enjoying the way Genki plays music, its purity of tone and sense of drama on Mozart's Don Giovanni being a fine example of its talent. By any standards this is a superb player, and not just one for the army of Linn enthusiasts."

★★★★★ WHAT HI-FI? SOUND AND VISION March 2000

Majik The Linn Majik is a sophisticated control amplifier complete with on-board stereo power amplifiers. A core entry-level product for powerful and flexible control of hi-fi, video or multi-room installations. "Sneaky" add-on modules expand its functions. It can accommodate many source components. The Majik is available in two versions: The 'Phono' version has five line-level inputs and one Moving Magnet phono input and the 'Line-level' version has six line-level inputs.



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- Leeds** 112 Vicar Lane **0113 245 2775** Open Sunday
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- Leicester** 10 Loseby Lane **0116 253 6567**
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- Maidstone** 96 Week Street **01622 686366** Open Sunday
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- Southgate** 79-81 Chase Side **020 8886 2777**
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who are sevenoaks?

Founded in 1972, Sevenoaks Sound & Vision are one of the largest and most successful hi-fi and home cinema retailers in the country.

Each Sevenoaks Sound & Vision outlet stocks a wide range of quality products, covering all categories of specialist home entertainment, from DVD Players to Widescreen Plasma Televisions and Projection Systems, all at highly competitive prices.

Friendly staff are available in all stores to advise, demonstrate and guide you through the home entertainment jungle.



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With over forty outlets nationwide, the Sevenoaks Sound & Vision group stock and display a wide range of products. As technology delivers improvements in performance, so individual models and product ranges are changed or superseded. The preceding models are made available at a reduced price, for clearance. Visit our Website for an up-to-date list of the clearance stock, listed by outlet, within the Sevenoaks Sound and Vision group.

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In the event you can find the same products and excellent service at a lower price, please bring it to our store managers' attention. We will always endeavour to offer you the best deal.

A SIMPLE

Are you aiming to buy a DVD? Here's what to look for, an understandable guide to a complex piece of kit, aimed at the audiophile.

When you buy 'a DVD' it will be a DVD video player that can also play a CD. It's least confusing if you consider the video and audio functions separately.

In the UK you will buying a Region 2 player that accepts only Region 2, PAL movie discs, unless you specifically buy an "all-region" player. If you travel, or buy from the internet or mail order, discs you buy must either be Region 2 PAL, or ALL regions and PAL. The region code on a disc is optional. If it isn't used (i.e. ALL regions) then a disc will play on any player. But whilst it might play (i.e. not be locked out), NTSC discs will play in black-and white unless your player can convert NTSC to PAL (some can). Note that Japan is Region 2, but NTSC not PAL.

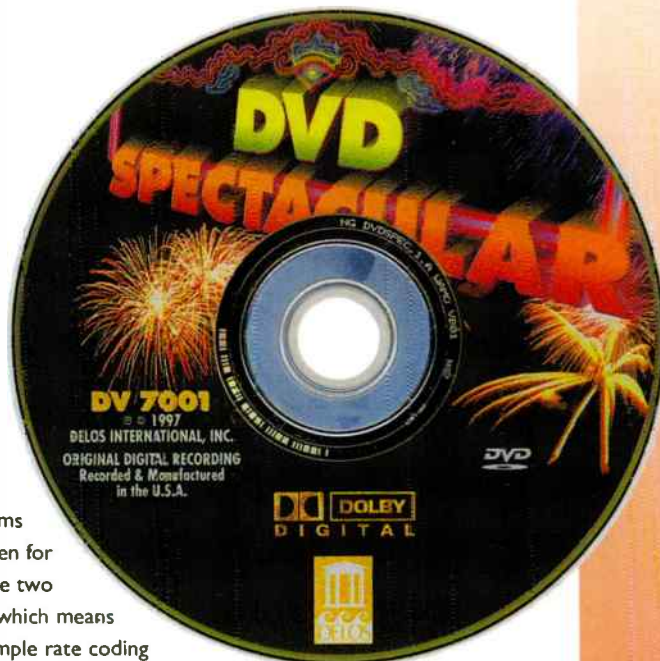
Another variable to be aware of is the use of Widescreen format (16:9). Played on an ordinary TV (4:3), widescreen movies will have a black band top and bottom and the picture will be very narrow unless you have a big set or a widescreen set.

And finally you will often see discs carrying an identifying number, normally DVD-5, or nowadays DVD-9. This refers to the capacity of the disc, which is dependent upon the layers/sides used. A conventional single-side/single-layer disc is a DVD-5 (4.7GB) that gives 2hrs of video. Nowadays, DVD-9s (8GB) are appearing and, with two layers, they play for 4hrs or may have better video/audio quality, or both, so look closely. DVD-10, 14 and 18 are all high capacity variants, whilst DVD1-4 are 8cm DVD discs – rare birds.

So much for the video, now the soundtrack. This can take many, many forms and it's confusing even for experts. You can have two channel CD sound, which means 16bit at 44.1kHz sample rate coding in what is usually termed "linear PCM" (LPCM). Better still is "24/96" in buff slang. This is 24bit at 96kHz sample rate, a whole step up from CD in sound quality. It's still linear PCM, by the way, and can be two to six channels. There's much less distortion from 24bit, far greater dynamic range, and the extra bandwidth of 96kHz sample rate gives a wide open, clear sound. Good "24/96" is much better than CD and will blow you across the room, but currently soundtrack doesn't usually come in this format. A number of U.S. specialist labels, like Chessky for example, do however release audio discs in 24/96 and you may want to try them. If you do, check that the player outputs 24/96.

The most common sound track format is Dolby Digital. Using digital compression, Dolby gets six channels (termed 5.1) of audio onto a disc, comprising front left/right, front center, rear left/right and the one-tenth (0.1) channel for subsonics to drive a subwoofer. An alternative to Dolby is DTS, another compression system, but of higher quality. All players will reproduce Dolby digital and some will play DTS as well.

That's what you get from a modern DVD player. It's quite a package, but there are some horrendous complexities because of



the options available and because manufacturers implement functions differently and pick and choose what they will include on a player.

DVD AUDIO

You might be confused by the fact that most modern DVD players have the complex and advanced audio specification described above and can produce great sound quality, yet they won't play DVD Audio. Yes, DVD Audio is something entirely different from – er – DVD audio. One has a big A and the other does not.

DVD-Audio is a technological blockbuster you could say. It is audio of such high quality that, the DVD forum must have thought to itself, audio buffs would never again thumb their noses and shout "yah, boo, it sucks" as they did with CD. Trouble is, this digital signal, at 24 bit resolution and 192kHz sample rate, in two channel stereo, linear PCM, occupies so much space there's no room for movies. So a DVD-Audio disc is an audio buff's dream. It is 100% pure, super specification, uncompressed stereo, no less, although you can have pictures as well. The trouble here is studios have only recently been able to record 24/192, so at present few discs exist. Worse, although Warners in

PURCHASE?



NTSC



particular are trying to market DVD-A discs most come from old analogue or digital tapes. It will be many years before artists record in pure 24/192 and it is committed direct to disc – and you know such discs will not be cheap.

At present DVD-A is so esoteric few DVD (video) players can handle it. However, it is the latest thing in DVD and DVD-A players are tumbling out of factories at this very moment. By the way, these players always play normal DVD video, although this will change. Pure audio-only players are coming.

There's one other slight worry with DVD-A. If studios all decide stereo is dead and move to surround-sound, as the world's Consumer Electronics industry would like so it can sell lots more loudspeakers and multi-channel amps., two-channel DVD-A recordings may remain a rarity.

SACD AND DVD

SACD, or Super Audio Compact Disc, is another high quality audio format like DVD-A. However, where DVD-A offers only two channels uncompressed at full resolution, SACD offers six channels uncompressed, also at 24bit resolution and with 192kHz equivalent sample rate (i.e. 96kHz audio bandwidth). It would seem therefore that SACD has a superior spec. to DVD-A, but this is not so. Above 20kHz SACD produces large amounts of supersonic noise, which really negates the benefits of wide bandwidth.

From a buyers point of view there are more SACDs than DVD-As available, but that's not saying much.

Both are rare and both are expensive.

Since Sony and Philips support SACD, and not DVD-A, you will find them bringing to market DVD (video) players with the ability to play SACDs. These players will not play DVD-A audio discs, but they will play DVD video discs, including high quality 24/96 linear PCM soundtrack. Marantz offer such players too!

Most Japanese companies (Panasonic, Toshiba, etc) are part of the Japanese DVD forum and do not support SACD. Their DVD video



PAL

players will therefore be optionally equipped to play DVD-Audio.

Some Japanese manufacturers have decided the whole shebang is so complex that they need a player that will play anything. Pioneer have recently produced such a player at a reasonable price - £400.

OUTPUTS AND CONNECTING UP

Modern DVD players usually have a Dolby decoder on-board and six surround-sound output sockets (front L/R, rear L/R, center, subwoofer), plus a stereo pair. The stereo pair offer a mix-down of the surround-sound and can be used for a conventional two-channel system although there is some quality loss due to extra processing.

When playing a stereo CD it is usually best to use the front L & R outputs and these will be satisfactory with videos too.

The video side of things can be more confusing. You should not use an RF connection to the TV, nor Composite Video (CVBS) if you can avoid it, since you will get a grainy (noisy) picture. Use either the preferred Japanese/U.S. colour signal method known as S-Video, which uses a small round plug, to connect to a Japanese/U.S. TV with S-Video input, or European SCART, which carries an RGB signal, to connect to a European TV with SCART input.

If you want to use a six channel receiver rather than your stereo, then connection can either be via the DVD's analogue outputs or, more likely, its digital output if the receiver has its own decoder, as most do. With DVD-A you can connect via analogue output only.

Progressive scan is better video quality than interlaced but you will need a progressive scan output on the DVD player as well as a progressive scan TV.

DVD video players all play CD and some play MP3 as well, but don't expect cheap ones to sound good. Even DVD-A can sound pretty tinny from a cheap player - a bit of a shock. And some expensive DVD-A players, like Denon's new DVD-A1, treat CD as an afterthought, also not a good idea. Philips DVD962SA is a great player that offers first class sound quality, from all DVD sound track audio as well as CD. The technology is immature and variations great, so it's still best to listen before buying if you can.

ANALOGUE

More than just a new moving magnet cartridge, Linn says its new Adikt is 'proof of its commitment to vinyl'. David Price takes its measure.

Despite Linn's prolific activity on the digital front with the likes of the CD12, multi-room Kivor hard disc system and the latest CMS one-box movie/music system, it seems the company can still spare a place in its heart for good old fashioned vinyl. Now they have released a new moving magnet cartridge, the Adikt.

Recently we've had the Lingo LP12 power supply go through a few production improvements. It suggested the company was still very much a champion of the black stuff. Factor in this upgrade with the launch of the Adikt and we should be left in no doubt that the Glasgow boys are still very much 'on side'.

Still, it's one thing to launch a new cartridge at a time when the rest of the world is obsessed with new digital formats, it's another thing to make it a good one. Moving magnet cartridges are a bit of a mixed bag. Get it right and you have speed and detail galore. Get it wrong and your fillings will drop out after five minutes of high register violin playing.

Here's where I have to declare my hand and say that I'm not a huge fan of Linn's MM offerings to date. While every moving coil the company has done, from the original Asak DC2100K to the latest Archiv II has had much to recommend it, the moving magnets are another story.

In my humble opinion, at least, both the K9 and K18 were somewhat overrated cartridges. Based on cheaper Audio Technica bodies, they were heavily tweaked for better



sound, but still retained the original's unremitting hardness - which is rather missing the point as far as vinyl's concerned, methinks!

The Adikt is a dramatic departure. Housed in a radical looking new body (that weighs 7g and feels like Pocan) and with a high quality replaceable Gyger II stylus, The Adikt looks every inch a modern 'new age' pickup.

At £195 you shouldn't expect diamond cantilevers, silver wiring or fancy velvet boxes. Instead, you get a very nicely presented product (complete with cartridge tags - which duly fell apart!) with a pretty conventional line-up of attributes - aluminium cantilever, copper internal wiring and gold 1.2mm pins.

A bonus are the protrusions just behind the cartridge mounting bolt recesses. This clever feature makes it hard to skew the body in the headshell, greatly easing alignment. The only problem is that owners of modern SME arms will find the Adikt impossible to fit into their headshells unless they drill them. Somehow I don't think Linn will lose too much sleep over this, though!

The Adikt is also notable for its healthy claimed output of 6.5mV, which will make it a fine partner to many cheaper amplifier MM phono

stages. Contrast this to your average 1980s cartridge (which was the last time Linn brought out a new MM) of around 3mV, and that's power aplenty. Although Linn recommend a 1.5g to 2g tracking range, I found it was happiest at about 1.85g in my Linn Basik/Akito test deck. A recommended load capacitance of 150-200pF and 47K ohm resistance completes the spec sheet.

The Adikt sounds superb. It's an altogether more sophisticated performer than the K9 of yore, with a very smooth and even character that still - in true Linn style - cuts straight to the rhythmic chase. Cue up Be Bop Deluxe's 'Modern Music' and you get an impressively expansive soundstage inside which there's a vast amount of detail vying to get out. Bass is dry alright, but considerably warmer and more willing than the K9. True, Dynavector's identically priced DV10x4 has more body and articulation, but the Adikt is exceptional tuneful. You can easily follow the bassist 'walking' up and down the frets.

Moving up to the midband, and there's no hint of its predecessor's glare or hardness. Okay, so it's not the softest and mellowest around, but this is still a very even performer with a particularly grippy nature.

E ADIKT



Rarely have I heard the rhythm guitars in Corduroy's 'Don't Wait for Monday' so enthusiastically carried. It's as if this cartridge goes straight for the song's jugular, and throws bags of light on it instead of trying to strangle it. Factor its incredible ability go loud then quiet 'at the drop of a hat' and you've got an extremely agile and willing performer.

Treble performance is good, but doesn't match the Dynavector DV10x4, which is altogether more spacious and airy, and also blessed with a delightfully warm nature. By contrast the Adikt is dry and

analytical, but such is the massive amount of midband detailing that it doesn't sound out of place.

Downsides? Very few. Indeed, I'd say the Adikt is neck-to-neck with the class of the sub-£200 field (the Dynavector) and in some ways better. Ultimately, it lacks the latter's tonal palette, but makes up for it with an incredibly big hearted, musical sound with bags and detail and decent refinement too. This makes an extremely persuasive case for you to upgrade your old Linn MM, or simply to get a great new cartridge that plays your records with passion. This

is a piece of quality hi-fi that, like Ortofon's Kontrapunkt MC models, also has a great element of fun to it. It gets up and boogies but doesn't get on your nerves; your only wish is to join it. It's a cartridge I could get used to.

Linn Adikt £195

Linn Products Ltd
Floors Rd.
Eaglesham
Glasgow G76 0EP
Tel: 0141 307 7777
www.linn.co.uk

MEASURED PERFORMANCE

To measure this cartridge in a 12in SME (for minimum tracking distortion) I had to snip off the locating lugs. This was easy enough, so the Adikt can be used in arms other than Linns.

I recognise the screening can as a Goldring, which is no bad thing as their cartridges are excellent; I use a 1042. However, Linn have altered things to suit their taste, which needs pondering upon. Linn's old Audio Technica based cartridges were too bright for my liking but Linn seem to like this balance, as the Adikt has a pronounced treble peak of +5dB maximum on outer grooves, falling to +1dB in innermost grooves. Goldrings with Gyger II styli are usually flatter than this. Our third-octave response analysis shows results a little way in with a +4dB peak, and on inner grooves. Increasing capacitive loading from 200pF did not improve matters, it

made them worse. So the Adikt will give a bright sound and will close the gap with CD in comparison with trad. MMs that have a falling treble and a warm sound. Expect the Adikt to sound quick and detailed, but Goldrings also have good firm bass, so it will likely offer quite an unusually fast, punchy and detailed sound – very Linn.

Tracking was superb at low frequencies and in the midband. Vertical tracking angle was a bit high, producing a little more second harmonic distortion than usual, but this is pretty benign sounding. Output was very high at 6mV at 5cms/sec rms and in practice this will make the Adikt work well with anything, keeping noise right down even through mediocre phono stages.

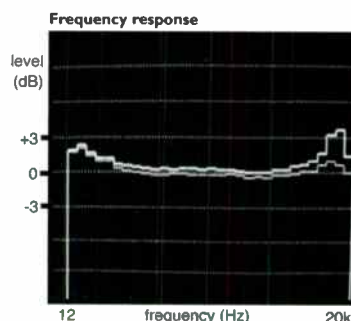
What we have here is a quality Goldring tweaked up to produce the Linn sound. The Adikt measures very well, but it will sound shiny or bright, although not coarsely bright like

Audio Technicas of yore. **NK**

| | |
|-------------------------|-----------|
| Tracking force | 1.5-2gms |
| Weight | 7gms |
| Vertical tracking angle | 32degrees |

| | |
|--------------------------|------------|
| Frequency response | 20Hz-20kHz |
| Channel separation | 22dB |
| Tracking ability (300Hz) | |
| lateral | 90µm |
| vertical | 45µm |
| lateral (1kHz) | 25cms/sec. |

| | |
|-----------------------|------|
| Distortion (45µm) | |
| lateral | 1.5% |
| vertical | 5.4% |
| Output (5cms/sec rms) | 6mV |



World Verdict

£ Linn's best MM to date - couth yet extremely musical sound will make it a hit with anything looking to upgrade a cheaper cartridge.

THE NEXT



From one of Britain's most prolific hi-fi manufacturers comes this new monster integrated amplifier. David Price works out with Musical Fidelity's A308.

It was nearly five years ago when I last reviewed a top Musical Fidelity integrated amplifier. Since I heaved that enormous black Perspex-fronted A1001 out of its box back in January 1998, the company has launched a vast number of new products. Anthony Michaelson is evidently not one to rest on his laurels! Although dramatically different in design detail, the A308 continues the tradition that the now-defunct A1001 also once upheld. It's expensive (at £1,999), back-breakingly heavy, conspicuously large and packs more power than the Men In Black. (Indeed, should evil extra terrestrials ever invade, this amp could be devastatingly deployed in defence of humankind - if nothing else, you could drop it on an alien from a great height.)

For just a little more cash than a baby Naim pre-power combination, you can get this 'mother of all integrations' with four line inputs, an MC and MM-compatible phono input and tape loop. It also has a 'home theatre bypass' that lets you use it as a standalone two channel power amp as part of a larger six channel system. Then there's the aforementioned National Grid-sized power output, claimed to be 150W RMS per channel, which from my listening at least, seems a conservative estimate.

The A308 is more than just a pair of big boots, however. Musical Fidelity has given this amp full dual mono

construction, with an isolated power supply for the output stage said to minimise the effects of high current ripple effects and power supply noise on the driver circuit.

In the flesh, the A308 looks exquisite. Of course, style is a matter of taste, but there's no denying the beautifully finished front panel, milled and machined from high quality aluminium. The lavish volume control knob moves smoothly on its axis, and the source selection buttons have a pleasing action. It's big and brash perhaps, but it sure does the job!

Round the back, a brace of chunky gold binding posts, with little Musical Fidelity legends underneath their clear plastic shrouding, add to the upmarket feel.

Hooked up to Yamaha NS1000M loudspeakers and fed by a Michell Orbe/Origin Live Silver 250/Ortofon Kontrapunkt B vinyl front end, this amp really 'hit the ground running'. The Yams have famously low distortion figures, and as such are a great tool for gauging amplifier performance. The A308 proved a brilliant match, serving up an incredibly clean sound from the opening few bars of America's 'Ventura Highway'.

The A308's midband is what immediately caught my ear. It's very transparent, almost as if someone is shining a powerful searchlight on the music. I was immediately aware of the recording quality and the limitations

of the pressing, yet the music shone through. Those Byrds-style close-knit vocal harmonies came through in sharp relief, showing not a hint of upper mid-band hardness. So open is this amp. that you feel you can almost hear right into the microphones, making the different textures of each separate vocal track plainly obvious. Leading edges of steel string guitars were also very vividly carried. Unlike some less visceral rivals, you get a sense of the speed and physicality of the strings being strummed.

The A308 is evidently excellent at starting and stopping, and this carries on down to its bass. Don't be fooled by this amp's stonking rated power output or obvious physical bulk - this is no fat, overblown performer down at the bottom of the scale. Rather, its low frequency nature is tight and rhythmic. Although not quite up with an equivalently priced Naim pre-power in terms of speed or articulation, you'd be surprised just how fast and spry it is. Bass guitars proved extremely tuneful, the MF able to communicate their rhythmic accents and phrasing brilliantly.

At the opposite end of the spectrum the A308 impresses but doesn't dazzle - it's less open and airy than I remember the old A1001 being. Herbie Hancock's 'The Prisoner' showed this amplifier's good treble detailing, but underlined its slightly 'matter of fact' tonal quality. Although in no way harsh, the

BIG THING

MF doesn't embellish - or even flatter - cymbal sounds. In truth, I think it does just a little bit of its own spring cleaning and turns out a slightly drier, crisper sound than that which went in. Indeed, overall it's an extremely transparent design, but with just a slight tendency towards dryness. I don't want to overstate this, but must underline that unlike some earlier Musical Fidelity high-end products, this one isn't going to soften and smooth your source.

The A308's fast, clean and transparent nature isn't its only abiding feature. Rather, it combines this with its other great asset - sheer oomph. Where so many high-end amps offer power without control (or vice versa), the MF brilliantly combines its rigorous, brightly lit midband and bass with a serious dose of good olde unreconstructed wallop. The result is a strong, confident, bold

sound that remains utterly unfazed by any demands put upon it. Furthermore, even when the going gets tough, its excellent stereo imaging and depth perspective remain solid and faithfully rendered.

Goldie's 'Inner City Life' seemed an ideal workout for this amp. I cued this track and turned up the volume with a big smile on my face, expecting my NS1000Ms to make mincemeat of it (they often turn muscle amps to jelly, such is their demanding nature). However, the A308 held on in the bass with impressive ease, positively refusing to go absent without leave even on the loudest, lowest transients. Better still, when called upon to move vast volumes of air via the Yams' two twelve-inch bass units, the MF remained sweetness and light up top. It came out of the contest the winner, those nightmare speaker loads having failed to have got the

better of it even at crushingly loud volumes!

Of course, any integrated amplifier costing £1,995 that isn't anything less than excellent won't justify its premium price tag, but Musical Fidelity's A308 goes further still. Offering a fiercely addictive blend of clarity, detail, power and rhythmic prowess, it makes a great case for itself. It's not the sweetest, gentlest or most beguiling amplifier for the money, but as a serious all round performer it's nigh on impossible to beat at the price.

Musical Fidelity A308 £1,995

Musical Fidelity Ltd.
15/16 Olympic Trading Est.
Fulton Road, Wembley
Middlesex HA9 0TF
Tel: 020 8900 2866
www.musical-fidelity.co.uk

MEASURED PERFORMANCE

This is a powerful amplifier, capable of sustaining 2x165W/8ohm through bass and midrange (and 2 x2 70W/ 4 ohm) with a very slight fall to 2x155W/8ohm at 20kHz. Under dynamic or music-like conditions (10msec transients at 1kHz), the A308 extends its capacity with outputs of 205W, 375W, 525W (16.2A) and 280W (16.8A) into 8, 4, 2 and 1ohm loads respectively, with obvious current-limiting at 17A.

The overall gain is 41.9dB, equivalent to an input sensitivity of 278mV for its rated 150W/8ohm output. Distortion is very consistent with output level, typically 0.004% from 0.1W-50W/8ohm and also with frequency, up to ~10kHz where figures climb closer to 0.01% (20kHz/10W/8ohm). Our sample had uniformly higher distortion on the right channel (0.008% vs 0.004%) but this is arguably of less concern than the disparity in DC offset (+8mV Left, +53mV Right). Otherwise, the response shows a mild and sensible

HF roll-off amounting to -0.25dB at 20kHz and -0.6dB at 30kHz, figures unlikely to be overly affected by the A308's 0.05ohm output impedance.

At 84.2dB, the A-wtd S/N ratio (re. 0dBW) represents a perfectly 'average' result for an integrated amplifier and comprises white noise, rather than hum from the power supply. As if to prove the point, its residual noise is just -74dBV or 0.2mV.

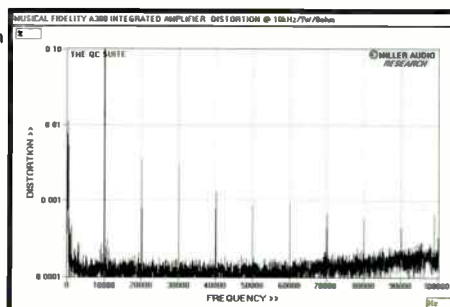
The MM input stage adds a further 40dB (x100) of gain with an inherent midrange distortion of ~0.006% and additional tailoring of the response, some -1dB at 20kHz with the right channel showing a -0.6dB dip through the upper midrange. Overall, a solid set of figures for a very capable amplifier. **PM**

CD/Tuner/Aux

Power Output
165W

| | |
|---------------------|-------------|
| Frequency response | 5Hz - 65kHz |
| Separation | 82dB |
| Noise (IEC A) | -84.2dB |
| Distortion (20-20k) | 0.004-0.01% |
| Sensitivity | 278mV |
| DC Offset | +8mV/+53mV |

| | |
|--------------------|--------------------------|
| MM Disc | |
| Frequency response | 22Hz - 65kHz |
| Separation | 75dB |
| Noise (IEC A) | -64.2dB (re 0dBW) |
| Distortion | 0.006-0.02% (20Hz-20kHz) |
| Sensitivity | 2.8mV |
| Overload | 53mV @ 1kHz |



World Verdict



Superb all rounder with fantastic clarity and punch. Good value despite the premium price tag

THE ART



German high-end has always been built well but often the sound does not match the appearance. How will Simon Pope find the ART V2 CD player from Audionet?

If the name Audionet rings no bells with you, fear not, as I'd never heard of them either until the presence of this CD player was brought to my attention. In their native Germany the company are fairly well known and respected. Now imported by Wilson Benesch, they are hoping to repeat this success in the UK. And judging from first impressions of this beauty they should have no problems doing just that.

Wilson Benesch 'speakers are some of the finest sounding and best built on the planet, so anything they associate their name with can't afford to be duff. And judging from the ART V2 (no comment about the choice of model name, please!) they are onto a winner. This is the way that many commentators rightly suggested that CD replay would go in these days of new formats. The lower end of the CD player market will encompass both audio and video, whilst the remaining CD-only players will be like this - heavyweight, serious pieces of audio engineering.

Firstly, I noticed the sheer weight of the box (just under 20kgs) that arrived on the doorstep and nearly got on the telephone to WB for them to send the CD player instead of the AMP II MAX they appeared to have sent instead. However, on breaking open the seal I realised that indeed this was the CD player and

the reason for its awesome weight was the beautifully polished solid slab of granite that constitutes its base.

This isn't all that's different. Inside, the disc transport is placed atop a solid billet of aluminium, separated from the surrounding chassis by a suspension system of straps. So when I say the V2 is strapping, it literally is.

The chassis, granite apart, is made from low resonance MDF and the front panel is no less than half an inch thick and of metal alloy construction.

Aesthetically, the V2 is pure and effective. There are just four silver buttons on the fascia, plus a display window. In another departure from traditional the ART V2 is a top loading player, in the footsteps of the Sony SCD-1 and other quality designs, such as Sonic Frontiers. Once I had pushed aside a sliding panel (it's a manual mechanism) I found the stabilising puck that sits atop the disc that such top loaders call for.

Under the bonnet sits the company's own 'intelligent sampling' board, populated with surface-mount components. This is followed in the chain by a 24-bit/96kHz DAC that follows current high-end practice by being an upsampling type with digital filters and signal processing. The processing has two settings, switchable via the rear panel. And it doesn't stop there; the output stage features Mosfet devices in Class-A,

the DAC and transport sections are separately powered by toroidal transformers and the digital outputs (one BNC, one AES balanced and one phono, no less) are all by-passable. This is one seriously equipped machine, which almost justifies the price alone, without hearing a note of music.

My experience of German high end, which to be fair is pretty limited, has shown that their invariably impressive build quality raises expectations that are subsequently dashed. Often German hi-fi is super clean and efficient sounding, with good detail, but fails to really involve musically. This is far from the state of play with the V2. It has a sound that not only immediately impresses but also improves with listening, the mark of a quality bit of kit. When you find yourself raiding your CD collection to see how it fares with a variety of discs (usually, this only happens with vinyl) you know you've struck gold. We're in the league of the Musical Fidelity 3-D Nu-Vista, Sugden Masterclass and Audio Analogue Maestro players here - heavyweights that not only look but also sound the business.

Detail, as you'd expect from a German company, is superlative. 4Hero's excellently recorded 'Creating Patterns' had enormously impressive lucidity but the ART V2 also emphasised the breadth of the

DF NOISE

recording, creating a big and all-encompassing sound that really took my breath away when compared to a £1,000 cheaper Meridian 506.24 player. Bass was solid and fast, but also warm, and overall the sound had a smoothness that introduces a touch of analogue that all the best players seem to have.

It is that detour from an overtly digital presentation that really impresses, much like Musical Fidelity's Nu-Vista spinner. It doesn't have the Nu-Vista's airy and ethereal treble; it's a darker and somewhat moodier sound, less 'hi-fi' in a way, but it certainly equals the Nu-Vista in terms of musical involvement.

Paul Weller's 'Stanley Road' was next on and revealed that the V2 had a way with vocals, which sounded crystal clear yet smooth and well bodied and projected slightly (not intrusively) to the front of the stage. Drums were well focussed and every layer of the mix was clearly recognisable, whilst unmistakably

remaining essential parts of the whole picture.

Classical discs such as Mahler's profound 'Das Lied von der Erde' played by the Minnesota Orchestra on Reference Recordings and Faure and Ravel's piano trios on Hyperion also shone musically. There was a fine sense of space and air with both discs and a brilliant smack of realism in terms of detail and dynamics (which were almost to concert hall proportions). Even fairly dodgy (Bruckner 8 with Karajan on DG) or totally duff bedsit-style recordings (Tracey Thorn's 'A Distant Shore') had a certain something when played through the V2, which took hold of promising aspects such as phrasing and mood and made the most of them. Whilst this may not be sticking to the 'as close as possible to the source' school of thought, it's certainly preferable in many respects.

The ART V2 is representative of the best 'lower' high-end CD players around. Like the aforementioned

Audio Analogue and Musical Fidelity players it offers great value when build is considered - it's superbly finished and looks fine on the shelf. Many would charge another £2,000 for this.

As for sonic performance, who needs high resolution when your favourite music sounds so good? The V2 is totally committed and involving. This is first and foremost a music lovers' player.

Gripes? Very, very few indeed. It's heavy and you need enough room for the top loading of discs - that's about it!

Being both immediately impressive and enduringly impressive, the V2 deserves your ears as soon as possible, if you are looking for a serious CD player.

Audionet ART V2 £2,300

Wilson Benesch
Tel: 0114 285 2656
www.audionet.de

MEASURED PERFORMANCE

This CD player has two key features: exceptionally low distortion - just 0.0004% at its high 2.55V peak output - and the modified response/stopband characteristics imposed by its switchable digital filter. Neither filter offers a useful suppression of digital images (just 6dB in case of the Lagrange filter) but they do trade a low-order HF roll-off for a reduction in the pre- and post-echoes that accompany traditional high-order FIR digital filters.

Like Wadia (Digimaster) and Pioneer (Legato Link) before it, AudioNet is balancing increased distortion in the frequency domain for reduced distortion in the time domain. The ultrasonic images released by both filters, however, will tend to make the V2 more amplifier fussy (or vice-versa) than usual, however. Meanwhile, the differences in response between the Lagrange

and AudioNet filter algorithms are shown on the graph, the former typically offering a smoother sound.

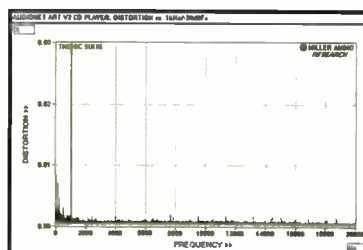
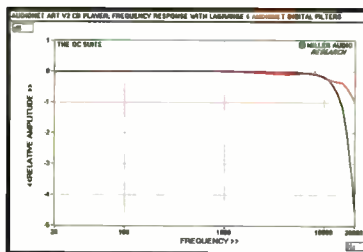
Peak level overload was detected with the AudioNet filter but this should not be troublesome in practice. Otherwise, the 112dB A-wtd S/N ratio is very good indeed, as is the low 0.006% distortion at 20kHz/0dBfs, the mere +32ppm clock error and +0.0/-0.4dB deviation in linearity over a full 90dB dynamic range. The exceptionally low 155psec of, primarily, data-induced jitter is the icing on a highly innovative piece of CD engineering.

PM

Frequency Response <5Hz - 18kHz (CD)

| Distortion | Left | Right |
|------------|---------|---------|
| -6dBfs | 0.0013% | 0.0010% |
| -30dBfs | 0.0050% | 0.0050% |
| -60dBfs | 0.145% | 0.135% |
| -90dBfs | 2.70% | 2.75% |

| | | |
|---------------|----------|----------|
| Separation | | |
| 1kHz | 110dB | 105dB |
| 20kHz | 95dB | 96dB |
| Noise (IEC A) | -112.7dB | -111.8dB |
| Output | 2.54V | 2.55V |



World Verdict



Right up there with the best, the V2 is a superbly built and impressive sounding player that should also last a lifetime.

METAL

With a brace of aluminium driver units, Mordaunt Short's MS914 could be a lively listen. David Price finds out. . .

For much of the nineties, British loudspeaker manufacturers were disappointingly disinterested in using anything more radical than late seventies technology in their driver designs. Doped paper was still ubiquitous because of its cheapness and 'fast' sound, whereas polypropylene was the choice for 'premium' products thanks to its low distortion. In my opinion however, polyprop is great for making shampoo bottles but not much cop with music - it sounds 'quacky' in the mid-band and slow.

Not wishing to blow our own trumpet, but Hi-Fi World magazine's campaign (plea?) for more interesting materials seemed to 'set the scene' for some radical departures later in that decade. The result is that nearly ten years later, virtually every loudspeaker worth its salt has some such exotic cone or tweeter. In this respect, Mordaunt Short's MS914 is no different.

Where it does stand out from the crowd is its use of Continuous Profile Cones. Although this isn't one of the company's own technologies, its chief engineer Graeme Foy has spent many a late night refining this drive unit. The striking looking polypropylene coated aluminium cone has no central dust cap, running (as its name suggests) right across from one edge to another without a break. MS claim increased low frequency efficiency, extended frequency response and improved power handling.

In the 914, the bass/mid unit is 165mm in diameter, and comes matched to Mordaunt Short's own aluminium dome tweeter. This is a 25mm affair which has got a new

front plate profile for improved dispersion characteristics.

The two are fed from a damped second order type crossover, mounted inside a well braced 900x205x270mm box, complete with a cavity at the bottom for mass loading. The result is a loudspeaker weighing in at 14kg, with a quoted power handling of 150W, an impedance of 4-8ohms and a claimed sensitivity figure of 89dB.

It's a neat looking loudspeaker alright, giving the impression of a more expensive product than its £299 retail price would imply. Hook it up to your hi-fi straight out of the box, and you won't get a commensurately svelte sound though. More than most, these speakers need 'a damn good thrashing' to break in, plus a good hour or two spent on positioning them and general fettling to give of their best.

Listen to them 'cold' and you'll see why. The 914's have a 'stark' sound that will cause a sharp intake of breath if you're not ready for it. It's extremely open and clean (as £299 speakers go) - indeed these are probably the most revealing 'speakers I've ever heard at the price. Not for one moment do they conceal,

muddle, obfuscate or confuse. Rather, you get a very matter-of-fact verdict on everything from the quality of your system's ancillaries to the relative merits of the recording. It's as if the 914's say, 'that's it - like it or lump it!'

If you're using a poor quality front end, then lump it you will. Driven by a high quality, sweet sounding CD player however - something like an Arcam FMJ CD23 - and a decent mid-price amplifier (I even heard them through an AudioNote OTO SE valve integrated) and you can't help but be amazed. Undoubtedly, the midband is the star of the show, not just the sounds issuing from the CPC mid/bass unit, but the way it integrates with the treble. The two get on famously,



AURU?

giving a seamless transition from low to high.

The Rolling Stones' 'Brown Sugar' is proof positive of this. First you notice the fine imaging and sense of scale (a sure sign of good phase coherence), then the large amounts of low level detail. Then you find your feet are tapping merrily away and you're thinking, 'wow, what a song!' By contrast, most similarly priced speakers make you wonder how long your ears will last, or whether you'll be able to stay awake till the first middle eight.

The next thing that hits you is the bass. It's less weighty than some other budget floorstanders, but extremely even and with a conspicuous lack of boom. As Bill Wyman goes up and down the fretboard, you don't feel like he's twanging some strings harder than others. Rather, it's very measured, yet satisfyingly tuneful. Only a slight boxy coloration right at the bottom offends, but this can be tuned out by

judicious use of mass loading. The 914's LF performance isn't remarkable then, but - and this is critical - it's sophisticated enough not to impair your enjoyment of the music, or impede the rhythmic progress of the song.

The aluminium dome tweeter is an altogether more sophisticated affair that the shrill, tizzy thing that came with 1908s MS loudspeakers. Okay, so it's not totally neutral, and there's a definite 'fluffiness' to it that slurs the decay of hi-hats, but its coloration isn't offensive and indeed it can sound quite silky if fed by a high quality source. Its major sin is that it has one 'generic' cymbal sound, lacking the transparency to really tell you what's going on up there. This said, there are many thousand pound designs that are little better in this respect.

Cue up 4hero's 'Parallel Universe' and you'll get the measure of these speakers. They're musical to the core, more transparent than they've a right

to be at the price, and yet impressively punchy and powerful too. In a roundabout way they remind me of the classic Epos ES14. As with this 1908s classic, you practically have to build your system around them, but if you do then you'll be rewarded with a sound approaching that of speakers at almost twice the price. Think of these as 'budget esoterica' in the true sense of the word - they won't flatter cheap rubbish, but give them something good to work with and they'll fly for you. For those looking for the highest fi their money can buy, match these to a Rega Planet 2000 CD player, Audio Analogue Pucinni SE integrated amplifier and be amazed!

Mordaunt Short MS914 £299

Audio Partnership PLC
Gallery Court
Hankey Place
London, SE1 4BB
Tel: 020 7940 2200

MEASURED PERFORMANCE

The 914 has a fairly even frequency response characteristic our analysis shows, with no crossover suckout and good integration over a reasonably large vertical angle.

There's a lift at higher frequencies that will make the tweeter sound bright and possibly a bit sharp with some recordings, but the 916 will likely sound concise and detailed too.

Mordaunt Short have lifted low frequency levels a little in order to add body to the sound and bass extends down to 40Hz, about normal for the cabinet size. The port goes down to 25Hz or so and should add to bass depth. The port is a little mis-tuned and damping less than optimal, so the 916 may well sound a little fuller in its bass than some.

Mordaunt Short, like everyone

else these days, has combined a 4ohm bass with an 8ohm tweeter to get best voltage sensitivity - as much volume as possible for a particular volume control setting. Overall impedance measured out at 5ohms and, our analysis shows, there are some fairly extreme variations, meaning the speaker is reactive - not too good as far as the feedback loop of an amp is concerned. The 916 will interact with amps more than many designs; some may suit, others not.

As a load it could be more amenable. Sensitivity measured 86dB, a normal value.

The 916 measures reasonably well, except as a load where it could be better. A partnering amp should be chosen carefully. **NK**

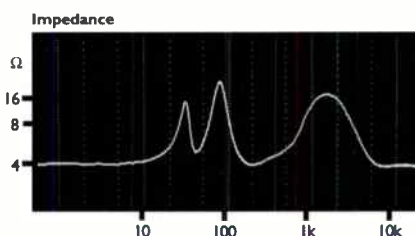
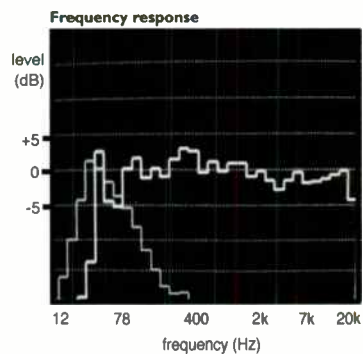


PHOTO: JAMES HARRIS

World Verdict



True budget esoterica, these budget boxes demand quality ancillaries but properly matched, you won't find better for the money.

letters & e-mails

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

Every letter we print wins a superb prize including Precious Metals interconnects and a **FREE** subscription to **Hi-Fi World** for the letter of the month!!

LETTER OF THE MONTH

MARRIAGE GUIDANCE CONSOLE

Dear Sirs

Can you help avert a divorce? It all began when I suggested to She Who Must Be Obeyed that it was time we had a new hi-fi. Unfortunately, I picked a bad moment, as she had just returned from a coffee morning at one of her chum's whose husband had just bought a 'lifestyle' system from a certain company who shall remain nameless.

Now, I happen to know that this particular couple have 'loads of money' and cloth ears! Spousie announced she wouldn't mind something like that, or perhaps "one of those nice-looking Bang & Olufsen things". Well, of course, this was totally out of the question, as you can imagine, so a serious breakdown in matrimonial relations was on the cards.

However, I persuaded her that if she allowed me a little time and flexibility, I could perhaps come up with something which, whilst eminently listenable to and approximating real hi-fi, also possessed a high WASAF (Wife and Social Acceptability Factor) rating. My budget is £3,500, absolutely top whack, for a CD-only system and I

proposed the following:- Sugden Bijou CD Master, Quad 99 pre/power amps and the new Quad ILL speakers on Kudos S50 stands. With cables, I reckon this lot will just about fall within my pocket.

I showed pictures of said items to SWMBO and she cooed approval. But my query is, will it all work well together? I regard you as our marriage counsellors!

Lonce Yellow
Hertfordshire

Hopefully I'll make some suggestions to keep your love off the rocks, Lance. There's actually plenty of purist hi-fi alternatives around. As manufacturers have caught onto the fact that the likes of B&O and Bose are popular because they are incredibly interior friendly, so the market has increased drastically. Sugden, for example, were once infamous for their great sounding amps that were stuck in an aesthetic time warp. Now, behold the Bijou range! A superb sounding series of products with all the sonic Sugden attributes in a modern, dare I say

stylish 'midi' sized design. Whilst not the cheapest alternative, the Bijou range offers superlative hi-fi quality in a smart and well built package. The CD player is a great little performer and so are the Quad 99 amps, incidentally (but the Sugden amps have the edge, for more money though). This would be my first port of call and the Quad ILLs would suit the sound quite well, as they have a sweet yet highly detailed sound.

Cyrus were making small and well styled hi-fi products years before the competition, and it's taken them nigh on ten years to prove that they were right all along! The CD7/Cyrus7/PSX power supply combination is very fine. Small and stylish but with a big, detailed and smooth sound for under £2,000 for the system, without 'speakers. Their own 'speaker designs, such as the bookshelf CLS50 (£500 per pair) are a good match, if slightly pricey when compared to the competition. Stick with the ILLs for value and performance.

If you're after a one box high fidelity solution then there's only one port of call at your price point and

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that's the Linn Klassik. Already, indeed, a classic, it offers superlative sound in a small and easy to use package with great potential for upgrading. A range of Classiks can be linked in a multiroom configuration, for example. At just over a grand Linn lead the market here - there's no competition up until the awesome styling and sound of the TAG McLaren Aphrodite (truly the mother of all clock radios) and Calliope 'speaker combination at a cool £4,000-plus, which is above your budget but is so well built it would last until your Diamond Anniversary!

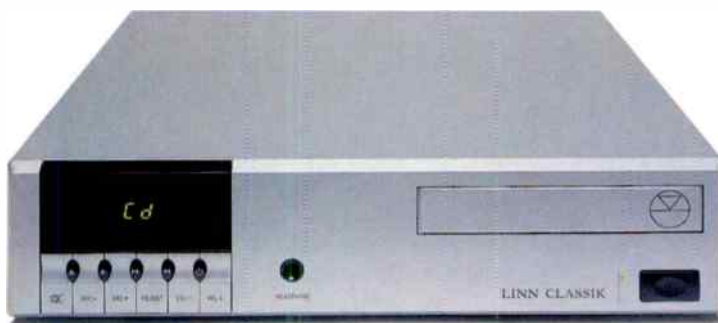
SP

soundcard for digitising music. The power amp is a Musical Fidelity Elektra E300 and my speakers are a pair of Monitor Audio CC700s. Any suggestions on how this could be improved with a budget of £3,000 would be very helpful, particularly concerning the front end which is getting very long in the tooth. I'd be grateful if you could bear in mind the practicalities of a lot of stop/starts for playing 45s. In other words I think I need something pretty robust!

John R.

I think you'd do well to kill two birds with one stone and get a brand new high quality deck that can play the

quality DC motor, which allied to peerless build quality - from the springs to the main bearing - makes it an utterly bullet-proof design. I've used mine as an everyday hack since 1995, changed arms and cartridges a million times (or so it seems) and it still sounds just as good (better, truth be told) as new, while the finish is still immaculate (dust notwithstanding). As with all belt drive decks, switch them on at the beginning of a session (or the day) and off at the end. When changing discs, simply keep the platter spinning and pull the disc clamp and record off while it's in motion. Speed changes between 33 and 45 are easily



An audiophile Klassik!

EVERYDAY HURTS?

I'd be grateful for any advice you could give me about upgrading what I suspect may be a rather unusual set-up. My main listening obsession is really from vinyl. I have a large record collection of over 20,000 items, soul, reggae and blues recorded in the 60s, on which I spend around two to three hours a day listening. For everyday 45s, some 75% of my collection, I've been using an old Technics Direct Drive SL2000 turntable, with its own arm and a series of MM cartridges, currently a Goldring 1042. Sadly, many of the discs are not in the best of condition, and the resultant noise is certainly not audiophile quality, but the deck has done almost thirty years of faithful service now!

For 'best' I've been using a lovely Alphason Sonata turntable, with its own HR100 arm, and a variety of MC cartridges, currently an Audio Technica AT OC9. This produces a warmer, more mellow listening experience altogether. Both decks go through an Audio Labs 8000C pre-amp, using its switchable MC/IMM phono stage. The Tape 2 outputs from this links to my PC

parts of both your 'best' Alphason and your hack Technics. The problem is of course that you're aware that a lot of the discs you play are 'distressed' to the point of presenting a threat to the stylus that tracks them. To wit, you're justifiably reluctant to use the same deck to do both everyday work (at lower quality) and 'best' work (with maximum resolution). Fortunately there's an obvious solution to hand!

The Michell Orbe Spyder Edition (costing just under £2,000) is probably the best all-round turntable in the world right now. I would be the first to agree that the Garrard 301's bass is possibly tighter, or the SME 30's midband has just a touch better spatial accuracy, but in terms of getting a deck that just plays music brilliantly, regardless of type, age or record condition, I still think it's peerless. You get about ninety five percent of the best of the rest, at (relatively speaking) an incredibly low price, plus some extra bonuses thrown in for good measure.

The latest Orbe uses a very high

effected by pressing a button on the GyroPower PSU - simple as that. In my case, I often leave the deck on for days or weeks at a time (because I forget to switch it off) with no ill effects. Unlike many rival 'sprung subchassis' designs, the Orbe doesn't go out of tune however you treat it!

The question you're asking, however, is 'what about the cartridge?' The answer comes in the Orbe's ability to accept two tonearms at the same time - if you order one from Michell thus configured. You'll be able to use your excellent Alphason HR100 as your new 'everyday' arm along with the Goldring 1042, and a new Origin Live Silver 250 (£599) as your 'best' arm, complete with your AT-OC9. This done, you'll get dramatically better sound for your 'everyday' records while still being able to track the robust G1042. Then you'll be able to cue up the OL/OC9 combo on special occasions, and be amazed by the pace, power, solidity and musicality of the Orbe when it's running at full tilt. Ultimately, you



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might like to upgrade your OC9 to something like a Lyra Lydian B or Ortofon Kontrapunkt B when funds permit. **DP**

HARSH REALITY

Dear HFW,

I am not happy with the way my system sounds, it's rather harsh to my ears. The system is made up of: Marantz CD6000 KI (upgraded from Pioneer PD9000), Roksan Caspian Mk1 (upgraded from Pioneer A400), Chord Chameleon 2 (upgraded from IXOS 104), TDL RTL3 Mk1 (upgraded from Celestion DL4), speaker cables made from Category 5 LAN cable based on TNT-Audio.com instructions (upgraded from CableTalk 3.1) two RA Yello power leads, and the CD player is supported by 3 oak cones.

As you can see I have spent a lot of money so far, but I am yet to be satisfied with my system. I really do not know what to change next. My suspicion is that the speakers are the weakest link. They certainly aren't refined, being more of party animal/head banging stuff.

I auditioned almost all of the B&W S2 and S3 and Castle Pembroke, but the sound difference/improvement could not justify an upgrade. The TDLs have big scale and punchy bass that I very much like, but the treble and midband hurt my ears, especially with cheap/bad recordings, and the CD6000 is rather an unforgiving player.

So where do I go from here? I'd like a warmer/lush but at the same time detailed sound, and I know the two do not mix together. Would the Tannoy R3 do the job? My budget is around £600-£800 and I listen to 80s music, jazz and a bit of classical.

Any help is very much appreciated.

Regards,

Jozef, London

It sounds as though you crave a bit of sophistication and smoothness, Jozef. The Caspian is a nicely balanced amp but although a very fine CD player, the Marantz CD6000 KI is a touch on the bright side. The main problem with your query is finding a loudspeaker in your price range that delivers smoothness, plus the punchy bass of your TDLs. The current trend is for fast and bright sounding 'speakers with only a secondary regard for smoothness and sophistication. The latest models from the likes of Tannoy, Mission and KEF all

have this trait to differing levels. For these traits look to the likes of Opera, who make detailed and warm sounding 'speakers fashioned from solid hardwood. The SP-1 can be had for a bargain £500 or so but the larger SP-2s are over your price at £1100 but still worth a listen. There's also that old HFW stalwart, the £700 Mission 782. This isn't as forward sounding as most current designs but still brings tuneful and fast bass along with superbly refined detail. It errs on the dry side of things but won't disappoint in any way.

If you can consider a standmount there are also a couple of good options. Don't always think that a standmount will mean less bass - it's not always the case - in the past even our comparative measurements have showed this, too. The Elac Jet 205 at £645 will bring you a fine, smooth treble with its unique folded ribbon tweeter design yet has that Germanic attack and speed which make it an exciting listen, in combination with sweet, smooth treble.

For sophistication in both looks and sound it's worth checking out the superb new Quad ILL standmounts. These have a fine piano lacquer finish and a fast yet detailed and refined sound. Bass isn't overtly deep but it's incredibly speedy and if there's low end aplenty on the disc, you'll hear it. When used with an amp such as the Caspian they will sound very fine indeed and at £370 will leave you some spare cash also. It must be stressed that they sound like a much, much more expensive 'speaker. The Tannoy R3s that you mention are a tad long in the tooth now. Such 'speakers are designed to follow current trends or fads. Whilst they had a rich kind of sound they were also a bit dry and lifeless. It's worth remembering that only truly good designs will stand the sonic test of time and these are few and far between. **SP**

KIT CONUNDRUMS

Over the years I have acquired various bits of hi-fi equipment, which I know very little about as I suspect they were somewhat obscure even when new. I have no fewer than three turntables in good working order (B&O Beogram 1500, Fisher MT 6360 Direct Drive and Pioneer PL-120), plus two self-assembly kit decks produced by a firm called

Input Design Ltd. They have mahogany plinths, and the instructions state that 'the majority of 9" tonearms will fit without problem'.

The speakers I have are an ancient pair made by Sony, and are obvious candidates for replacement. I also own a Leak Stereo 20 valve amplifier and a Counterpoint SA-7 pre-amp. A heavyweight Uher CG 310 cassette player completes the line up.

I would welcome advice on which items should be kept. Should it be one of the Input Design kits, one of the other decks - or just ditch the lot?

Is the Counterpoint SA-7 a good match for the Leak amp and should I keep the Uher cassette player? Which speakers would be a good match for the Leak Stereo 20? Friends have suggested Quad ESL57s, BBC Monitors and also the Quad 11Ls as reviewed last month. I listen to mainly acoustic music on vinyl and cassette in a room measuring 13ft by 14ft. I appreciate that these may be difficult questions to answer, but I would be pleased to hear any suggestions that you have to make.

Andy Heaton

First your decks: the B&O is miles off the pace - it's a nicely designed, thoroughly engineered mid-price deck alright, but not 'real hi-fi' as we know it. The Fischer is early eighties cheapo mass produced rubbish - the sort of thing sold with a 'rack system' (remember them?) and not a contender for deck of the decade by far. The Pioneer is a rehash of the PL12 from round about the same time. It's a simple budget belt drive which sold for under £100 - it isn't half bad, but is miles behind the likes of a Rega P3. The Input Design Kitdeck is a mid-to-late eighties 'budget audiophile' machine costing just over £100, intended to be used with the likes of Linn's Basik LVX, Rega's RB250, etc. It too isn't bad, but again a Planar 3 would embarrass it. In my opinion, you'd do best to put all these in the classifieds and get a decent turntable like a Michell GyroDec SE with OL Rega RB250 and Dynavector DV10X4 to partner it.

This would give you an excellent source for your Counterpoint/Leak amplifier combination. This is actually stronger than you think, and should really sing with the new deck. To me the Uher is an unknown quantity - I

suspect it was very good in its day, but if you're serious about cassette I'd go either for a new Sony Walkman Professional (WM-6DC), a second-hand Nakamichi (any of the later CR or DR series) or possibly even a used Aiwa XK-007 or 009. These would be a dramatic improvement on the Uher, particularly the Sony Walkman Pro which is the best affordable cassette deck ever made in my opinion.

Speakers are very much a matter of personal taste. If high levels aren't important to you, a recently serviced pair of ESL57s would work a treat, particularly if partnered by a small REL active sub. If you like the LS3/5a sound, then seek out a pair of Harbeth HL-P3s, essentially the same but with all the 3/5's bugs ironed out. They're obviously superior performers, and the costlier ES version will be even more impressive. Still, none of the above will exactly crack your windows with your Stereo 20's meagre muscles. If you crave volume, seek out a second-hand pair of Mission 752s for around £200. Designed by the genius that is Henry Azima and sporting hi-tech

HDA drivers, they're fast, clean, tight and extremely easy to drive - a dream pairing for old valve amps. DP

BEST OF BOTH WORLDS

Dear Hi-fi World,
I recently purchased a pair of B&W DM605 S2 speakers and have read with interest some past letters of people with the same model. At present they are sorely underused with an ageing Pioneer A400 and Arcam Alpha 5+ CD player. I plan to replace both but I am unsure what to choose. I am an avid dance fan, although my tastes also run to rock and occasional classical listening. I'm looking for a punchy, tight sound but also a wide and deep soundstage with good imaging.

A few years ago I listened to a pair of B&W P6 speakers partnered with a Copland CSA8 integrated and was truly impressed by the effect the valves had in this hybrid amp compared to transistor only models. It appeared to deliver the sound I like. Is this a good way to go to get the best from dance music or should I consider a valve hybrid such as the Unison Research models or stick with a good transistor model from the likes of

Naim?

Any suggestions for an accompanying CD player and speaker cable would be appreciated.

Thanks,
Conor Byrne.

Hi Conor. If you liked the sound of the Copland with B&Ws then it would be best to keep in this mould as opposed to taking the Naim route. Unless you, of course, do what I've often thought of doing (being a man that's always tempted to order two main courses at lunch - one fish, one meat) and having a purist low power valve amp set-up in one room and fully blown, balls-out Naim-like transistor system in another - the best of both worlds, so to speak. But for the real world option a hybrid design looks your best bet, especially with your B&W speakers.

Firstly, Copland make very fine products and are one of the dark horses of the hi-fi industry. Whilst not having the UK market presence of others, they deliver a well balanced and sweet sound that is incredibly easy to live with, although their

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| Art Audio VP1 Phono - Special - Chrome. | £1000 | £2000 |
| Art Audio Concerto Power-amp 6550, inc. Hovland caps. | £1200 | £2650 |
| Totem Arrow loudspeaker 4 months old - perfect. | £700 | £1000 |
| Snell Type C rare classic loudspeaker - Walnut. | £1000 | - |
| Art Audio Diavolo 6300B 15w - Black & Gold - inc volume pot. | £3000 | £4200 |
| Art Audio Concerto Line integrated 6550. | £1650 | £2850 |
| Canary Audio 601 Pre-amp - Blue. Joy. | £1600 | £2250 |
| Canary Audio 303 Mono pwr. 12 mths old, 6 mths use. More joy. | £5000 | £7250 |
| Audio Innovations Series 500 Phono integrated. | £600 | - |
| Audio Innovations Series 700 Line integrated. | £600 | - |
| Border Patrol WE 300B Power-amp. | £3000 | £4500 |
| Croft EL34 integrated. | £300 | - |
| Tom Evans Groove Phono stage. | £1150 | £1850 |
| Audio Research VT100 Power-amp - boxed - big. | £2900 | £4400 |
| Canary Audio 300B SE monos - mint. | £2750 | £3500 |
| Tube Technology MAC (special) Phono stage - boxed, mint. | £1000 | £1450 |
| Sugden A21 Power amp - 4 months old - box of mints. | £500 | £700 |
| Wadia 861 CD player - substantial - US mint. | £5000 | £7950 |
| Wadia 301 CD player - new box of US mints. | £3250 | £3850 |
| Helios Model 2 CD player - sought after - VGC. | £900 | £1200 |
| Resolution Audio Opus 21 two box CD player - new, boxed. | £2250 | £2850 |

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valve/hybrid amp designs don't always have the kind of oomph you may want as a fan of dance music.

Unison Research, as you rightly say, make some of the best hybrid designs about. Check out their new DM valve/Mosfet power amp (reviewed in this issue) for a great example of this. It is a smooth performer that combines the power of solid-state with the sweet lyrical traits of the valve. Whilst having a smooth sound it also has oodles of power on tap and great, tuneful bass. Used with a simple preamp such as ATC's £750 CA2 in balanced mode you'll have a great sounding amp set up that's also built to last. For an integrated - and cheaper, but no less effective - option check out the Unison Research Unico. Again, it is a valve hybrid design that offers great build, insight and value at £850 the Unico is a winner when compared to the solid-state competition.

As for an accompanying CD player, the choice is virtually endless. Good affordable options are available in the form of Rega's great value Planet at £498 (a very 'analogue-like' player), Exposure's 2010 at £599 (exciting and musical), Audio Analogue's Paganini at £795 (smooth and refined), Cyrus's CD7 at £800 (well detailed and smooth), and last but not least the latest generation Caspian player from Roksan - a long time HFW favourite at £995 and Musical Fidelity's impressive new A3.2 at £999.

Favourite all-round speaker cables are from DNM (Reson MkII at £7 per metre) and Kimber's 4PR (£94 for a 3metre terminated pair). **SP**

A GRAND OPENING

Dear HFW

Unfortunately, moving house means that I am going to have to part company with my present system in order to raise

some cash. Can you suggest a lower cost alternative that will allow me to keep listening without cursing my mortgage provider? My system at present comprises of a Meridian 506.2 CD player with 502/556 amplification and AVI Biggatron Red Spot speakers. Cables are all by Chord. The sound I get at the moment is very detailed and usually refined. I realise that to a great extent you get what you pay for but there must be something that would fit the bill. Just to push things even further, I would also like to add just a hint of extra warmth to the sound! (I know, I don't ask for much do I?).

On a budget of around a grand, but less if I can get away with it, can you suggest a system that would keep some of the detail, and perhaps add a bit of warmth and sweetness? I hope to be able to hang onto my speakers, and was considering partnering them with something from Arcam's DiVA range, or maybe a second hand Marantz CD63KI Signature so that I could spend a bit more on the amp. Any suggestions (other than 'don't sell it!') would be very much appreciated.

Thanks

**Mike Taylor
Manchester.**

The down side of downgrading is finding a set up that will deliver a similar sound to what you're used to. The Meridian sound is traditionally quite sweet and definitely smooth and warm, so if you require more of this then something isn't working, and I think it's the 'speakers. AVI 'speakers, whilst well engineered, aren't the smoothest or most warm around. They're well detailed and exact but not an ideal match for Meridian. If you need to get rid of some of your system to raise cash then sell the amps and 'speakers and retain the Meridian CD player. This will give you a warm, sweet and detailed base

upon which to build. Next we need to find a matching amp and loudspeaker. Don't go for the Marantz/Arcam combination if you require sweetness and more warmth. The Marantz is quite forward and the Arcam amps a tad too grey for your requirements.

On the amp front look to the likes of a Cyrus 5 (£500), the Audio Analogue Puccini (£475) or a Rega Mira (£498). These all give a good account of themselves and offer a taste of the kind of level you're used to at a reasonable cost. They range from 40W (Cyrus and Audio Analogue) to 60W (Rega) so will drive most modern day 'speakers OK, although you'll need to look for something with a fairly high sensitivity (87dB minimum) if you like one of the first two amps.

When it comes to loudspeakers the choice is virtually endless but it may be worth looking beyond the mainstream for the odd gem. For a standmount option one superb choice would be the stunning Quad 11L with its piano lacquer finishes, which not only looks and sounds stunning but costs just £370, half the price of similar sounding 'speakers and some £600 cheaper than many similar lookers. It has a detailed and dynamically big sound but is never rough around the edges - in some ways it is a very high-end product. Other avenues to pursue are the likes of Castle's Pembrokes, which are warm and pleasantly 'traditional' looking and sounding and the superb Epos M12 at £500. If a floorstander is what you're after check out the Acoustic Energy Aegis Evo 3 for £350 which has great detail and weight, if not the ultimate sweetness. Stick with the Chord cable as their designs are well balanced and smooth and work well in the kind of area that you're in.

SP



Keep the Meridian CD player and look to the likes of Rega for an amplifier

FULL OF EAST



Akira, a Japanese TV maker, were looking for exposure at the show. They found it in a nearby room. Andy Whittle was the lucky guy at right. The KL show has more than just black boxes to look at.



Audio Agile is a new name from Germany. The company has a wide range of products and Bjorn Langlie was busy giving demos to an interested Malaysian audience.



Pioneer's DVDR7000 video recorder was priced at Rm6459, much like UK.

Noel Keywood travels to Kuala Lumpur, Malaysia, to see how hi-fi is faring in the Far East at the KL International A/V Show.

Tumbling DVD prices have had just as much impact in Malaysia as the rest of the world. But the Far East can be the Wild West I've found, software piracy and competitive trading giving Malaysians the benefit of some very low prices. As a result, DVD in all its forms dominates, elbowing aside traditional audio, as well as ageing formats like the video cassette. Welcome to Malaysia and their yearly KL International A/V Show, where the delights of the East – in all forms – were on display over four floors of the JW Marriott hotel in the heart of Kuala Lumpur.

This year KL was cool, a nicely simmering 32degrees Centigrade or

so, with humidity right up at the top of the scale as usual. No matter though because with an unchanging climate like this, buildings and cars are air-conditioned. And it was whilst walking through the cool air-con'd malls of the Sunghai Wang (Fragrant Garden) Plaza that I saw just what was helping drive the local market. Neatly laid out stalls in front of open shop units held trays and racks loaded with video DVDs of every description, including all the latest big budget movies, like Spiderman, as well as lesser known titles like Dark Blue World. These movies cost just Rm10 (ten Ringgits), or £1.70, and I was being offered ones for as low as Rm5 – less than £1! O.K., for this price

you get a coy looking Chinese girl dressed in a Chong Sam, singing an impossibly elaborate song in Cantonese, with a few characters hitting gongs and things in the background, but it's still better than S Club Seven. The packaging and discs looked genuine enough, but at these prices I assume they were copies.

DVD BREAKTHROUGH

With DVD everywhere at a price any Malaysian could afford, not surprisingly it has taken over. I didn't see DVD-Audio discs (or SACDs) but doubtless they will follow. The malls also housed three hi-fi stores and a few music shops, CDs being available at prices much lower than

ERN PROMISE



Balanced Audio Technology, an American company, specialise in complex valve amplifiers. Here they were showing a new MOSFET/tube hybrid, the VK300x.



Milennium A/V were running a pair of locally designed Loth-X quarter-wave horns that sounded fast and clean. They also sell our own World Audio Design valve amplifiers



Mission's imposing Pilastro loudspeaker worked well in the demo room, producing an impressively fast and solid sound.

the UK of course, hovering in a range from 19Rm to 29Rm, or £3 to £5. With food, rent and salaries being roughly half that of the UK these prices actually align with our own.

Quite why I don't know, but KL is not short of giant hotels, which contain shopping malls, offices, car parks and heaven knows what else, apart from huge numbers of rooms serviced by columns of lifts. It was in one of these, the smart and spacious JW Marriott, that thousands of people came over three days to see what was new and desirable in audio and video. Whilst DVD and video might have elbowed audio aside recently, high quality audio is very much in the DVD specification and I fully expect 24/192 digital audio recordings of astounding quality by today's standards to come to the fore eventually, as manufacturers seek new attractions and sales avenues for DVD. Recording studios need to get

used to the new specification too; it will take 5 years or so for all this to happen.

The big Japanese companies were all demonstrating their latest technologies and, perhaps surprisingly, British companies were prominent in quality audio. The rest of the world, notably the USA and Europe have yet to discover the delights of Malaysia it seems, although Bjorn Langlie of German Audio Agile was doing a stout job in the heat and crowds, whilst tropics-hardened Brits, Aussies and Kiwis preferred to take it easy with a Tiger beer or two.

BRIT PACK

Pioneer were promoting their DVDR7000 DVD video recorder, priced around Rm6000 (£1000), but this year Philips were outgunning them with their new and less costly DVDR890, priced around Rm4600 (£770). Meanwhile, among the brit



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Unless you hear SEPARATION, SCALE and PRESENCE the sound will be just a pale reminder, not an experience. Even worse, RF INTERFERENCE and JITTER – causing edginess and glare – create that "digital sound".

Two outstandingly musical players, free of digital "nasties", are the WADIA 301 and the new OPUS 21 from RESOLUTION AUDIO.

Both have built-in volume controls and can drive the power amp direct – NO PREAMP required. Both can also accept digital inputs up to 24/96kHz from other sources. Feed in a DVD or DAB TUNER and make the player the centre of an all-digital system.

The compact Opus 21 with ON-BOARD UPSAMPLING is the first product in a new STYLISH range, to include a power amplifier and a tuner. See www.aimdesign.com

Upgrading THE SOURCE gives better results than spreading the same money over more components. If you think that only silly people pay more than £1500 for a CD player, listen to these two. They will RE-WRITE YOUR IDEAS, completely.

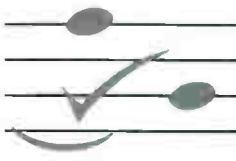
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Tong Lee Co were demonstrating a large range of Antique Sound Lab valve amps from China, with prices down to £500, or even less for a small hybrid. Valves might attract anoraks in the UK, but in China they seem to attract pretty girls!



A music shop in Sungai Wang Plaza, an air conditioned shopping complex, sells CDs for RM19-Rm28, or £3-£5.

companies, Mission had the best sound of the show with their stunning high end Pilastro loudspeakers and Meridian have edged into an almost unique market position with their DVD based range of top-end audio products. On display

were their impressive DSP8000 active digital loudspeakers, 596 DVD player and 568 digital surround-processor. Exposure are now funded by a Malaysian company, so their presence was strong and, as always, Welsh design engineer Phil Jones, who helped found Acoustic Energy, flew in from his China factory to represent AAD loudspeakers and a new, personal venture, Phil Jones Bass. Phil has come up with a tube bass amp of frightening specification. To get 650W of output he has used four 813 transmitter tubes. The internal HT lines run at 1800V, no less, and he has found a Chinese person willing and able to design the

output transformer and carry out test work. At these voltages your first mistake is your last; touch an anode and you'd end up fried rice! Bass players after the ultimate trip should go to www.philjonesbass.com. And of course our own World Audio Design



Philips had a large room for their products this year, with LCD TV and DVD video recording given prominence, but MP3 audio from Expanium sound systems was also there.

kit valve amps were there, being demonstrated by Millenium A/V through some interesting Loth-X horn loudspeakers equipped with single full-range drivers.

DVD dominated the KL Show this year, which is as you'd expect because it's a big seller everywhere at present, more so in Malaysia because of the software 'situation', shall we say. British companies continued to promote quality audio though and I can't help feeling that when DVD Audio becomes more widely available the emphasis will swing back towards this interest. Until then the KL Show remains a great place to see what is happening in the Far East where, after all, for of the world's electronic products are now manufactured.



A long line of Chinese valve amps with the manager of the importers, Ling Wen Ang, looking serious at the other end.

TAKE FIVE

Mission's latest range of loudspeakers features a high-tech new look and new drive units. Simon Pope listens to the entry level floorstander, the m52.

There are those hi-fi enthusiasts that try to avoid anything they regard as run of the mill. And there are plenty of mainstream manufacturers with 'speakers that are not overly exciting to listen to and look at, but invariably the likes of the big specialist names such as Tannoy and KEF rarely, if ever, cock up when it comes to basic design engineering. You get a fundamentally good product from them, free of serious flaws. A certain reviewer or retailer may not personally like the sound of a certain model but it will, all the same, have credible engineering theory behind it, executed to a high level. The same cannot be said for many apparently more innovative producers often gloriously unaware of their product's serious shortcomings.

One company that maintains a consistently high standard of engineering is Mission. They have an ever evolving and developing range of products - no mean feat. The likes of Mission only employ designers and engineers whose work stands the test of time, and who also have a proven track record. Such a policy ensures quality levels are consistently high.

The last product from this recent range we reviewed, the m51, was a good 'speaker yet has had a couple of cool receptions from industry observers. This is probably because it 'competed' directly with another stonking product (the 780) from the same company. Mission, of course, would say that it didn't compete but merely complimented or accompanied the 780 in the product stable. In a way the Mission response is right,

as whilst I personally didn't think the m51 reached stellar levels, it wasn't a bad speaker by any stretch of the imagination (I could point out plenty of those at twice the price - invariably 'garden shed' jobs). It simply sounds different, with more colour and bloom - which isn't always a bad thing as plenty of neutral 'speakers are less exciting to listen to than a shipping forecast.

However there's no such immediate competition here, as the m52 is £300 cheaper than the equivalent entry level floorstander in the 780 range, the 782. The 782 has a side firing drive unit for bass support whilst the m52 is a standard bass reflex ported design. Build quality, though, isn't far off the superb standards of its more expensive cousin. The cabinet enclosure is commendably thick and apparently free from resonance. It's a fourth generation Transverse Folded Cabinet Technology (TFCT for short!) design and features a 38mm thick front baffle for extra rigidity. There is serious internal bracing and an incorporated plinth-like bottom base above which is an enclosure with the possibility (but not necessity) of sand filling. The cabinet is solid enough to

work well without sand, but the extra weight and damping provided by a bag of dried silversand, available from builders merchants, is usually worth the effort. It makes bass really clean and punchy.

The drive units are in Mission's standard Inverted Drive Unit Geometry (IDG for short!) which has proven in past designs to provide a pretty seamless and well balanced sound. The new 15cm bass/mid unit is called a Pyramid design and utilises a cone formed from a "sandwich of Aramid fibres" (tasty, eh?) and is fitted with a flexible nitrile rubber surround. The accompanying 25mm tweeter is a microfibre dome unit which is mounted on the moulded front plate but interleaved from the front baffle by a layer of damping foam with the aim of removing mechanical vibration from the unit. The crossover uses high power



silicon steel inductors and polypropylene capacitors for 'audiophile grade' performance. To the rear we have bi-wire binding posts and a low turbulence port. The overall look of the m52 may not be to everybody's taste but the front silvered plastic moulding is certainly striking and makes them photogenic. They stand a reasonable 89.9cm high, making them unintrusive in a domestic situation. The slim cabinets provide a smallish footprint.

Using a Cyrus 7 for amplification, the sound of the m52s immediately impressed. I found them better balanced and pound for pound bigger sounding than their bookshelf brothers. Playing Siouxsie And The Banshee's 'The Rapture' through a Sony 555ES SACD/CD player resulted in a big and surprisingly warm sound that was free from any treble harshness.

Imaging, as always with Mission designs, was superb. You get a real 'out of the box' sound with the M52s when the amp and recording are of compatible quality. But here's the rub. Combine them with a bright sounding amplifier and you won't get the most neutral sound balance. They ideally need a neutral or even slightly warm sound to really blossom. From a compatible source they will image



as well as anything you'll encounter bar an electrostatic, and these 'speakers have a great sense of stage depth too. For bass control, the m52s need to be a fair distance from a rear wall, then they provide a muscular and deep sound that's very impressive.

With jazz and classical recordings, the M52s showed good detail - not up with the 782s, mind, but still good. Cymbals were sweet and smooth and the natural 'space' that they create gave a good acoustic ambience in Mikio Masuda's jazz trio

in the 'Blue Dumplings' CD and the Florestan Trio's realistic SACD recording on Hyperion of the Fauré and Ravel piano trios.

The M52s are a great, fun 'speaker and used with the right amplification such as a smooth and detailed sounding Cyrus 5 or 7, or a smooth Creek amplifier, they'll sound big and full with a brilliant sense of depth and space that belies their pretty humble dimensions. Dynamically they won't frighten the horses so there's little contrast of mood, but that's by the by. Their big sound also makes them a good choice for combination home cinema and hi-fi applications.

When it comes to value for money floorstanders Mission deliver the goods time and again. The m52s were impressively clean and fast, with great imaging, but they do need to be partnered with care. As for the space age look, you'll either love it or hate. Personally, I like it!

Mission m52 £399

Symphonix Ltd.

Stonehill

Huntingdon

Cambs PE29 6EY

Tel: 01480 451777

www.mission.co.uk

MEASURED PERFORMANCE

The m52s are what I term "academically flat". You can see from our analysis that their measured frequency response is flat within 1dB or so right across the audio band – quite a feat. In my experience though this produces a loudspeaker that, in the average home with reflective walls and ceiling, sounds dry, light and even bright. I wouldn't expect the m52 to stray too far from this description in terms of basic tonal balance. It will sound very detailed, fast, likely clear and certainly concise. The tweeter's response is smooth and peak free, so it should sound smooth enough and integrate well.

Knowing Mission's predilection for a bright balance the m52s look very much a part of the breed. But also Mission loudspeakers image very well and the deeply curved, vertically asymmetric cabinets will help greatly

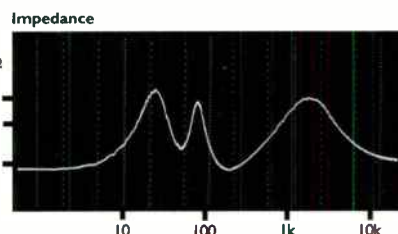
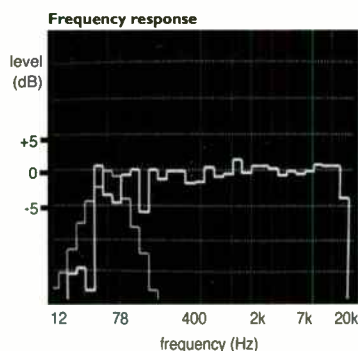
in this area. Cabinet contour and shape has an amazing affect on imaging, especially in divorcing it from the box.

Measurement shows the port does not go so low, down to around 30Hz. The port is tuned high, to 50Hz, and it doesn't optimally damp the bass unit, a slightly unusual result. The rest of the impedance curve is smooth enough, low reactance suggesting good amplifier matching with little energy return.

Sensitivity was average at 85dB, nothing special for a floorstander of this size, where I would expect 87dB or so, so the m52s will need some power – at least 60W.

Well engineered, the m52s will sound pretty fast, clear and likely punchy, but not warm. They are well engineered but

may be challenging with a bright amp like a Sony or Marantz. **NK**



World Verdict



Match them carefully with a smooth amp and the M52s will sing like a fat canary. Great imaging and a big out of the box sound ensures enjoyable listening.

stock clearance

Sevenoaks stock clearance is a chance to pick up a genuine bargain. Stocks are limited, so be quick! Everything is **ex-display** and sold with instructions, accessories, packaging and manufacturers warranty. Nothing is Second-Hand. Prices may vary between outlets - this is due to either finish or condition. Please call to confirm product availability before travelling. A regularly updated list is available on our website.

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| Onkyo DV5535 DVD Player (Silver) | £199 |
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| Acoustic Energy Aesprit 309 Loudspeakers | £499 |
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| Arcam DIVA A85 Amplifier (Black) | £629 |
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| Rotel RSX972 AV Receiver | £799 |
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| Lexicon DC2 & Parasound HCA1500/HCA2205 | £3999 |
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| Yamaha DSPAX1 AV Amplifier (Black) | £899 |

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| Acoustic Energy Aegis 1 Loudspeakers | £89 |
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| Denon AVR1802 AV Receiver | £319 |
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| Rotel RB951/II Amplifier | £199 |
| Rotel RDV995 DVD Player (Black) | £475 |
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| Yamaha RXV1200RDS AV Receiver | £659 |

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| Denon DCD685 CD Player | £129 |
| Denon DRA455 AV Receiver | £149 |
| Denon PMA255 Amplifier | £89 |
| Denon PMA355 Amplifier | £129 |
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| Pioneer DV747A DVD Player (Multi Region) | £649 |
| Rotel RCD991 CD Player | £599 |

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| Rotel RDV995 DVD Player | £449 |
| Ruark Vita 50 Cinema Speaker Package | £599 |
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| Soundstyle SR105 Equipment Rack (Cherry) | £199 |
| Tag McLaren Aphrodite System | £3449 |
| Teac Ref 350 AV System | £499 |
| Teac Ref 550 AV System | £649 |
| Yamaha RXV420 AV Receiver | £199 |

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| Arcam DIVA T81 Tuner | £499 |
| B&W CM4 Loudspeakers (Black) | £729 |
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| Musical Fidelity A300 Power Amplifier | £699 |
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| Onkyo DVL57HXL5 DVD System | £749 |
| Onkyo DV5595 DVD Player (Black) | £1349 |
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| Onkyo R801/CT01 System | £1749 |
| Onkyo TXCS989 AV Receiver | £329 |
| Pioneer DV444 DVD Player (Silver) | £149 |
| Project Classic Turntable | £399 |
| Ref Q400E Sub Woofer (Maple) | £849 |
| Ref Storm 3 Sub Woofer (Cherry) | £849 |
| Roksan Caspian Tuner | £499 |
| Roksan Kandy Tuner | £349 |

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| Arcam DIVA CD92 CD Player (Silver) | £749 |
| B&W LCR6 Centre Speaker (Black) | £249 |
| Castle Howard Loudspeakers (Mahogany) | £1099 |
| Castle Pembroke Loudspeakers (Oak) | £419 |
| Castle Severn 2SE Loudspeakers (Cherry) | £599 |
| Denon ADV700 DVD System | £675 |
| Denon DV800 DVD Player (Black/2) | £259 |
| Denon NXT Flat Panel Speakers | £349 |
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| Elac Cinema 2 AV Speaker Package | £419 |
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| Monitor Audio Bronze Centre Speaker (Cherry) | £129 |
| Musical Fidelity A3 Amplifier (Silver) | £724 |
| Musical Fidelity A3 CD Player (Silver) | £679 |
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| Musical Fidelity A3 Power Amplifier | £849 |
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| Sennheiser RS85 Headphones | £139 |
| Toshiba SD210E DVD Player | £149 |
| Yamaha CDX496 CD Player | £159 |
| Yamaha CRXTS10 System (Region 2) | £249 |
| Yamaha DVDS520 DVD Player (Region 2) | £129 |
| Yamaha DVDS796 DVD Player (Black) | £249 |
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Table listing various audio equipment such as Acoustic Energy Aegis 2 Loudspeakers, Arcam DIVA P75 Power Amplifier, and Denon AVR2801 AV Receiver with their respective prices.

Oxford 01865 241773

Table listing audio equipment including Arcam DIVA P75 Power Amplifier, Denon DF100 System, Fujitsu PDS4229E 42" Plasma Screen, and Jamo A410PD Sub/Sat Package.

Peterborough 01733 897697

Table listing audio equipment such as Arcam DIVA CD72 CD Player, Castle Classic Sub Woofer, and Denon AVC15E AV Amplifier.

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Table listing audio equipment including Arcam DIVA A65 Amplifier, Arcam DIVA P75 Amplifier, Def Tech Pro 80 Speaker Package, and Jamo E8 Sub Woofer.

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Table listing audio equipment such as B&W CDM1NT Loudspeakers, Castle Kendal Loudspeakers, and Denon DMDF100 Mini Disc Player.

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Table listing audio equipment such as Arcam CD92 CD Player, B&W LM1 Loudspeakers, Castle Severn 2SE Loudspeakers, and Denon AVR1602 AV Receiver.

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Southgate 020 8886 2777

Table listing audio equipment such as Arcam Alpha One Amplifier, Arcam DIVA A65 Amplifier, and Arcam DIVA A75 Amplifier.

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TURN, TU

David Price traces the history of one of Britain's most changeable loudspeaker manufacturers - Mordaunt Short.

Think of a name - a British loudspeaker manufacturer that we've all grown up with. Tannoy conjures up images of its 'Dual Concentric' designs. If it's those Wharfedale then maybe it's those classic sixties Dovedales and Teesdales. Quad - of course - is the electrostatic company. Celestion, for eighties children like me, can only mean the ubiquitous SL6. What then of Mordaunt Short, a familiar name that's always been well known and respected, but for what?

It isn't that the company has never made winning products - quite the reverse - but that its ethos has changed over the decades more dramatically than most. Some remember MS as a purveyor of beautifully crafted loudspeakers such as the 1970s Pageant. To others, it's that range of innovative budget boxes from the 1980s, pre-empting that decade's fad for titanium dome tweeters, that rings a bell. Confused - you won't be!

To understand Mordaunt Short, you have to trace its labyrinthine history - with all its changes of ownership and factory moves - right back to its inception in 1963 and a certain company called



Heavy metal - Mordaunt Short's latest MS 900 series loudspeakers

Mordaunt Sound Reproducer. Building loudspeakers using both electrostatic and ribbon tweeters, it operated out of an office in the heart of London's

Soho. At the same time, down the road in Knightsbridge, a certain Mr Rodney Short was building up a specialist hi-fi section in the music

department of London's famous Harrods department store.

Norman Mordaunt's background was at Tannoy, where he'd worked on its Dual Concentric drivers, and at Decca where he was part of the team that designed the legendary FFSS phono cartridge. He came to meet Rodney Short, who had extensive experience in retailing which proved invaluable to



The driving force - MS's bespoke Continuous Profile Cone mid/bass unit

TURN, TURN



The high life - the company's matching aluminium dome tweeter integrates with the CPC mid/bass superbly

the business side of running a company. In the 1963 the union began, the company operating out of a small unit in Fulham's Hollywood Road, with - interestingly - most of the manufacturing subcontracted out to suppliers in South London.

In 1970 the company decided to stop sub-contracting and do all production in-house, necessitating a move out into a small self-contained factory near Petersfield in Hampshire. At this time, just ten full employees were working for the company, but things were soon to change. Rodney Short's health deteriorated, causing his brothers Michael and Christopher Short to become involved, and Norman Mordaunt retired, replaced by Michael Dedman as Senior Designer.

1973 saw the company commencing manufacture of the DSB208 drive unit, its first in-house design. Despite the oil crisis slowing growth, by 1975 it was large enough to buy its own factory at Durford Mill, also near Petersfield in Hampshire. This marked the beginning of a fruitful time for MS, as the famous Carnival, Festival and Pageant speakers were launched. These garnered rave reviews in the hi-fi press, with the mid-price Pageant

proving a particularly successful partner for the new wave of British audiophile separates such as the (then) new A&R A60 amplifier.

In 1983 however, a dramatic volte-face was made with the new MS20. Whereas the company had hitherto produced refined designs for well-heeled and fairly conservative customers, here was a budget 'blockbuster' clad in black ash-effect vinyl wrap! The MS10, 15, 30 and 40 soon followed, giving Mordaunt Short a budget range with 'something for everyone'. A parallel '100 series' of loudspeakers offering higher toleranced drive units, crossovers and real wood boxes followed, but didn't capture the imagination of the eighties hi-fi market in anything like the same way.

This new range showed a dramatically different company to that of a decade previous, very much focussed on giving the public what it wanted at a bargain price. Further proof of this came in the shape of the 'Ti' range, which added (not wholly successfully, some say) a Titanium dome tweeter to the existing designs. Somewhat opportunistically perhaps, this reflected the eighties fashion for 'metal dome' tweeters. For a while in the mid eighties, Mordaunt Short

seemed like it had the British budget speaker market to itself, such was its success.

What followed was a merger with two of the other key eighties players, Tannoy and Goodmans. The result was that in 1987 MS became one third of Europe's largest loudspeaker manufacturing group, Tannoy Goodmans International plc (TGI). The company went public and became fully quoted on the London Stock Exchange.

The acquisition of Epos Acoustics in 1988, and the recruitment of its founder Robin Marshall as MS's Technical Director speeded the company's use of leading edge technology. First came Phil Ward's range-topping Model 442 which used advanced thinking to reduce cabinet colorations. Then the Series 3 range arrived in 1989, the first from a UK manufacturer to use advanced injection mouldings, which were both easier to build and more rigid. Going from strength to strength, in 1990 MS won the Queen's Award for Industry for Export Achievement, and duly moved to a new factory with a huge extra capacity.

The nineties saw the 5 series, which broke new ground with the introduction of MCS technology in bass and mid range drive units. The process was patented and licensed to other loudspeaker manufacturers. Then came the first of the HE (Home Entertainment) range, and the Decoder One (the first Dolby Pro Logic Decoder designed and built in Europe) arrived in 1993. The core range of budget boxes went through more incarnations, with a new anodised aluminium tweeter arriving in 1996 to much critical acclaim.

By 1999, the company's 'glory days' seemed to be over - fierce competition in the budget loudspeaker section had left the company off the pace. Then TGI plc decided to sell the brand to Audio Partnership plc, the manufacturing arm of Richer Sounds. This marked a

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What's new, Pussycat?

Where do we start?!

Conrad Johnson - superb amps from the US. The fabulous MV60 power amp is on demo now, with the PV-10 preamp.

Duevel - omnidirectional speakers from Germany which are rapidly gaining loyal followers. We now have all 3 models on demo.

Kuzma - well respected turntable/tonearm.

Origin Live - their brilliant new tonearm, plus Rega arm wiring and counterweight mods.

ES Lab - British built full digital amp.

Gamut - solid state powerhouse from Denmark.

Trichord - the well known and liked Dino and Delphini phono amps.

Plus loads more, too much to mention here. Come and see us now before our floor collapses!

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dramatic change, as the company went back to its original practice of subcontracting, but this time in the Far East. Now, the company has its own design centre in the very English environs of Shoreham-on-sea, but all manufacturing is outsourced to

China. Mordaunt Short's Paul Masson says this is the best way to make excellent sounding products at an affordable price. The new 900 series is a particularly interesting proposition, using a seamless hard anodised aluminium Continuous

Profile Cone (CPC). Although not sourced from MS, it has been extensively reworked to give the required characteristics. The result is a new range of charismatic loudspeakers from Mordaunt Short, fit for the 21st century.

Short Talk

David Price chats to Mordaunt Short's chief designer, Graeme Foy.

WHAT MADE YOU FIRST GET INTO HI-FI AND WHEN?"

I was a kid, and my elder brother had bought his first separates system. I watched closely as he painstakingly set everything up, switched on, and I was hooked from the moment the needle click-bumped into the groove!"

HOW DO YOU RATE DIGITAL AUDIO COMPARED TO ANALOGUE, AND TUBES TO TRANSISTORS?"

I rate them in the same way - by their ability to produce a convincing sonic portrayal within the context of the system into which they are integrated. I've heard good and bad examples of both, and each still has a its place (tell me who still doesn't like a little valve 'warmth?'). We try very hard at MS though not to compromise the operation of the loudspeakers by biasing them toward one particular equipment platform. It is however a fact that digital audio now has precedent to the recording, production and consequent reproduction process, having fundamentally changed the creation of commercial audio.

"WHAT DO YOU THINK OF THE NEW DIGITAL FORMATS?"

They are just the next part of digital audio evolution, mostly driven by bandwidth at present. The end effect seems quite revealing, and begins to show the limitations of current loudspeaker technologies. As far as multi-channel is concerned, if the software could be produced in a more structured way, and agreement of the basic physical and psychoa-



Industrious engineering - MS designer Graeme Foy at work

coustics requirement of such a reproduction system put in place, then we might see real progress. I do believe that the extra audio cues in multi-channel audio can and will surpass the traditional stereo expectation. Then again, who's to say that maybe the whole thing could be virtualised, and that technology will steer us toward going near field? So maybe just a matter of time, and early days yet.

"WHAT'S THE KEY TO DESIGNING A SUCCESSFUL LOUSPEAKER?"

To try and embrace the design as a whole, and respect the compromises.

"WHY IS THE 914 DESIGNED THE WAY IT IS?"

The CPC woofer allows for clean dynamics, and so matches the new

aluminium dome tweeter well; we capitalised on the clean-looking front cosmetic by achieving minimised diffraction effects, while the aluminium/ MDF laminated front baffle is highly rigid but simultaneously self-damped. Internally, the bracing was carefully positioned to minimise panel resonance and the crossover uses specific components chosen for their low distortion properties.

"HOW WOULD YOU CHARACTERISE THE SOUND?"

They play music most importantly, in a full-bandwidth sense, with poise, openness, and clarity. I have been told that they are representative of a true budget audiophile product: that's a real compliment considering the retail price."

CLASSIC CUTS

After a summer break, Andy Giles returns with another Classic Cut with a fine reading of Shostakovich's monumental Fifth Symphony, written with two fingers bravely raised at his political masters.

Generally speaking, Fifth Symphonies are good eggs. Offerings from Beethoven, Mahler, Sibelius, Tchaikovsky and Vaughan-Williams all shine from the symphonic canon. Here's another one. The Fifth Symphony of Dmitri Shostakovich (1906-1975) is a carefully crafted masterpiece, which arguably rates as the most balanced and accessible of the fifteen symphonies he completed. I've chosen the glorious reading of Leonard Bernstein, originally recorded at Symphony Hall, Boston on October 20th 1959, with Bernstein wielding his stick over the New York Philharmonic Orchestra. It's been reissued on a generous CD from Sony. Go and buy it - and then try to tell me you don't like classical music. From the sensational opening movement, with its serene jaunt to the final notes of a shimmering sashay, this is one brilliant musical encounter.

Born into a Russia of Tsarist privilege and widespread serfdom, Shostakovich died in a Union of Soviet Socialist Republics enmeshed within the chill of a cold war. His Fifth Symphony was composed in 1937, in what was then known as Leningrad. He was 30 years old and his first child (a daughter, Galina) had been born the previous year. In 1936, his widely performed opera, *Lady Macbeth of Mtsensk*, had been attacked by his country's state-run mouthpiece newspaper, *Pravda*, in an article which included an implied threat against the composer's life ("This is playing with nonsensical things, which could end very badly:"). As the world knows, the aspirations and hopes of the 1917 Russian revolutionaries had all but faded to nothing by the 1930s and Shostakovich had grown up with the demise of idealism. His musical life was to be one of constantly attempting to please and appease the

authorities, none of whom, certainly in the Politburo, would have as much intellect as Shostakovich. In other words - they wouldn't be quite sure when someone was having them on.

The Soviet Union was in the midst of Stalin's "Great Terror" in 1936 and 1937. Millions were being arrested and tortured then summarily executed or exiled to Siberia and Central Asia. Shostakovich's sister, Mariya, was exiled to Central Asia in 1937 and several other relatives and friends disappeared. Marshal Tukhachevsky, an important friend and early patron of Shostakovich, was arrested and executed at the time that Shostakovich was composing the Fifth Symphony. The Fifth Symphony, then, was seen as Shostakovich's public response to the attack on his music and character that began with the *Pravda* article. It was an heroic (some would say foolhardy) action to compose the Fifth Symphony using such 'Western' structures (indeed, the opening bars have been described as sounding like film music) and lyrical phrases. But he got away with it.

The symphony was first performed in Leningrad in November 1937. It is said that the applause after the symphony finished was longer than the symphony itself, so overcome were the audience with the emotion of having listened to a piece of music that wasn't merely political hackwork, and that wasn't afraid to display some real human emotion. With the Fifth Symphony, Shostakovich escaped from the stylistic instability of his earlier works, finally forging the personal style that he used in his subsequent compositions. Gustav Mahler was a clear progenitor of both the Fourth and Fifth symphonies, but the latter represented a drastic shift in technique. Whereas the earlier symphony had been a sprawling work, founded upon a free prolif-

eration of melodic ideas, the first movement of the Fifth was marked by melodic concentration - certain particles providing the main bases of music that grows

organically to a relentless climax. This steadfastness is reflected elsewhere in Shostakovich's work in his liking for the monolithic Baroque structures of the fugue and chaconne, each of which grows from, or is founded upon, the constant repetition of a single melodic idea.

This recording of the Fifth Symphony by Bernstein and the New York Philharmonic was made immediately following a historic concert tour of the Soviet Union in 1959. Bernstein made a specialty of this work, and the atmospheric intensity of his interpretation is yet to be matched. No other conductor has given the second movement scherzo more bite or made the third movement largo more desolate and barren. This reissue also includes Bernstein's superb performance of the Ninth Symphony, a mischievous, sometimes scathing work that seems to be Shostakovich's answer to Prokofiev's "Classical" Symphony. Almost half a century later, there's still no better introduction to Shostakovich's symphonic output than this.

**Dmitri Shostakovich's
Symphony No 5
Bernstein/NYPO is on SONY
CLASSICS 61841.**



PRE-MADONNA

Simon Pope encounters the 'budget' preamplifier from ATC, the CA2.



ATC first plied their respected trade in the world of professional audio monitors and domestic 'speakers. They've also recently dabbled in electronics with a small range of pre and power amps, plus an integrated. The CA2 featured here is billed as their 'budget' preamplifier. At £750 it's not my idea of 'budget' but when you considered that their other preamp is in the £3,000 region the 'budget' tag doesn't seem too far-fetched.

The CA2 is a very smart and compact bit of kit, robust and well built but also sleek and smaller than your average sized hi-fi component. Its output is only via XLR type connectors, favoured by active loudspeakers. However, decent cable companies will knock you up a set of your favourite interconnects in XLR to phono configuration for a little extra.

The CA2 can, of course, be used as a direct connection to active monitors but it can also be used as a very handy standard hi-fi preamp. There are five line level inputs all with unbalanced RCA phono input

sockets, although for £280 extra the Aux 2 can be transformed into a moving magnet or moving coil phono input. These are selected neatly by a digital, five position rotary control or via the supplied infra red remote. There's also a handy headphone jack which can be used with (should you wish!) or without the main speakers. The volume control on the front plate is a motorised model and can be controlled via the supplied remote.

Soundwise the CA2 is very good and has all the right characteristics of a decent preamp - in other words it doesn't have any! Too many preamps fall into the trap of being too complicated and often this affects the sound in one way or another. The CA2 has the just right amount of facilities not to result in this. It sounds open and full but is also wonderfully transparent, an essential feature in a preamplifier, in my view. I was also pleased to hear that it didn't

have the forwardness and edge that some 'professional' equipment can have. Detail, in true professional tradition, was well conveyed - all the panned tape effects in Paul Weller's version of 'I Walk On Gilded Splinters' were fantastically highlighted.

I was pleasantly surprised by the CA2. Good preamps are few and far between, especially in solid-state form. If you're after a high quality audiophile preamp that won't cost the earth you could do a heck of a lot worse than to check this one out.

ATC CA2 £750

ATC Ltd
Gipsy Lane
Stroud
Gloucestershire, GL6 8HR
Tel: 01285 760561

MEASURED PERFORMANCE

There isn't a great deal to measure in line level preamps, because in electronic terms they don't do much, at least when there are no tone controls. The CA2 provides a modest gain of x2 at full volume, so with a power amp of 1V input sensitivity the CA2 would have an input sensitivity half that, or 500mV. This is around the norm. nowadays, although to be a bit more flexible a gain of x3-x4 is more useful, allowing old, low output sources like cassette decks and tuners of yore to be hooked up, should the need arise. After all, not everyone has, or wants to use bright,

shiny new kit.

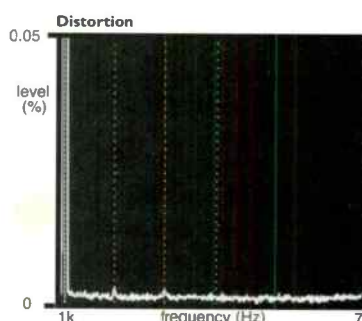
With such low gain the CA2 inevitably produces little noise, has excellent channel separation and minimal distortion, right down at the bottom limit of the measuring equipment used. It is a wide bandwidth design; band limiting has not been applied.

Measurement showed the CA2 offers a nice, clean and simple performance free of problems. **NK**

CD/tuner/aux.

Frequency response 5Hz-150kHz
Separation 90dB

| | |
|------------|--------|
| Noise | -102dB |
| Distortion | 0.003% |
| Gain | x2 |



World Verdict



A great preamp for the money with an open and transparent sound. Good looking and very user friendly, too.

PROBABLY THE BEST

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

KIT6550 VALVE INTEGRATED AMPLIFIER KIT & KAT6550 VALVE POWER AMPLIFIER KIT

£595



KIT6550
upgrade kit now
available £130

NEW KITS

£580



KAT6550
upgrade kit now
available £120

These are our new 6550 series amplifiers. A pure class A design providing 40 watts into a 8 ohm load.(available in a 4 ohm version if required) A truly high end design by Andy Grove, using Svetlana 6550Cs in push-pull (any 6550 or KT88 tube can be used with this amp). It features valve rectification (5U4) a choke pi filter power supply and is hard wired. Weighs 19kg with dimensions 390mm(w) x 330mm(d) x 190mm(h)

with valves or 220mm(h) with cage. Simon Pope says "If you favour attack and rhythmic grip, together with a smoothness of sound that's incredibly easy to live with, the KIT6550 could well be the kit amp for you. The 6550 is one for those who like a valve sound married to the attack and clout of a good quality solid state design".

Kel84 VALVE INTEGRATED AMPLIFIER KIT

This is our brand new, low cost, beginner level amplifier kit. It features a pair of EL84 valves per channel in push-pull configuration. They give 15 watts into an 8 ohm load - plenty for medium sensitivity loudspeakers. The output transformers are Ultra Linear, keeping distortion down to a minimum. Up front the ECF80 input/phase splitter valve has an extremely smooth sound.

The Kel84 has very low hum, to solid-state standards. For simplicity the kit is built on a printed circuit board. A strong steel chassis is fronted by a 3mm anodised front panel and attractive chromed custom made knobs. There are five line level inputs, plus one monitor input, with a tape output included, all controlled from the front panel. The phono input sockets and 4mm banana socket speaker terminals are gold plated.

At rear is a mains switch, an IEC power input and an earth post.

This kit is aimed at beginners. The instructions include pictures as well as diagrams, making them very easy to follow. At a UK price of £278.00 all inclusive you cannot ignore Kel84. Simon Pope says, "The quality that can be gleaned from this amp is a fine introduction to the joys of the valve sound. The Kel84 will highlight all the intricacies and depth of detail in your favourite recordings whilst retaining a warmth and fullness that is almost exclusive to pure valve amps and is rare at this price point."

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

£278



2A3 PSE INTEGRATED AMPLIFIER KIT

The 2A3 PSE integrated amplifier offers a seriously hi-end sound, but without the cost usually associated with single-ended amplifiers. The stereo chassis houses, on the output, 2 x 2A3 in parallel single ended configuration and a single 6SN7 as the driver tube per channel. The valve rectified power supply consists of a 5U4, with a combination of a hefty 10H chokes and 2 x 100uF 500V capacitor in a pi filter configuration, giving superb smoothing. This feedbackless design provides 8.5watts into an 8 ohm load, so a good sensitivity speaker is required above 91dB. It can accept 6 line-level inputs fully controllable from the front panel. We provide the excellent Alps Blue potentiometer as standard. The amplifier is hard wired so plenty of scope for tweaking in the future. Simon Pope says, "The 2A3 PSE is extremely impressive piece of kit, good imaging, wide sound stage, nicely extended on the high frequency and tremendous bass thump - I want one".

weight - 20kg, external dimensions with valves fitted - 390mm(w) x 360mm(d) x 220mm(h)

£550



DIY KITS IN THE WORLD

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

ALL NEW SERIES II MODULAR PRE-AMP KIT

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

| | |
|---------------------------------|---------|
| Power Supply Unit (PSU-II) | £195.00 |
| Pre-amplifier (PRE-II) | £195.00 |
| Phono Stage (PHONO-II) | £110.00 |
| Moving coil step-up transformer | £77.00 |
| Passive pre-amplifier (PAS-II) | £215.00 |

NEW!



KAT34 VALVE POWER AMPLIFIER KIT & KIT34 VALVE INTEGRATED AMPLIFIER KIT

£480



**KAT34
upgrade kit now
available £120**

KAT34 is a 32 watt stereo valve integrated amplifier, featuring a pair of EL34s, in push-pull mode, per channel, plus an ECF80 pentode/triode as input/phase splitter. The power supply is valve rectified (2 x 5U4), using a heavy duty choke to achieve exceptional smoothing. The output transformers are 14% Ultra Linear tapped to keep distortion down to its lowest level and the kit is totally hard wired utilising three tag boards. It has five line level inputs, plus a tape-in and tape out, all controllable from the front.

NEW KITS



£495

**KIT34
upgrade kit now
available £130**

Simon Pope says, "This integrated bring together the best sonic virtues of our Kit88, kel34 and top of the range 300B PSE in an affordable package. The highlights of the sound are a deep and taut bass response, together with an open and highly detailed mid and high frequency response that only the best valve designs can achieve... a true valve classic" Weight 22kg, External dimensions with valves fitted - 390mm(w) x 360mm(d) x 210mm(h)

300B PSE MONOBLOC KIT

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

For purists, feedback is switchable and the kit is totally hard-wired. For those that require valves we provide the superb Tesla 300Bs, Russian 5U4s and European 6AU6s & ECC82. Simon Pope says, "Not to put too fine a point on it, the sound these monoblocs create is among the finest that can be encountered in hi-fi." Our 300B PSE kit bears an affordable price of £875.00 (UK price) excluding valves. Each monobloc weighs 23kgs., external dimensions with valves: 25cm(w) x 38cm(h) x 22cm(d) per monobloc.

**300B PSU
upgrade kit now
available £150**

**£875
A pair**



KEL80 MONOBLOC AMPLIFIER KIT

Following the success of our budget KEL34 40watt kit amplifier, we have come up with a "big brother" design. The output stage uses two pairs of TESLA EL34 pentodes in parallel-push-pull mode, allowing KEL80 to turn out 80 watts into an 8ohm load. Heading up the input stage we have the wonderfully linear Russian 6AU6 working into an American 5687 phase-splitter. KEL80's output transformers are 4ohm and 8ohm tapped. With an input sensitivity at around 380mV for full output, it will happily partner both passive and active pre-amplifiers. It is easy to assemble. Simon Pope says, "The proof of the pudding is in the eating and the KEL80 is a feast for the ears, with solid bass attack, lightning fast reactions, that emphasises musicality as well as power. At £649.00 a pair, a definite valve winner. Each monobloc weighs 12kgs., external dimensions with valves: 14cm(w) x 8cm(h) x 43.5cm(d).

**£649
A pair**



HD83 VALVE HEADPHONE AMPLIFIER KIT

The HD83 headphone amplifier is a beautifully simple design using Mullard ECL83 valves, a triode and power pentode housed in the same envelope. It works directly from any source, be it CD, tape, tuner etc., or from an amplifier's tape out or pre-amp out sockets. The circuit uses high specification E/I output transformers that will drive any headphone load from 16 ohms to over 300 ohms depending on how the secondaries are wired up. The HD83 is a single-ended design with the power pentode wired up in triode configuration for added sonic purity, and it is as quiet as a mouse. For sound quality Jon Marks says, "The bass is punchy and controlled without becoming artificial, while treble has the crispness of the best

solid-state, with the tonal purity, delicacy and speed associated with valves." External dimensions 18cm(w) x 30cm(l) x 8cm(h) weight 4kg.

£195



World Audio design

PROBABLY THE BEST DIY KITS IN THE WORLD

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

Kel84 Upgrade kit
 1 x 100K Alps blue Potentiometer
 2 x 1000uF, 16V Black Gate
 4 x 100uF, 50V Black Gate
 4 x 0.22uF, 630V Jensen paper in oil

£100

KiT34 Upgrade kit
 1 x 100K Alps blue Potentiometer
 2 x 1000uF, 16V Black Gate
 4 x 100uF, 50V Black Gate
 4 x 0.22uF, 630V Jensen paper in oil

£130

KiT6550 Upgrade kit
 1 x 100K Alps blue Potentiometer
 2 x 2200uF, 16V Black Gate
 4 x 100uF, 100V Black Gate
 4 x 0.22uF, 630V Jensen paper in oil

£130

KaT34 Upgrade kit
 2 x 1000uF, 16V Black Gate
 4 x 100uF, 50V Black Gate
 4 x 0.22uF, 630V Jensen paper in oil

£120

KaT6550 Upgrade kit
 2 x 2200uF, 16V Black Gate
 4 x 100uF, 100V Black Gate
 4 x 0.22uF, 630V Jensen paper in oil

£120

300B PSE Upgrade kit
 2 x 470uF, 16V Black Gate
 4 x 100uF, 100V Black Gate
 2 x 0.22uF, 630V Jensen paper in oil
 2 x 0.47uF, 630V Jensen paper in oil
 4 x 35A Bridge Rectifier KBPC3502
 4 x 4700uF, 16V

£150



"Kit34 Upgrade Kit"

BARGAIN BASEMENT

2A3 PSE output transformer pair
 primary 1.5K, secondary 8R,
 undipped. **UK price £80.00**
 for the pair.

Audax drive unit, HMI30Z0,
 aerogel, 5 inch mid/base unit
UK price £35.00 each

5687 valves, double triode
UK price £7.00 each

KaT88 chassis - **UK price £30.00 each**

Kel34 chassis - **UK price £30.00 each**

*Pls fax/tel 00 44 (0) 1908 218836
 to order*

Mains transformers & Chokes

KIT6550/KAT6550 mains transformers
 2 inch stack, 130mm(h)x120mm(w)x135mm(d) drop through fitting with zinc cap. Secondaries: 0V-240V 300mA, 0V-5V, 6A, 3.15V-0V-3.15V, 9A. Suitable for 120V & 240Vac operation

KEL84 mains transformer
 1.5 inch stack, 90mm(h)x80mm(w)x95mm(d) drop through fitting with zinc cap. Secondaries: 0V-240V 300mA, 3.15V-0V-3.15V, 5.5A, suitable for 120/240V operation

KIT88/KAT88 mains toroidal transformer
 120mm dia. x 60mm(h). Secondaries: 195V-0V-95V, 450mA/0V-27V, 100mA/3.15V-0V-3.15V, 9A. suitable for 120/240V operation

KIT34/KAT34/KIT6550/KAT6550 choke
 1.25 inch stack, 65mm(h)x105mm(w) with fitting holes x 60mm(d), clamp fitting, 2.5 H, 350mA

300B PSE mains E/I transformer
 130mm(h) x 95mm(w) x 115mm(d).
 drop through fitting with zinc cap.
 Secondaries: 360V-0V-360V, 160mA/150-0V-150V, 25mA/0V-5V, 1.2A/0V-5V, 1.2A/0V-5V, 3A/3.15V-0V-3.15V, 0.4A suitable for 120/240V operation

KEL80 mains toroidal transformer (encapsulated)
 130mm dia. x 65mm(h). Secondaries: 195V-0V-95V, 390mA/0V-27V, 100mA/3.15V-0V-3.15V, 7.5A, suitable for 120/240V operation

HD83 mains toroidal transformer
 80mm dia. x 35mm(h). Secondaries: 0V-165V, 75mA/3.15V-0V-3.15V, 1A, suitable for 120/240V operation

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

TRANS1 mains toroidal transformer
 95mm dia. x 50mm(h). Secondaries: 0V-370V, 150mA/0V-6.3V, 3.5A
 300B E/I choke 65mm(h) x 70mm(d) x 80mm(w) open frame fitting, 10H, 180mA.

KEL84 E/I choke
 0.5 inch stack, 40mm(h)x35mm(d)x70mm(w) clamp fitting, 1H, 250mA

PSU-II E/I
 40mm(h) x 35mm(d) x 70mm (w) clamp fitting, 15H, 20mA

KIT34/KAT34 mains transformer
 2.5 inch stack, 120mm(h)x115mm(w)x95mm(d), drop through fitting with zinc cap. Secondaries: 365V-0V-365V, 300mA/0V-5V, 6A/3.15V-0V-3.15V, 7.5A. Suitable for 120/240V operation.

Output transformers

KIT6550/KAT6550 E/I 16% TAPPED UL push-pull output transformer
 2 inch stack, 80mm(w) x 95mm(l) x 100mm(h), drop through fitting with zinc cap. Primary-secondary 4.5K, 16% UL tapped. Secondary 4 Ohm, pls specify on order. max output 45 watts, max current 180mA, valves, KT88, 6550 etc

KEL84 E/I Ultra Linear push-pull output transformer
 1.25 inch stack, 76mm(h)x65mm(w)x76mm(d) Primary - secondary, 8K with 12.5% UL tap - 8ohms, max o/p-15watts, max current 150mA valves EL84 etc

KIT88/KAT88 E/I push-pull output transformer
 80mm(w)x95mm(l)x100mm(h). Primary-secondary 10K - 8ohms, max o/p-40watts, max current-160mA valves-KT88, 6550, EL34

KIT34/KAT34 E/I 14% tapped Ultra Linear push-pull output transformer
 2 inch stack, 80mm(w)x95mm(l)x100mm(h), drop through fitting with zinc cap. Primary-secondary 6.4K, 14% UL taps, Secondary 8ohm, max output 34watts, max current 150mA, valves EL34, 6L6, 6CA7

KEL80 E/I parallel-push-pull output transformer
 95mm(w)x115mm(l)x133mm(h). Primary-secondary 4.6K - 8 & 4ohms, max o/p-80watts, max current-250mA valves-EL34, 5881, 6L6

HD83 E/I single ended output transformer
 40mm(w)x50mm(l) x55mm(h). Primary-secondary 4K - 4 x 64ohms windings, max o/p-1watts, max current-25mA valves-ECL83 etc

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

300B PSE E/I parallel single ended output transformer
 130mm(h) x 95mm(w) x 115mm(d). drop through fitting with zinc cap. Primary 1K5 Secondary 8R, output .

Printed circuit boards

- Kel84 Printed Circuit Board 280mm(w) x 135mm(l) x 1.6mm(d)
- KIT88/KaT88 Printed Circuit Board 140mm(w) x 310mm(l) x 2.4mm(d)
- Kel34 Printed Circuit Board 140mm(w) x 310mm(l) x 2.4mm(d)
- Kel80 Printed Circuit Board (a pair) 120mm(w) x 215mm(l) x 2.4mm(d)
- HD83 Printed Circuit Board 140mm(w) x 160mm(l) x 1.6mm(d)
- PSU-II Printed Circuit Board 105mm(w) x 130mm(l) x 1.6mm(d)
- PRE-II Printed Circuit Board 105mm(w) x 130mm(l) x 1.6mm(d)
- PHONO-II Printed Circuit Board 105mm(w) x 130mm(l) x 1.6mm(d)



Hi-Fi World in Malaysia at Millennium Hi-Fi & Av. Kuala Lumpur, Malaysia

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e-mail: info@millennium-audio.com



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amplifier kits description

| |
|--|
| 2A3 PSE valve integrated amplifier kit (with valves) |
| 2A3 PSE valve integrated amplifier kit (without valves) |
| 2A3 PSE valve power amplifier kit (with valves) |
| 2A3 PSE valve power amplifier kit (without valves) |
| 6T6550 upgrade kit |
| 6T6550 valve integrated amplifier kit (with valves) |
| 6T6550 valve integrated amplifier kit (without valves) |
| 6T6550 upgrade kit |
| KAT34 valve power amplifier kit (with valves) |
| KAT34 valve power amplifier kit (without valves) |
| KAT34 upgrade kit |
| KIT34 valve integrated amplifier kit (with valves) |
| KIT34 valve integrated amplifier kit (without valves) |
| KIT34 upgrade kit |
| Kel84 valve integrated amplifier kit (with valves) |
| Kel84 valve integrated amplifier kit (without valves) |
| Kel84 upgrade kit |
| PSU II power supply unit module |
| PRE II pre-amplifier module |
| PHONO - II phono stage module (with valves) |
| PAS II passive pre-amplifier module with 10K or 50K attenuator (pls specify) |
| Moving Coil step up transformers |
| KIT88 upgrade kit |
| KaT88 Valve integrated amplifier kit (with valves) |
| KaT88 Valve integrated amplifier kit (without valves) |
| KaT88 upgrade kit |
| HD83 Valve Headphone amplifier kit (with valves) |
| Kel80 Valve Monobloc amplifier kit (with valves) - a pair |
| Kel80 Valve Monobloc amplifier kit (without valves) - a pair |
| 300B PSE Valve Monobloc amplifier kit (with valves) - a pair |
| 300B PSE Valve Monobloc amplifier kit (without valves) - a pair |
| 300B PSE Upgrade Kit - a pair |

order No.

| |
|--------------------------|
| 2A3 PSE (with valves) |
| 2A3 PSE (without valves) |
| KaT6550 (with valves) |
| KaT6550 (without valves) |
| KaT 6550 upgrade |
| KiT6550 (with valves) |
| KiT6550 (without valves) |
| KiT 6550 upgrade |
| KAT34(with valves) |
| KAT34(without valves) |
| KaT34 upgrade |
| KIT34 (with valves) |
| KIT34 (without valves) |
| KIT34 upgrade |
| Kel84 (with valves) |
| Kel84 (without valves) |
| Kel84 upgrade |
| PSU - II |
| PRE - II |
| PHONO II |
| PAS II |
| MC - step up (pair) |
| KIT88 upgrade |
| KaT88(with valves) |
| KaT88(without valves) |
| KaT88 upgrade |
| HD83 (with valves) |
| Kel80 (with valves) |
| Kel80 (without valves) |
| 300B PSE (with valves) |
| 300B PSE (no valves) |
| 300B PSE upgrade kit |

qty uk overseas

| | |
|----------------------|-----------------------|
| (inc vat & carriage) | (exc. vat & carriage) |
| £550.00 | 471.00 |
| £450.00 | £385.00 |
| £580.00 | £495.00 |
| £450.00 | £380.00 |
| £120.00 | £105.00 |
| £595.00 | £510.00 |
| £465.00 | £395.00 |
| £130.00 | £110.00 |
| £480.00 | £410.00 |
| £415.00 | £354.00 |
| £120.00 | £105.00 |
| £495.00 | £420.00 |
| £430.00 | £365.00 |
| £130.00 | £110.00 |
| £278.00 | £237.00 |
| £248.00 | £212.00 |
| £100.00 | £85.00 |
| £195.00 | £167.00 |
| £195.00 | £167.00 |
| £110.00 | £95.00 |
| £215.00 | £185.00 |
| £77.00 | £66.00 |
| £150.00 | £130.00 |
| £468.00 | £399.00 |
| £341.00 | £291.00 |
| £140.00 | £120.00 |
| £195.00 | £167.00 |
| £649.00 | £553.00 |
| £572.00 | £487.00 |
| £1177.00 | £1002.00 |
| £875.00 | £745.00 |
| £150.00 | £130.00 |

parts description

| |
|--|
| KIT/KaT6550 mains transformer |
| KIT34 mains transformer |
| Kel84 E/I mains transformer |
| Kel80 mains toroidal transformer(encapsulated) |
| HD83 mains toroidal transformer |
| PSU-II mains toroidal transformer |
| 300B PSE E/I mains transformer |
| KIT34 E/I choke |
| Kel84 E/I choke |
| KIT6550 choke |
| 300B PSE choke |
| PSU-II E/I choke |
| KIT34 E/I UL push pull output transformer |
| Kel84 E/I push-pull output transformer |
| KIT88/KaT88 E/I push-pull output transformer |
| Kel80 E/I parallel-push-pull output transformer |
| HD83 E/I single ended output transformer |
| Pre-II E/I driver transformer |
| 300B PSE E/I output transformer |
| Kel84 Printed Circuit Board |
| KIT88/KaT88 Printed Circuit Board |
| Kel34 Printed Circuit Board |
| Kel80 Printed Circuit Board |
| HD83 Printed Circuit Board |
| PSU-II Printed Circuit Board |
| PRE-II Printed Circuit Board |
| PHONO-II Printed Circuit Board |
| Tag board 2 x 16 connections (hard wiring) |
| Alps blue audio grade 50K dual log potentiometer |
| Alps blue audio grade 100K dual log potentiometer |
| Stepped attenuator with resistor pack 10K of 50K (pls specify) |
| LCR 22.5uF 440Vdc polypropylene capacitors |
| Ansar 22.5uF 630Vdc polypropylene capacitors |
| Jensen 0.47uF 630Vdc paper in oil capacitor |
| Jensen 0.22uF 630Vdc paper in oil capacitor |
| Jensen 0.22uF, 400V paper in oil capacitor |
| Black Gate 220uF 50Vdc electrolytic |
| Black Gate 4700uF 16Vdc electrolytic |
| Black Gate 100uF 100Vdc electrolytic |
| Black Gate 470uF 16Vdc electrolytic |
| Black Gate 1000uF, 16V electrolytic |
| Black Gate 100uF, 50V electrolytic |
| 650V safety gloves (a pair) |
| 2A3 PSE/6550/34 cage |

order No.

| |
|----------------------------|
| 6550 mains T |
| KIT34 - mains T |
| Kel84 - mains T |
| Kel80 - mains T |
| HD83 - mains T |
| PSU-II - mains T |
| 300B - mains T (each) |
| KIT34 - choke |
| Kel84 - choke |
| KIT6550 choke |
| 300B - choke |
| PSU-choke |
| 34 - O/P T (pair) |
| Kel84 - O/P T (pair) |
| 88 - O/P T(pair) |
| Kel80 - O/P T(pair) |
| HD83 - O/P T(pair) |
| PRE-II - driver T(pair) |
| 300B - O/P T (each) |
| Kel84 - PCB |
| 88 - PCB |
| Kel34 - PCB |
| Kel80 - PCB(pair) |
| HD83 - PCB |
| PSU-II - PCB |
| PRE-II - PCB |
| PHONO-II - PCB |
| TAG |
| ALPS - 50K |
| ALPS - 100K |
| Attenuator + resistor pack |
| LCR - 22.5U |
| ANSAR - 22.5U |
| JEN - 0.47U |
| JEN - 0.22U |
| JEN - 0.22U, 400V |
| BG - 220U |
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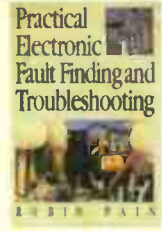
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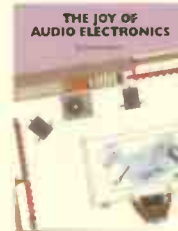
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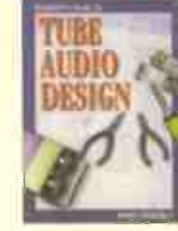
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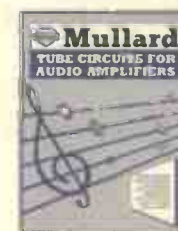
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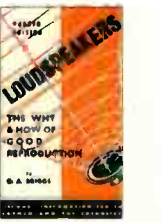
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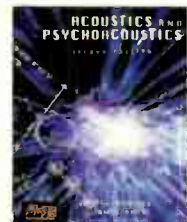
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Paul Miller is testing products in Hi-Fi World this month, alongside myself. There are many reasons, personal, commercial and technical, all of which might interest you. Firstly, let me cover an issue central to Hi-Fi World, one that directly affects readers interests too, since it's the hardcore issue of technical product assessment and whether what you are getting in the shops is all it's cracked up to be.

I test products not just to see how good they are, but to check that they meet manufacturer's performance claims. As complex new formats like DVD-A and SACD come to market this test work becomes increasingly difficult, but at the same time they are immature technologies with quite serious

limitations at present. For example, many early generation DVD players do not meet the specification of the format. Players that supposedly work with 24/96 audio should be able to reproduce music harmonics up to 48kHz, yet their output is truncated to 21kHz. This was a limitation of early chip sets – and it was quite common. Worse, the effect was audible; limiting bandwidth reduces apparent clarity and openness, I've found, removing quite a lot of drama from a recording. Only measurement can detect this sort of limitation with any degree of certainty.

With a product as complex as a DVD player, where there are so many different aspects of performance to consider, a review devoid of measurement cannot discover serious limitations like this and really isn't a lot of use if you are looking for something that works properly. Complicating matters is the fact that test methods and equipment barely exist outside the gates of the big manufacturers and, I have found, they are not necessarily too keen to make them generally available. I have found it difficult to get effective test discs for example. Paul has pushed ahead strongly in this area and brings his knowledge and experience to the magazine. We discuss DVD and SACD informally when problems arise, so Paul's contribution is an extension of this co-operation.

Plenty of claims for high resolution formats are being made, but they are not all justified. For example, SACD has some serious conceptual problems that, in my view, partially negate performance benefits. Only measurement can substantiate a claim like this. This way, when we do get good players able to do full justice to SACD or DVD-A they will be recognised as such.

Then there's the politics. If a big Japanese company produces a DVD player that intrinsically cannot meet its published specification then it could be

” Many early generation DVD players do not meet the specification of the format

in breach of the Sale Of Goods Act. If it is meant to reproduce 24/96 the audio bandwidth must reach out to 48kHz. If it does not then it could be said that misrepresentation is occurring, quite a serious allegation. So before I can state clearly and categorically that a product is not meeting its spec. it's wisest to get a second opinion and Paul Miller is the only other person able to provide an independent view.

It's interesting to see this situation from the manufacturers viewpoint. Put yourself in the position of Sony or Philips. Say, you have spent a fortune in R&D, and another in the development and marketing of a new technology. The last thing you want is ill informed or badly motivated comment from a reviewer that may jeopardize the commercial viability of your new product. On the other hand, you do want to know about any hidden problems and you do want to get a good product recognized by a good write up. So manufacturers, whilst not necessarily always being too happy about what is said in a forthright measured performance report will usually accept its findings with good grace.

When it comes to getting things right, experience counts. By experience I don't just mean that

gathered by testing product day in, day out. Paul and I have spent a lot of time listening to the views of manufacturers over the years and we both have a reasonably good grasp of what is going on in the design process. We are both prepared to contact a manufacturer and importer to get their view if something doesn't measure properly

As I've explained, this is in the interests of everybody, manufacturers as well as readers. But you don't have to spend too much time as a technical reviewer before it becomes apparent that most publishers have other ideas. Both Paul and I, at different times, have become exasperated by having to deal with a hotch-potch of changing views from general-jimmy publishers who boast What Cactus magazine as part of their portfolio. I started Hi-Fi World to get away from this sort of thing and Paul has branched out into specialized audio measurement. This explains the MAR (Miller Audio Research) at the top of his response plots.

With both of us testing products I am firming up on Hi-Fi World's commitment to provide reviews that reach a very high standard, both technically and subjectively. As DVD-A and SACD evolve we will be able to keep you informed about the best – and the rest. ●



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World Radio History

Last month I looked at the uncertainty of many manufacturers as to just where the hi-fi market was heading. Yet hi-fi manufacturers are far from being the only ones within the industry that face uncertain times ahead. After nearly a decade of buoyant trade, many retailers are beginning to feel the pinch. The pressure is coming from predictable sources, but also from some less obvious.

Even those who do not have the slightest interest in economics could hardly fail to have noticed that it's been a tumultuous year, with tumbling stock market values, major accounting frauds and uncertainty over pension provisions. Even though retail sales have, thus far, remained fairly steady, there's a general consensus amongst hi-fi retailers that trade isn't quite what it could be. As well as the unpredictable economy, many retailers have pointed their finger towards the Internet. The Internet has proved to be more than just another means of mail order, and prices appear more competitive than ever. This is no doubt due to easy world-wide access and ability of retailers to adjust their prices instantly.

Increased competition and lower prices are generally a good thing for the consumer, but the prevalence of the web is forcing many retailers to reconsider strategy. Some are diversifying into areas such as multi-room installation where by the profit can often be maintained from installation and consultation fees, whilst others are investing hugely in their web site and the promotion of it.

A more unexpected pressure on hi-fi retailers comes from manufacturers. In order to remain competitive many are working on lower margins than ten years ago. This isn't a problem so long as sales improve. If they begin to fall, or a retailer shows a lack of interest in a particular new product, then manufacturers understandably begin to become rather anxious.

Another concern of many retailers is the fact that manufacturers are increasingly turning to direct marketing in order to protect sales and boost margins. The Internet, of course, makes this easy as one can simply sell products directly

from the manufacturer's site. Yet many are becoming far more proactive than this. For some time now Bose have marketed a selection of their products directly through the national press.

More recently, and more surprisingly, was a recent initiative by Marantz towards direct marketing. Over the summer they placed national advertisements promoting and directly selling their Eclipse range of style systems and remote controls. Although Marantz claim there are no plans to market the rest of their range in this manner, they make few bones about their

“Manufacturers are increasingly turning to direct marketing in order to protect sales and boost margins.

disappointment in retailers' support for the Eclipse range. Of course, the retailer doesn't always do too badly from this type of marketing campaign. Brand awareness is driven up, and many people still prefer to be able to see and hear their hi-fi before they actually buy it.

In order to be able to see and hear a product, high street outlets are needed. Along with direct marketing, manufacturers are also taking to the idea of single brand retail outlets. It does seem somewhat odd that just as car retailers are realising the benefits of multi brand supersites, that hi-fi retailing is showing signs of heading in the opposite direction. For many years we've seen the Danish company Bang and Olufsen operate in this manner, and franchises of Sony Centres are now also a familiar sight. They appear to be the beginning of a trend.

It's interesting to see companies as diverse as Linn and Bose using their own retail outlets, despite both companies still professing a commitment to multi brand retailers. It's obviously a ploy that's worked well for Sony too, as they've just announced an expansion of the Sony Centre theme. Sony Centre Galleries will offer at least 2000 square feet of display, showing the entire Sony range. Sony Centre Connect on the other hand will be much smaller outlets, offering core products only, in higher footfall areas such

as airports. I can see the appeal to manufacturers in that it allows them to protect and promote their brand in exactly the manner they choose.

Consumers however, whilst hopefully benefiting from increased product knowledge by the sales assistants, will suffer from a lack of price competition - and service competition for that matter. After all, if I wanted to buy a B&O television, for example, I'd have little choice but to go to my local B&O dealer and pay the price he asked. Yet buying a Panasonic TV would be a totally different experience with me being able to choose the type of retailer that suited me from no frills service but cheap prices to vice versa.

I hope that we are not left with the same situation for all hi-fi separate brands. Demonstrating equipment can be a lengthy business as it is, but having to travel between retailers to hear every individual component would be too tiresome for all but the most committed.

As we approach the buying season with exciting new formats like DVD-A and lower priced ones such as DAB, it's going to be interesting to see just how the bulk of these are retailed. The choice, as they say, is yours - sort of! ●



Dominic Todd

BACK TO BASIKS

David Price looks at Linn's 'bread and butter' turntable, the Basik.

Back in the early nineties, Linn Products was still regarded primarily as a high-end specialist turntable manufacturer. After all, its Karik/Numerik CD spinner had only been around for a couple of years, and the LK1/LK280 pre-power amplifier combo was far from being omnipresent. By contrast, the LP12 had been around for some twenty years, sold bucket loads and very few (in the UK at least) had even begun to question its seemingly unassailable position as 'the best turntable in the world'.

The Axis completed the Scottish company's turntable portfolio. Launched in the late eighties at the very competitive £299 price point, due to the introduction of the Akito tonearm and Linn's penchant for increasing its prices just a little faster than most, it had become quite a pricey deck in its own right. Together with the Sondek, it made Linn's range of vinyl spinners very respectable.

Things were changing, however. There was a discernible move away from buying turntables as a primary source. Sondek sales continued reasonably solidly - the popularity of CD was hardly a threat to buyers who wanted 'the best source money can buy' - but the Axis seemed to be fading. The bottom end of the market was still reasonably buoyant, however. The success of Pro-ject, and the ever-growing presence of Rega suggested that the decks that punters wanted to buy were either 'cheap and cheerful' or expensive and wonderful.

It's into this climate that the Basik was born. Selling for under £350, it came as quite a shock to Linn fans who'd always assumed the company was exclusively a purveyor of 'premium' products. More surprising was the design of the thing. In some ways quite impressive, there were nevertheless some all-too-



obvious compromises.

Most shocking to Castlemilk traditionalists was the total lack of suspension. Okay, so it had three rubber feet, but to those used to twiddling their LP12 springs on a cold Winter's eve, the Basik was to all intents and purposes running with no shoes or socks on, naked as the day it was born! In this respect it was just like a Rega or a basic Pro-ject or Dual - heaven forbid! Cost cutting continued in other areas too. The plinth was quite elegant looking but pretty crude - basically just a bit of chipboard. The motor was the same Philips Impex 24-pole AC synchronous affair seen on the Sondek and Axis, but this was hardly anything to shout about. Worse still, it was devoid of the fancy power supplies found on the Axis and LP12 Valhalla. The plinth was a decent enough two piece Masak affair, pretty much as seen on the Axis, and the bearing was similar too.

This was all pretty unexciting stuff, but one big surprise came in the attractive shape of the Linn Akito tonearm fitted as standard. This wasn't up to the standards of Rega's RB300 in terms of detail and soundstaging, but it was obviously more musical. It was also a resounding improvement on the rather sad LV-X Plus that had been the company's entry level arm until then. So good was the Akito that, so

the legend goes, it outperformed the very early Ittoks - which was no small feat. The result was that an Akito-equipped Basik could run an LVX-equipped Axis surprisingly close, despite the latter's obvious extra sophistication. Needless to say the Axis very soon got the Akito too!

The Basik sounds surprisingly better than the sum of its parts. A natural, organic record player, it lacks the LP12's coloration and presents a tight, breezy and musical face to the world. Bass is its only obvious weakness, but there's something you can do about that - wall mount it or place it atop several layers of isolation tables. Some folk use 18mm slabs of Medite separated by Foculpods, others have got great results from a half-inflated bicycle inner tube in-between. Just plonked on your hi-fi support however, it's very much a poor relation to an LP12, or an Axis for that matter.

These days used Basiks are still quite pricey, thanks to the new cost of the Akito tonearm going over £500! A decent specimen will cost you some £250 (including Akito), or maybe even more. However, mount a Goldring G1042 (£130) or better still a Dynavector DV10X4 (£199) into that fine little arm, buy or make yourself a decent isolation platform and you'll have an extremely enjoyable way of listening to your favourite discs.

Hi-fi accessories - don't you love 'em! Never in the field of human commerce has so much fuss been made about so little for so long. Forgive my cynicism, but the number of useful gadgets I've come across in a quarter of a century of looking can be counted on the fingers of, err, one finger. Curiously enough however, despite this risible record I still find myself strangely attracted to things promising better sound for next to no outlay.

My accessory experiences started back in the late seventies, when I managed to convince myself that what my BSR BDS90 turntable (the 'thinking man's alternative to the Garrard SP25, natch) needed more than anything (including a better cartridge than its dire Goldring G850 fitted) was a Bib Groove Kleen. Remember these? It was a tonearm shaped device, complete with 'adjustable counter-weight' at the back, that tracked across the record cleaning it as it played.

An ingenious contrivance, there was a period in the early 1980s when no second-hand turntable was complete without a broken Groove Kleen base stuck to its plinth in the rear left hand corner. Amazingly, the Groove Kleen arm itself would invariably be missing, due to have being discarded some two weeks after purchase, on account of it being totally useless. True, the felt roller picked up the odd bit of dust, but the nylon 'hairs' in its brush made more noise tracing the groove than your average youth centre disco, and also managed to invest the disc with thousands of volts of static electricity to boot. If your Groove Kleen had managed to successfully remove your LP's dirt, it would all fly back the moment you pulled it from the platter, accompanied by a sound alarmingly similar to an electrical storm.

Then there was the early eighties cassette cleaning tape - a fiendishly clever little gadget that removed the need for buying cotton buds and isopropyl alcohol from Boots once a month. Instead of whipping off your cassette head cover and poking round

with a bit of fluff doused in pure alcohol for two minutes, cassette cleaning tapes were brilliantly easy to use. You simply placed the cassette in your deck and pressed play - then some sixty seconds later, your tape heads were good as new again - not!

The problem was that the 'lint' tape inside the cleaning cassette invariably wound its way around your capstan and pinch wheel, and then managed to jam. With no drive to one of the reels, within seconds half the tape in your cleaning cassette would be winding its way deep into your

Its brush made more noise tracing the groove than your average youth centre disco

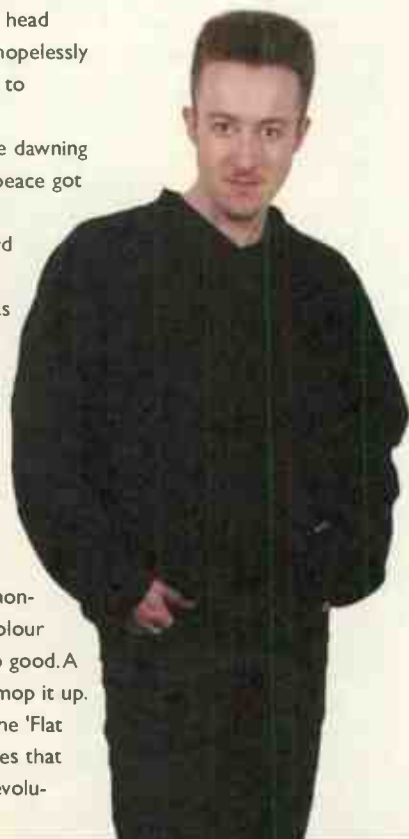
machine's internals - brilliant! Still, not to be dissuaded, the boffins at the major tape companies came up with a fix. Rather than using thick, slippery lint as 'tape' inside the shell, standard tape was used with a highly abrasive coating. This didn't foul the transports, but after being used a couple of times, was scouring its way through your prized record/replay head. Your treble dropout duly disappeared because the head changed from being dirty to hopelessly worn, so there was no treble to dropout - fantastic!

Last but not least was the dawning of the "green" era. As Greenpeace got under way in the media and consciousness took on-board the message, hi-fi had to go green too. Most ingenious was the realisation by someone with a mind of appropriately high fertility that red laser light inside a CD player was absorbed by the colour green, so there was a rash of green pens, green CD backs and even internal treatments designed to soak up all that non-green laser light that by its colour alone was obviously up to no good. A strong dose of green would mop it up.

Such was the power of the 'Flat Earth' lobby in the mid eighties that when Linn came up with a revolu-

tionary new way to clean your stylus using sandpaper, a generation of audiophiles rushed to their dealers to get a piece of the action. Although the thought occurred to a number of folk that sandpapering your stylus may not be the best thing for it, their powers of logical deduction were hampered by the promise of radically better sound - from hi-fi journalists and dealers alike.

Despite exhortations to use this stuff sparingly, many golden eared Flat Earthers began 'using' it before playing every side. After all, it often made quite a marked difference, cutting through all the sludge, dirt and gunge caked onto the end of your needle. The result was a rampant epidemic of otherwise meticulously cared for Linn Basiks, Rega RB100s and Nagoaka MPI 1s with seriously sharpened stylus - which duly recut the records they played. 'Why is my system sounding so shrill', asked my friend as he sandpapered his K9 into oblivion. The moral of the story is that - much like some of the 'medicines' we humans take - the cure is often worse than the complaint! ●



David Price

DIAL-A-DEALER

This is a comprehensive directory of Hi-Fi Dealers throughout the UK and Ireland.

BEDFORDSHIRE

RICHARD'S AUDIO VISUAL 4 Greyfriars Bedford, Tel: 01234 365165. Stockists of: Arcam, Audioquest, Beyer, B&W, Bose, Cable Talk, Cyrus Denon, Marantz, Mission, Moth, Ortofon, Pioneer, Pro-Ject, Quad, REL, Rotel, Ruark, Sennheiser, Sound Style, Stands Unique, Teac, van den Hul & more! Expert friendly service: Listening room. Pioneer Reference Point. Visa / Access.

BRISTOL & BATH

THE RIGHT NOTE Tel: (01225) 874728. Just think: most audiophiles listen for most of the time to systems that are 'not quite right'. Are you happy with yours? Forget the reviews and trying to put together a system like a patchwork quilt with the 'best' bits around. It's our job to do the assessing, you judge our results. We'll help you to plan a system for the future, even if you spread the purchases. Leave the 'up-grade-its' behind, save money and enjoy music all the time. Just listen, and you'll know. CD: Acuras, Audio Synthesis, Classe, DCS, Enlithened Audio Design, Meracus, Orelle, Wadia, XTC, Vinyl: Basis, Crown, Jewel, Graham, Michell, Sumiko, Transfiguration, Amps: Acuras, Audio Sculpture & more. Speakers: Audio Arctistry, Audio Physics & more. Tuners: Fanfare, Magnum Dynalab & many more. Cables: Chord, DNM, Silver Sounds & more. (Credit Cards Accepted).

V AUDIO HiFi Consultants: 36 Druid Hill, Stoke Bishop, Bristol, BS9 1EJ, Tel: 0117 968 6005. ATC, AVI, Alon, Audio Analogue, Audiomeca, Cadence Valve, Chord Amps, Electrocompaniet, Harman Kardon, Heybrook, Jamo, LFD, Lyra, Opera, Ortofon, Pink Triangle, Ruark, Mark Levinson, Michell, REL, SME, Shearpe, Sonic Link, Sugden, Townshend, Triangle, Unison Research Valve Amps. Home Cinema demonstrated including A/V Amps, DVD Players, Video Projectors and Screens. Demos by appointment only. Home trial facilities. Free installations. We are not a shop.

BUCKINGHAMSHIRE

NORTHWOOD AUDIO 98 Cambridge St, Aylesbury, Tel: 01296 428790. Established since 1992. Independent specialist retailer. Extensive Hi-Fi, A/V and Multiroom experience catering to your needs. From Vinyl to SACD, Valve to Solid State, from LCD to Plasma. Audiomeca, Audio Note, Cable Talk, Castle, Chord, The Chord Company, Cura, Denon, Elac, Epos, Exposure, Heart, JM Labs, KEF, Linn, Marantz, Michell, Micromega, Monitor Audio, NAD, Nakamichi, PMC, ProAc, Quadraspire, Rega, REL, Revox, Roksan, Rose, Rotel, Ruark, Sony, Sennheiser, Sonus, Talk Electronics, Tannoy, Teac, Tube Technology, Videologic, Vienna Acoustic. Export orders welcome. 2 demo rooms. Credit facilities available. Website: www.northwoodaudio.co.uk Email: info@northwoodaudio.co.uk

TECHNOSOUND 8 Granville Square, Willen, Milton Keynes, MK15 9JL, Tel: (01908) 604949. Fax: (01908) 202166. Audiophile Hi-Fi and Home Cinema specialists. All major brands stocked from Arcam to Yamaha, Meridian Digital Home Theatre dealer. Video projection, Plasma screens. Custom installation. 2 dem rooms and expert advice. Email: hifi@technosound.co.uk www.technosound.co.uk

CAMBRIDGESHIRE

THE AUDIO FILE 41 Victoria Road, Cambridge, Tel: 01223 368305. For the best in British Hi-Fi and Home cinema entertainment, visit or call to arrange a dem with products from: Arcam, Linn, Naim, Rega, Cyrus, Absolute Sounds, Kef, Sony, Yamaha, Rel, Ruark, Denon.

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ACOUSTICA 17 Hoole Rd, Chester CH2 3NH. www.acoustica.co.uk Tel: 01244 344227. All that's best in HiFi & Home Cinema from quality manufacturers including Naim, Rega, Arcam, Musical Fidelity, Rotel, Selec Projectors, Kef, Ruark, Densen, Primare, Teac, JM Lab, Nakamichi, Quadraspire, Celestion & Crimson. We offer friendly, helpful advice, interest free credit & trade-in facilities, and deliver & install systems throughout Cheshire, Merseyside & North Wales. Opening hours are Tuesday to Saturday 10.00 until 5.30, evenings by arrangement

ACTON GATE AUDIO 4 Ruabon Road, Wrexham, North Wales, Tel: 01978 364500. Audio Visual Specialists. Arcam, Audio Analogue, Bose, B&W, Celestion, Castle, Denon, Harmon Kardon, Jamo, Marantz, Michell, Mission, Onkyo, Pro-Ject, Musical Fidelity, NAD, Micromega, Myrad, QUAD, Radford, Rotel, Ruark, Tannoy, TDL, Teac, Thorens, UKD, Unison Research, Yamaha, DSP Club Member,

Demo Room, installation service, Easy Parking and Motorway access. All major credit cards accepted. 9.30 - 5.30 daily. Closed Sunday & Monday.

DOUG BRADY HI-FI Kingsway Studios, Kingsway North, Warrington, WA1 3NU Tel: 01925 828009 Fax: 01925 825773. Visa, Mastercard, Lombard Tricity, 2 dem rooms, home trial. Agencies include: Arcam, Tag McLaren, AVI, B&W, Castle, Caspian, Chord Electronics, Exposure, Harbeth, Heybrook, Krell, LFD, Michell, Meridian, Musical Fidelity, Monitor Audio, Naim, Nautilus 800 series, Pink Triangle, ProAc, Roksan, SME, Wilson Benesch, XTC and many more.

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SOUNDS PERFECTION Cornwall's most exclusive Audio retailer. Agencies include: Audio Analogue, Audio Design, Audio Note, AudioQuest, Audio Spectrum, AR, Avid, Border Patrol, Boston, Dynavector, Electrocompaniet, Graaf, Henley, JM Labs, Lexicon, Michell, Monitor Audio, Musical Fidelity, Ortofon, Parasound, Primare, Project, NAD, Nakamichi, Nordost, Philosophy, REL, Roksan, Ruark, Rotel, Totem, Tom Evans, Tsunami, S.M.E., Sugden, Stands Unique, Unison Research, Teac, Vienna Acoustics, Triangle, Trichords, V&B, Sonic Link. Home Demonstrations by Appointment. Tel/Fax: 01326 221372 Mobile: 07798 554357 email nigel@soundsperfection.co.uk website www.soundsperfection.co.uk

DORSET

MOVEMENT AUDIO 588 Ashley Road, Poole, Parkstone, Dorset BH14 0AQ, Tel: (01202) 730865/380018. Arcam, B&W, Castle, Chord Electronics, Cyrus, Denon, Marantz, Michell, Mission, Pioneer, Tannoy Dimension, Yamaha, 2 Dem rooms. Listen to the available choice and decide at your leisure - no pressure, no obligation. Our staff enjoy music, with our choice of products, you can too! Service Department. Free installation, Home trial facilities. Access, Visa, Amex, Diners Card. Credit facilities available. Open Tuesday-Saturday 10-5.30. www.movement-audio.co.uk

MOVEMENT AUDIO 926 Wimborne Road, Winton, Bournemouth, Dorset. BH9 4DH. Tel: (01202) 529988/520066. Arcam, B&W, Denon, KEF, Marantz, Mission, Musical Fidelity, Opera, Pioneer, Quad, Roksan, Ruark, Yamaha. Full dem facilities available, also home dem. Friendly expert advice. Service Department. Free installation. Home trial facilities. Access, Visa, Amex. Open Tuesday-Saturday 9.30-5.30

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WEYMOUTH HI-FI 33-35 Maiden Street, Weymouth, Dorset DT4 8BA. Tel: (01305) 785729/766345. Arcam, B&W, Denon, KEF, Marantz, Mission, Musical Fidelity, Panasonic, Pioneer, Quad, Sony, Tannoy, Yamaha, Dem room. Friendly professional advice. Only quality hi-fi dealer in Weymouth area. Service Department. Free installation. Home trial facilities. Access, Visa, Amex, Switch, Delta Mastercard. Interest free credit. Instant credit. Open Mon-Sat 9.30-5.30

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GRAYSTON SOUND & VISION 33 Sir Isaac's Walk, Colchester, (01206) 577682. Alchemist, Arcam, B&W, Boston Acoustics, Castle, Denon, Harman Kardon, KEF, Linn, Loewe Opta, Meridian, Michell, Musical Fidelity, Philips, Pioneer, Project, Rotel, Sennheiser. Superb demo rooms, free regional delivery and installation. Regular musical and surround evenings, home demonstrations. Excellent credit facilities.

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THE RIGHT NOTE - Bath. For specialist advice and home demonstrations. See BRISTOL & BATH.

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ENGLISH AUDIO 37 Whitecross Road, Hereford, HR4 0DE. (01432) 355081. Arcam, A.T.C., B&W, Castle, Cura, Cyrus Centre, Elac, Denon, JM Lab, KEF, Loewe, Marantz, Mission, Musical Fidelity, NAD, Naim, Pink Triangle, Pioneer, Project, QED Systemline, REL, Rotel, Ruark, John Shearpe, Stax,

System Audio, Teac, Vienna Acoustics, Wadia, and Yamaha. Single speaker dem room, home trial facilities, free installation, service dept. Access/Visa. Credit arranged. Open Mon-Sat, 9.30-5.30pm. BADA members.

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AUDIO FILE (THE) 27 Hockerill Street, Bishops Cleeve, Herts. Tel: (01279) 506576.

DARBY'S OF ST. ALBANS 6 Market Place, St Albans, Herts. Tel: (01727) 851596. Fax: (01727) 812217. Email: sales@darbystvhifi.co.uk Hertfordshire's premier Hi-Fi/Audio Visual specialists established 1946. Full Home Cinema demonstration suite. Whether your needs are large or small, we stock it all: Arcam, Cyrus, JVC, Yamaha, Quad, Denon, Sony, Bang & Olufsen, Pioneer, REL, KEF, Mission, Ruark, Celestion and many more. Free planning service. Free Delivery and basic installation. Full workshop facilities. Open 9-6 Mon-Sat.

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LONDON

BABBER ELECTRONICS SERVICE CENTRE 158 Uxbridge Road, West Ealing, London, W13 8SB. Tel: 020 8579 6315. Akai, Aiwa, A&R, Celestion, Dual, Godmans, Harman Kardon, JBL, JVC, Kenwood, Marantz, Panasonic, Sennheiser, Sony, ES range, Tannoy, Technics, Vharfedale, Yamaha and many more. Auth. Service Dept. Credit Facilities. Open 10.30 - 5.30 Mon-Sat.

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

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

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A reference guide to Britain's manufacturers and distributors

AFFORDABLE VALVE COMPANY £600 Valve amplifier. Powerful 40 watts. Powerful bass. See colour photograph in 'Specialist Hi-Fi Dealers' section. Mr Andrew Everard in Gramophone Magazine "delivers a sound that's both smooth and refined....allied to a good degree of clarity and finesse." Free colour literature. Telephone 01634 373 410 anytime. Website: www.affordablevalvecompany.com

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AUDIO SYNTHESIS Manufacturers of the the outstanding DAX digital to analogue converter, comes DAX-2, a new Hi-End reference converter able to dig deeper into the digital source than ever before! A new addition to the superb PASSION series of all Vishay controllers has just been introduced in the form of PASSION 8, a fully remote controlled uniquely transparent passive preamplifier, the perfect match for DESIRE. By word of mouth our DESIRE power amplifier is rapidly convincing listeners, whether passive or active! New for 1997 is TRANSCEND a state of art CD transport with AES, coaxial, AT&T glass and Toslink outputs. Audio Synthesis, PO BOX 50, Nottingham, NG9 1DZ. Tel: (+44) (0)115 922 4138. Fax: (+44) (0)115 922 9701.

BLACK RHODIUM 32, Derwent Business Centre, Clarke Street, Derby DE1 2BU. Tel: 01322-361390, Fax: 01322-200698. email: enquiries@blackrhodium.co.uk BLACK RHODIUM offers a complete cabling solution from British made wires for hifi and home cinema, including Super mains cables that deliver at less cost as much improvement in listening experience as upgrading expensive equipment. BLACK RHODIUM Component Video cables let you enjoy the highest possible picture quality by using silver plated wires insulated in PTFE. AERO SPACE TECHNOLOGY loudspeaker cables insulated in silicone rubber gives you a more natural sound. We also offer very competitively priced home cinema cables from the best sources around the world in our FIRST BASE brand.

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DBS AUDIO, PO BOX 91, Bury St Edmunds, Suffolk, IP32 7JU. Phone: 01284 723933 Fax: 01284 723933. Suppliers of Electro-Acoustic measuring equipment

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SOLID STATE FASHION

A prototype from chip maker Infineon shows where digital audio portables could go - a 3cm square MP3 player, controlled by a 5mm square chip, has been woven into a jacket. It's invisible, and is controlled by voice commands. The chip itself weighs 8g and uses a small battery and a multimedia card (MMC). Infineon says it should cost around 10 Euro (£6) to make, and should be on the market within four years.

The packaging technology wraps copper wires in silver and then in polyester,

insulating the electronics. The dense computing electronics must also be woven into the relatively loose weave of the fabric. Infineon says that any of its microprocessor products, including GPS, Bluetooth, automobile sensor, GSM or 3G phone chips, can be built into fabrics. Worryingly for civil libertarians, the first application is likely to be an RF ID chip, which can store up to 4,000 characters and be used for identifying everything from towels to individuals.

MUSIC ON THE MUVO!

The wireless MP3 player is here! Creative Labs latest gadget is called the MuVo, a digital audio portable that stores any type of data file. This tiny, thumb-sized device has a detachable storage portion that can be inserted directly into a computer's USB port, allowing for drag-and-drop file transfer. Powered by a single AAA battery (offering a 12-hour life), its detachable pod contains the bulk of the electronics: the flash memory, the playback controls and the headphone jack. Both MP3 and WMA (Windows Media Audio) formats can be played back, and the MuVo comes in with 128MB or 64MB versions, offering long playing times. The player should cost around £110 when it reaches the UK later this month. See

<http://uk.europe.creative.com/>.

SIGN OF THE TIMES

CD-ROM drives still account for 42% of world-wide shipments, which is more than CD-ReWriteable drives and DVD-ROM drives, according to a report from Taiwan-based Photonics Industry and Technology Development Association (PIDA). It says that CD drives account for 42% of an estimated 188 million world-wide shipments of computer drives in 2002, followed by 30% for CD-RW drives and 19% for DVD-ROM drives.

SUBSCRIPTION MUSIC ARRIVES

Due to the lukewarm reception that the major label backed Pressplay music subscription service has got, it has moved to offer an unlimited supply of free music downloads for a set period for a single fee. The new pricing plan means that subscribers will be able to download or stream an unlimited number of songs to their computer for a single annual fee of \$179.40 (£114). This 'all you can eat' approach attempts to ape the appeal of Napster, but within a legal framework.

Pressplay, along with the likes of MusicNet, Listen.com, FullAudio and RioPort, has been fighting with free 'peer to peer' services like



Gnutella or Grokster, but has had to impose strict limitations on the number of downloads to keep the record companies happy. Now, the joint venture

between Sony and Vivendi Universal is offering consumers unlimited downloads and streams, plus the ability to burn 120 songs a year to CD. Check out

www.pressplay.com

THE EMPIRE STRIKES BACK!

Copycoding is the music industry's new secret weapon in the fight to claw back lost revenues. In the first of a two-part feature, David Price examines the reasons behind it, and its legal implications.

The music industry is going out of business - they are desperate to do something!" So says Brian McPhail, VP of Macrovision's Consumer Software Division, one of the three key 'technology providers' which are making copycoding possible. His company has come up with a way to wrest control over how music is used and put it right back into the hands of the record companies. Macrovision's SafeAudio, Midbar's Cactus Data Shield and Sony's Key2Audio are all systems that prevent music buyers playing - and therefore copying - music CDs on their computers.

The systems are being adopted by various music industry companies for a range of artists' albums and singles. Aside from a few well-publicised discs, it's impossible to say which titles have been copycoded, because of strongly adhered to 'non-disclosure agreements'. Although it may seem good sense - after all, as McPhail reminds us, "the user doesn't purchase the music, they purchase a license to use it" - it raises some very serious issues about individuals' rights to use their property (i.e. the CDs, as opposed to the music) as they see fit.

For many years now, the world's music software providers have agreed on what music lawyers have come to call 'fair use'. This is the common-sense notion that buyers have been able to copy the music they buy, providing it's for their own, personal use. Copycoding threatens to blow this straight out of the water, seriously restricting music buyers' abilities to make CD copies for their cars, play their songs on their computers and DVD players, or rip them to MP3 for personal use. It

poses a potential threat to sound quality, compatibility with certain equipment, raises questions over longevity and even the privacy of the user.

KILLING ME SOFTLY

Remember the (in)famous 'Home Taping is Killing Music' campaign of 1980? This was the music industry's first real try at countering the threat posed by music copying - or 'piracy' as it was called. That much-publicised series of advertisements in music magazines with the famous 'skull and crossbones' logo was a concerted attempt to win over public opinion, to persuade people that taping their friends' records was a false economy because it would surely bankrupt record companies. Unsurprisingly perhaps, with an all-time record of 89.1 million singles sold the previous year [source: BPI], it fell on deaf ears.

The mushrooming popularity of the recordable Compact Cassette format, and the rapid introduction of double decks with 'high speed dubbing' added further insult to alleged injury. The entertainment industry, it was fair to say, was most definitely not amused.

If this was a bad time for the upholders of 'performing rights', the intellectual property of the music business, then worse was yet to come. The arrival of Compact Disc in 1982 gave the world a format even more suited to rampant copying, both in the analogue and digital domains. By early eighties standards it was



Macrovision's SafeAudio is one of the various CD encoding systems in use

virtually bullet-proof, making it particularly suited to 'lending' to friends for copying. LPs, by contrast, had always been more fragile, which had dissuaded many from being so generous with their purchases!

By the late 1980s cassette copying was profligate, yet it would prove a mere trifle compared to the threat posed by the new generation of forthcoming digital recorders - in the shape of DAT, DCC and MiniDisc decks - which could all make very high quality copies of CDs.

Although Digital Audio Tape decks went on sale in 1987 in Japan, their world-wide introduction was embargoed until the music industry was able to thrash out the issue of 'copyright infringement' with hardware manufacturers. The worry was that it was a chance for home recorders to obtain a 'perfect digital facsimile' of the original recording, with no additional payment to the artist at all. This was exacerbated by the fact that in Japan - one of the world's largest music markets - video rental outlets were investing heavily in CDs. Coupled to a basic DAT machine, it was the music industry's worst nightmare come true!

SCMS was the result. Generally regarded as a good compromise between the rights of the artist and the music buyer, the Serial Copyright Management System let people make



Macrovision's SafeAudio - a disc can only be played on a PC with the company's SafeAuthenticate system

one direct digital copy, after which all subsequent attempts to make digital copies from that copy would be blocked. It worked by adding an 'SCMS flag' to the digital datastream which digital recorders looked for when put into record mode. If it wasn't present then digital recording could go ahead, but if it was then an "SCMS copy prohibit" message would be displayed and the deck taken out of record mode, making copying impossible.

Although every country has slightly different copyright laws, individual countries' recording industry associations have traditionally worked within the spirit of SCMS, as have their governments. For example, in 1992 the United States passed a law allowing music listeners to make some personal digital copies of their music. In return, recording companies collect royalties on the blank media used for this purpose. The result was that for every digital audio tape (DAT), blank audio CD, or MiniDisc sold, a few cents would go to the RIAA (Recording Industry Association of America) for distribution to labels and artists. A similar system is in operation in the UK.

Although not ideal, the music industry seemed quietly supportive of SCMS until - to its horror - something very big arrived to upset the apple cart. Around 1995, computer CD-ROM drives appeared, offering Digital Audio Extraction (DAE) - the ability to read the

datastream from audio CDs straight off the disc and onto a computer at many times the 'real time' playback speed. This - coupled with the subsequent arrival of affordable computer CD writers whose software blithely ignored SCMS some five years later - scared the recording industry rigid.

Tumbling CD-R media prices (discs had come down from around £30 each in the late eighties to under 50p a disc in 2002) seemed to be the straw that broke the camel's back. To put things into perspective, Sony's top Metal Master cassette cost £12 in 1990, whereas an unbranded blank CD-R capable of even better sound and high speed copying cost one twenty-fourth of this a decade later!

By early 2002 it was clear that something was afoot in the CD sales charts. A report by the IFPI stated that computer audio was behind the first ever decline in US CD album shipments, which experienced a 5% drop in the value of global music sales last year to \$33.7 billion. MP3 file swapping however, was identified as more of a threat to the singles market, which posted a 16.1% drop in global singles shipments to 300 million units.

CODE RED (BOOK)

Aware of the effect computer CD copying was having on its bottom line, sections of the music industry last year began a rolling programme of CD releases, in a number of different markets, using 'copycoding'

technology designed to prevent the use of audio CDs in computer CD-ROM drives. Despite the availability of over twenty different systems, the technology has proved to be very much in its infancy, and has produced decidedly mixed results.

The first known copycoded audio CD to be released in the United States was 'Charley Pride: A Tribute to Jim Reeves', using a system from security technology provider SunnComm. It resulted in a lawsuit where MusicCity Records, Fahrenheit Entertainment and SunnComm agreed to stop tracking listener habits and to warn consumers that the CD was not compatible with MP3 and other digital media players.

The project further backfired when unprotected versions were released in some markets, letting the songs get onto file-swapping networks.

Universal Music duly sold its copycoded 'The Fast and the Furious' soundtrack album with a label warning that the CD would not play on a small number of players, and Sony followed with the release of Michael Jackson's 'Rock Your World'.

Europe has proved more fertile territory for copycoding. Two years ago, BMG Germany tried shipping 130,000 discs encoded with Midbar's Cactus Data Shield technology. They were said to be playable on all types of machines without affecting the quality of the recording, but many users found the CDs couldn't play on ordinary players. The project was duly abandoned, with BMG reporting that it had compatibility problems with between two and three percent of customers' CD and DVD machines.

Then, last Autumn, BMG Finland pulled its first batch of encrypted Westlife CDs, reportedly after complaints by buyers that they weren't informed that the discs were unplayable on computers. Not to be dissuaded, BMG began working with SunnComm, as well as testing more systems from Midbar, Macrovision and others.

Indeed, Macrovision was subsequently reported to have begun testing copy-protected CDs on consumers without them knowing, to ensure unbiased feedback. The company says it has provided its SafeAudio technology to several

major music labels, with tests running for up to six months. Details of which titles were encrypted have not been provided, but Macrovision reports that at least one album has sold upwards of 100,000 copies.

Sony says it has now released nearly seventy titles, totalling some 10million discs, encrypted with its Key2Audio protection system, one of the latest being Shakira's 'Laundry Service'.

It's interesting that the biggest issue of copycoded discs to date has come from Japan's Avex label, which in March 2002 released a million discs protected by Cactus Data Shield. Japan is a famously 'early adopter' of new technology, which has meant that computer audio and flash memory based portable players running MP3 and AAC file formats have become enormously popular. A trio of CDS-encrypted albums followed, including South Korean female artist BoA's 'Every Heart-Minna No Kimochi', Do As Infinity's 'Do the Best' and Kumi Koda's 'Affection'.

IS IT LEGAL?

Summer 2002 saw Philips (the co-creator of CD) announcing its opposition to the growing use of copycoded audio CDs by the 'big five' major levels. Gerry Wirtz, general manager of Philips' copyright office, was reported to have called it "troublesome and cumbersome", expressing concern that the labels "don't know what they're doing".

Philips argues that because these 'copy-protected' discs contain errors, they don't conform to its Red Book standard and are therefore not strictly speaking Compact Discs at all. Therefore, the company says, they should carry warning labels informing consumers of the fact, and will not be allowed to carry the familiar 'Compact Disc Digital Audio' logo that has appeared on every CD since Philips and Sony jointly developed the technology in 1978. Wirtz has said, "We've made sure they would put a very clear warning that you're not buying a Compact Disc, but something different. We've been warning some labels to begin with, and they've adjusted their behaviour".

Music industry lawyer John Giacobbi of Websheriff told Hi-Fi World that this is a critical point.

"Copy-coding is not prima facie illegal. The only aspect one has to watch-out for is that of 'consumer issues'. It needs to be made-clear to the consumer that the CD cannot be used on certain types of players, such as those in computers, so the public knows exactly what it is they are buying and have the freedom of choice whether or not to purchase this restricted application product", he points out. Philips is indignant, and says its future machines should be able to both read and burn the protected CDs.

There is an obvious conflict here. In the US, the 1998 Digital Millennium Copyright Act (DMCA) bans any attempt to circumvent copyright protection systems, whereas the 1992 Audio Home Recording Act (AHRA) allows music buyers to make personal digital copies of their music. This summer, Republican Senator Rick Boucher sent a letter to RIAA executives asking whether anti-piracy technology on CDs might override consumers' abilities to copy albums they have purchased for personal use. He said, "I am particularly concerned that some of these technologies may prevent or inhibit consumer home-recording. Any deliberate change to a CD by a content owner that makes (the allowed personal copies) no longer possible would appear to violate the content owner's obligations".

In law, however, things are never clear cut. The AHRA says that copyright holders can't sue people who are making personal home copies of music, but - critically - it does not require copyright holders to make this power available to consumers. Leonard Rubin, a copyright attorney with Gordon & Glickson, is reported as saying, "There's no affirmative obligation to make this available. They just can't sue you if you do it".

Furthermore, it's unclear whether the act actually applies to the use of computers for audio at all. Several years back, when Diamond Multimedia was arguing for the right to create and distribute its Rio MP3 players, US judges ruled that a personal computer was not deemed a "digital recording device" in law. This would infer that the AHRA isn't applicable to PC or Mac computers.



Gerry Wirtz of Philips contends the watermarking encryption systems

Philips' Gerry Wirtz has contended that watermarking, "is not a copy-protection system. It is not doing anything to recorders or copy devices. It would not qualify as copy-protection under the DMCA or the new European laws."

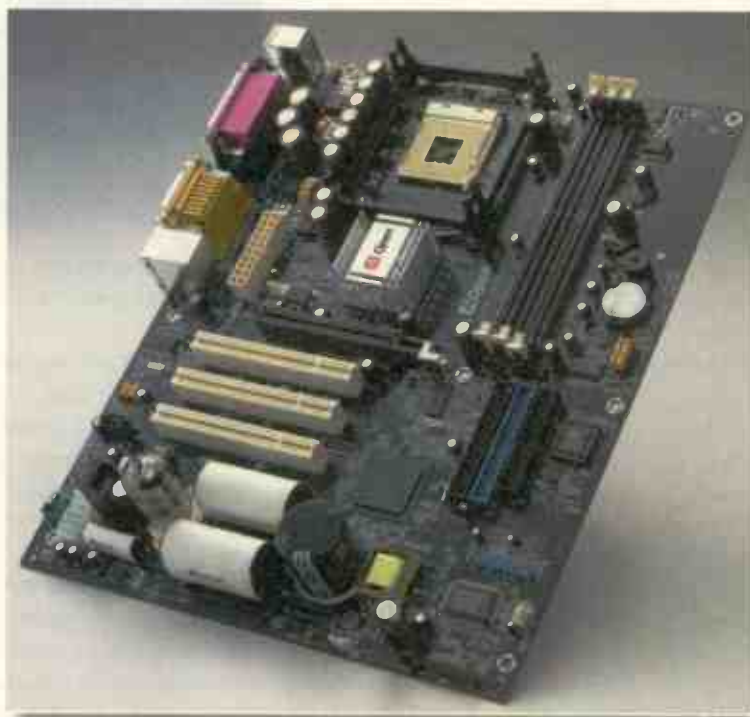
However, the DMCA is a broadly worded piece of legislation which expressly bars the circumvention of any method used to protect the property of a copyright holder. According to some experts this puts Philips in a difficult position, because the music industry could argue that watermarking is copy protection as far as the DMCA is concerned, because it is designed to protect copyrighted material. "The draft legislation currently on Capitol Hill and, doubtless consumer vs. content owner litigation, shall ultimately determine the future of this issue, but meanwhile the debate rages on!", says Giacobbi.

- Macrovision - www.macrovision.com
- Midbar - www.midbar.com
- Campaign for Digital Rights - <http://uk.eurorights.org>
- Websheriff - www.websheriff.com

In part two of this feature next month, David Price examines Macrovision's SafeAudio system in detail, and talks to Eric Cullen, Microsoft Corporation's Digital Media Division Product Manager, about copycoding.

GOLD MC

*David Price
audition's one of
the most
interesting
computer audio
products you'll
see this year -
Aopen's
audiophile AX4B-
533 Tube
Motherboard.
Yes, really.*



This, just in case you're wondering, is a review of a computer motherboard - the thing inside your PC that lets your little processor talk to all its various bits (memory, devices, etc.). What then, you may justifiably be wondering, has this got to do with the rarified climes of serious music listening? The answer is that this is the world's first (to my knowledge, at least) audiophile motherboard - a product designed with the highest possible sound quality in mind.

In case you're struggling to make the connection between chip sockets, data buses, floppy drive connectors and high-end audio - then let me explain. These days, more and more motherboards offer 'onboard' audio, obviating the need for a soundcard. The problem is of course that the audio chips used are invariably the cheapest and nastiest possible - designed for gamers and basic MP3 playback only. Aopen's new offering takes this idea but does it right,

showing breathtaking attention to detail that extends to the use of valves in its analogue output section!

Billed as 'the world's first vacuum tube motherboard', don't think this is a return to Colossus, the first valve computer. All the number crunching activities are done in the 'modern way', supporting the latest Intel Pentium IV, 845E chipset - it's just the tube audio stage that harks back to Thomas Edison! So why on earth would Aopen want to make such a thing? The answer is that the company sees a "very exclusive niche market - passionate audiophiles and extreme gamers, who are interested in building their own ultimate entertaining PCs". It adds that, "(it) is also certain to appeal to retailers that desire to cater to these two eccentric groups with custom-built PCs, delivered with matching speaker systems and the latest CD and DVD playback devices".

The story started with some Aopen engineers having a "lark". Their

original idea was to add the "unmistakable sound" of tube output to a modern-day motherboard. US Product Manager Ai Peng suggested, "it would be really cool if we could combine the warmth and depth - tonal realism, if you will - of the sound produced by an audio tube, with one of our state-of-the-art motherboards. Laughter turned into raves a few months later when we did our first lab demo of our unique hybrid creation. The reproduced sound was absolutely amazing".

DESIGN FEATURES

Aopen engineers say they studied many classic valve pre-amplifier circuits and finally opted for a single dual-triode (which is a single tube per stereo channel) as the main amplifying device. Direct path design is used, obviating the need for many coupling devices that colour the music. The valve itself is a Sovtek 6922 which Aopen says has a "warm and soft mid range, (and) ultra liquid

OTHER!



Something you thought you'd never see- the PC that glows in the dark! The single Sovtek 6922 in its full glory...

treble", but the company encourages users to experiment by substituting other 6922/ ECC88/ 6H30 dual-triode tubes. It sits in a 24 Karat gold plated ceramic 9-pin tube socket. A separate input connector is also provided, allowing users with existing soundcards to route the output through the valve stage for sweeter sound.

Producing a motherboard running valves is one thing, but making it reliable for many years of use is another. With ever-higher clock speeds, things are getting hotter and hotter under your computer's 'hood'. To wit Aopen has used every trick in the book to get things right. For the valve circuitry (which requires voltages of up to 300V), a switched mode power supply and a Maxim 668 DC-DC voltage converter is used. The transformer has a high quality EI ferrite core with 0.3mm AWG hyper copper wire, which can withstand operating temperatures of 130 degrees centigrade. A Nichicon electrolytic power capacitor is used for voltage output, its fine conductive particles of high purity graphite reducing the distortion inherent in standard electrolytic capacitors. 1% toleranced Vishays are used as power

resistors.

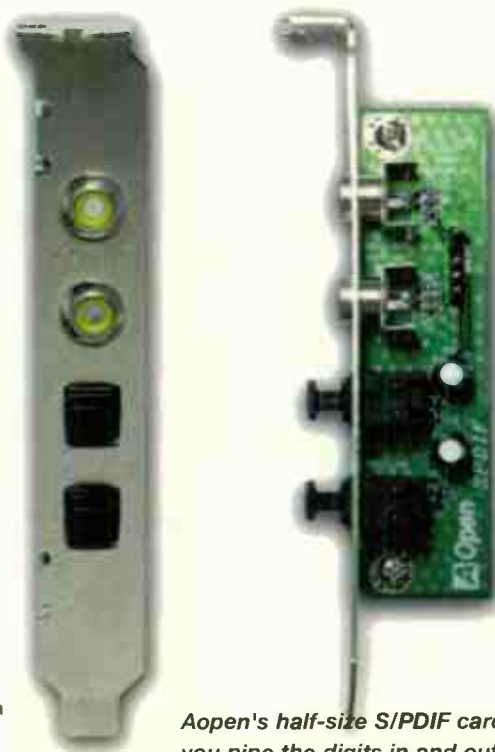
Aopen has used a black printed circuit board with thicker copper traces for long term reliability. Low ESR (Equivalent Series Resistance) capacitors are used throughout the CPU voltage regulation module, for getting ample power to the CPU under normal or overclocking conditions. High end Rel MultiCap polypropylene and aluminium foil multiple-section capacitors are used everywhere outside the power supply section, and Cardas Cable is employed in critical audio paths.

The board's topography shows that extensive attention to noise - always a problem with computer audio - has been paid.

Aopen has used 'Frequency Isolation Walls' (FIW) strategically placed at all regions throughout the motherboard that separate each operating frequency region. These include the CPU, memory, AGP and PCI, where the operating frequency range can be from 33MHz to 133MHz. The company claims that this greatly reduces crosstalk among these regions, giving both better sound and improved system stability.

Very high claimed longevity is claimed for the AX4B-533 Tube. Aopen says it is "painstakingly and patiently assembled, piece-by-piece, then fully inspected and individually tested by Aopen technicians to ensure that each motherboard meets its desired peak performance levels without hesitation." The MTBF ratios for the motherboard and the valve circuitry are 50,000 MTBF hours and 35,000 MTBF hours respectively, with the valve itself giving up to 5000 hours depending on conditions.

The board itself contains on-



Aopen's half-size S/PDIF card lets you pipe the digits in and out of the motherboard directly...

board hardware accelerated audio, using the Realtek ALC650 AC'97 codec, which offers up to 5.1 channel sound. It also has a wealth of inputs and outputs, including 3.5mm mini jacks for line in, mic in, a line in via the valve audio stage, line output, a 6.3mm headphone jack and digital ins and outs via either TOSLINK or coaxial phono connectors. There's also the usual game/Midi port and a 5.1 channel speaker output by three 3.5mm mini-jacks (front left and right, rear left and right and centre and sub).

Installation was just like any other motherboard - a case of slotting all the various bits in and hooking up all the ribbon cables. Obviously, reliability issues can't be assessed within the relatively brief review period, but this board seems beautifully built and showed no adverse reaction to its host PC.

It makes a very nice noise, one that's quite different to your average standalone soundcard. There's a real refinement, smoothness and depth here, of the sort you'd only expect in high-end hi-fi. Much of this is down to the aforementioned tube audio output section - running a line into

the 'monitor loop' of an amplifier and comparing the signal against the original shows it to be quite superb. The Aopen board adds very little to the picture, and what it contributes is either benign or 'euphonic', depending on your point of view. Treble smoothes out just a touch, the soundstage widens slightly, and bass acquires an extra pound or two of added heft. Thanks to its deliciously couthy midband, female voices are a particularly pleasant listen. The downside is that there's just a slight softening of dynamics and loss of low level detail.

My only problem with the Aopen is that my religion tells me to get all the audio processing as far away from the computer as possible. To wit, I usually use a Zefiro ZA2 digital interface card and an external Cambridge DACMagic DAC. If, however, you must have onboard sounds, then I can think of nothing better! Hats off to Aopen for its 'blue skies thinking', and may it make successful converts (to the joys of valves) of millions of PC users!

AOPEN AX4B-533T £149

<http://www.aopen.nl/>

OBSCURE ALTERNATIVES -

Aopen's engineers reckon the stock Sovtek 6922 valve should last for around 5 000 operating hours which translates to over three years should the PC be powered up for three or four hours everyday. Should it fail or if users wish to experiment with other valves to suit their personal tastes they have published a list of recommended alternatives:

Jan-Philips 6922
Russia 6922 / 6H23
Siemens E88CC / 6922
6N30 or 6N30P
Telsa E88CC / 6922
Telefunken E188CC / CCa
Telefunken E88CC / 6922
Telefunken PCC88 / 7DJ8
Siemens E288CC
Siemens 7308
Sveflana 6N1P
Philips E80CC
Philips E88CC / 6922
MiniWatt ECC88 / 6DJ8
Amperex ECC88 / 6DJ8
Mullard E88CC / 6922
Mullard CV2492 / E88CC
Mullard CV2493 / E88CC-01
Mullard E188CC / 6922
Sylvania 6922 / E88CC
Sylvania 7308 / E188CC
AEG E88CC

PC TALK

Despite all the attention to detail shown on the audio side, the AX4B-533Tube Motherboard is extremely competitive as a straight computer component. It comes with latest Intel 845E chipset design which uses DDR SDRAM memory. This can deliver 2.1 GB/s to the processor, making good use of the full performance of an Intel Pentium® 4 processor with a 533MHz FSB, to give high overall performance and longevity. It has four AGP slots (with new ICH4) and four USB 2.0 ports and an Ultra ATA/100 interface. It is fully ACPI 1.0 and APM 1.2 compliant and comes bundled with Norton Anti-Virus 2002 software.

MAX. MEMORY:

2GB DDR SDRAM for 184pin DIMM 3
DIMM Type: 64/128/256/512MB/1GB

ONBOARD LAN:

Intel LAN on board for 10/100Mbps Ethernet

ONBOARD I/O:

2 Serial Ports (UART 16C550 Support)
1 Parallel Port (SPP/EPP/ECP Support)
2 Channel E-IDE (Mode 4 and Bus master
Ultra DMA 33/66/100 Support)
1 Floppy Drive Connector (1.2/1.44/2.88MB)
2 Universal Serial Bus Ports
1 10/100 Mbps Ethernet Port
1 PS/2 Mouse Port
1 PS/2 Keyboard Port

ONBOARD CONNECTORS:

IrDA, Wake-On-LAN, Wake-On-Modem,
CPU Fan, Fan2, Fan3, CD_IN, AUX-IN,

FRONT AUDIO, S/PDIF, Chassis intrusion connector,
additional 4 USB 2.0 Ports (via optional cable)

BATTERY: 3V Lithium Battery, green function

BIOS: Award Plug and Play 4Mb Flash ROM
Board Size: 305mm x 244mm, ATX Form Factor

welcome to

world favourites

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

Prices shown are those at the time of the review



Roksan Caspian CD player
Solid as a ROK

COMPACT DISC

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

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

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

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

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

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

MERIDIAN 506 20-BIT* £1100
Very detailed and revealing player. More cerebral than visceral sounding, however. (May 95)

MUSICAL FIDELITY X-RAY £800
Commonsense sturdy CD player of exceptional ability. Clear and detailed with high quality internal processing system. The X-Ray is inclined to show up poor recordings, but it's only doing its job! (Feb 99)

NAD S500 £1000
This dynamic top of the range Silverline spinner delights with any type of music. Exciting, sophisticated sounding and highly recommended. (Jun 2000)

ROKSAN CASPIAN £895
The Caspian has a smooth, slightly bright sound with some of the clearest treble in the business. Very engaging, dynamic character. (Aug 97)

ROTEL RCD 951 £300
HDCD capability at a midrange price. Plain Jane looks but solid construction. There is some higher than average measured distortion which may take the edge off this otherwise tempting product. (Aug 99)

COMPACT DISC TRANSPORTS

SONIC FRONTIERS TRANSPORT £6999
Cutting-edge design and technology combine to make this one very desirable product. The only problem is the fantasy hi-fi price. (Sep 98)

TEAC P-30 £2500
Cheap it isn't, but then it sounds like a million digital dollars. Nothing short of superb. (Jun 97)

TEAC VRDS-T1 £600
Excellent mid-price silver disc spinner with a powerful, expansive and warm sound. Easily beats most sub-£1000 designs. A good choice for the budget conscious who want the best. (Feb 95)

DACs

CAMBRIDGE AUDIO DACMAGIC 3* £99
Superb value for money with extensive facilities and solid, detailed sonics. Upgrades any sub-£300 player.

DCS ELGAR £8500
Future-proof convertor which will handle 24/96 and 24/192. Extremely open and natural performer. (Nov 97)

DPA LITTLE BIT 3* £299
A taste of the high end on a budget. Rich, clean, punchy sound transforms budget CD players.

MIDIMAN FLYING COW £299
Excellent as a DAC and doubles as an ADC for archiving to CDR. (Jun 98) Great value, as is junior version Flying Calf at £109. (Feb 99)

MUSICAL FIDELITY X-DAC* £300
A bargain for normal CDs and even better with HDCDs. (Nov 97)

SONIC FRONTIERS PROCESSOR 3 £6999
Quality never comes cheap! This DAC oozes class and when matched with the Transport 3 is certainly up with the best. (Sep 98)

TURNTABLES

LINN SONDEK LP12 BASIK £1100
Off the pace these days in many respects but still an extremely sweet and engaging listen with a quintessentially analogue sound.

MICHELL GYRODEC SE £775
Exquisitely built, infinitely upgradeable deck that gives true high end sound at mid-fi prices.

MICHELL ORBE £2000
Fantastically capable all rounder with commanding, powerful, detailed sound that gets the best from almost any arm and cartridge. Supreme build, brilliant value. (Apr 95)

ORIGIN LIVE STANDARD (KIT) £145
Good in standard form with AC motor; frighteningly good with a DC motor and battery PSU.

PINK TRIANGLE TARANTELLA £680
Not only does the Tarantella have more style than a catwalk full of models, it also combines PT's usual clarity with real authority. (Oct 97)

PRO-JECT DEBUT £110
Straight out of the box and onto the shelf! Nothing short of a bargain. Vinyl's never had it so good, so cheaply!

REGA PLANAR 2 £214
Brilliant starter deck with extremely polished manner. Better built £274 Planar 3 is a great all-in-one package that eats mid-price CD players for breakfast.

ROKSAN XERXES X £1295
DSU or XPS 3.5 power supply £150/170 extra. Excellent pitch stability from a new Swiss motor and outboard power supply. Very tight bass, fine dynamics and revealing clarity. (Jan 97)

SYSTEMDEK IIX900*/RB250 £330
A fine all-rounder and easy to upgrade too. More depth and breadth than Rega Planar 3. (Sep 94)

VESTAX BDT-2000 £225
A stylish looking deck with infinitely variable speed 16-90 rpm, DC belt drive and built-in MM phono stage. Good value, with plenty of chassis room for alternative arms, if required. (Sep 99)

TONERMS

HADCOCK 242 SE £649
Latest of a long line of unipivot arms. Added mass makes the 242 suitable for both low compliance MCs and straw-in-the-wind high compliance types. Revised geometry and chromium plating completes a first-class job. (Jun 2000)

NAIM ARO* £975
Truly endearing and charismatic performer - wonderfully engaging mid-band makes up for softened frequency extremes

REGA RB300 £180
Some may prefer the simpler RB250 at £130. Detailed, tight, rhythmic sound but tonally rather grey and cold-sounding. Still excellent value, though.



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

Equivalent New Price Sale Price

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

Equivalent New Price Sale Price

| AMPLIFIERS | | |
|--|---------|--------|
| Quad 34 pre (Grey) (MINT) | 400.00 | 219.95 |
| Quad 405 1 Power-Amp (VGC) | | 179.95 |
| Balanced Audio Technology (BAT) VK-3i (Remote Control Valve Pre-Amplifier) MINT/Manuals | 1895.00 | 995.00 |
| A.V.I. S-2000 Mi Int. Amp. MINT / Boxed / Manuals | 1000.00 | 599.95 |
| Musical Fidelity The "PreAmp." (M.M./M.C. Phono-Stage) / Dr.Thomas Power-Amp. VGC | 1000.00 | 399.95 |
| Naim NAC-32.5/NAP-140 Pre/Power (M.M. Phono-Stage) (Inc. Snaic) MINT/Boxed/Manuals | 1275.00 | 549.95 |
| Naim NAC-42.5 / NAP-90 Pre./ Power (M.M. Phono-Stage) (Includes Snaic) VGC / Boxed /Manuals | 780.00 | 329.95 |
| Ditton Elan Di-260 (2 x 60 Watts Int. Amp.) MINT / As New / Boxed/ Manuals | 200.00 | 119.95 |
| Audio Synthesis Passion Passive Pre. (Vishay Controls / Silver-Wired) (Matching Passion Phono-Stage Also Available) MINT / Manuals | 800.00 | 399.95 |
| N.V.A. A-60 Power Amplifier MINT | 550.00 | 229.95 |
| A&R (Arcam) A-60 (Phono-Stage / 2 x 30 Watts) GC | 350.00 | 79.95 |
| Q.E.D. A-230 Int. / Phono-Stage (Matching Tuner Available) VGC / Manuals | 180.00 | 69.95 |

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| LOUDSPEAKERS | | |
|---|---------|---------|
| Rogers LS-6A) Polypropylene/Bi-Wire inc stands (VGC) | 400.00 | 199.95 |
| Epos ES-30 (Light Cherry) (300 Watts / Tri-Wire) MINT / Boxed / Grills Manuals | 2400.00 | 1150.00 |
| J.M. Labs Electra 920 (4-Way Monitors) MINT | 2400.00 | 995.00 |
| Naim SBL (Latest Drivers) (Cherry) VGC (Deposit On) | 1850.00 | 795.00 |
| Q.L.N. Reference Monitors (Ariston) (100 Watts Minis) Bi-Wire VGC | 600.00 | 299.95 |
| Royd Minstral Mini-Floorstanders (Pro. Bi-Wire Upgrade) MINT / Boxed /Manuals | 280.00 | 149.95 |
| Chario Syntar 100T Floorstanders GC | 550.00 | 199.95 |
| Harbeth HL-K6 ES / Stands (150 Watts Monitors) MINT / Manuals I | 350.00 | 699.95 |
| Heybrook Sextet (Ribbon Tweeters / Bi-Wire / Piano-Walnut) MINT / Boxed / Manuals | 1130.00 | 549.95 |
| Heybrook Quartet / Stands (Bi-Wire / Piano-Walnut) MINT / Boxed | 600.00 | 249.95 |
| A.V.I. Positron II (Cherry) MINT / Boxed / Manuals | 1000.00 | 450.00 |
| TDL Studio One (Transmission-Line Monitors) VGC | 650.00 | 279.95 |
| Tannoy P-30 Precision (Cherry) MINT | 600.00 | 229.95 |
| Canon S-35 (Dual-Concentric Pods) VGC / Boxed | 250.00 | 109.95 |
| Tannoy Mercury MC (Shielded Centre-Speaker) MINT | 120.00 | 69.95 |

PRODUCT OF THE MONTH

Burmester 828 Mk. II Mono-Bloc Power-Amps.
2 x 200 Watts In MINT Condition
Equivalent New Price £3,500.00
Affordable-Audio Price @ £1,295.00

| RECORDING EQUIPMENT | | |
|--|--------|-------|
| Rotel RD-865 (2-Motor / HX-Pro) MINT / Boxed | 230.00 | 79.95 |
| Sony TCK-470 (Vari-Bias / HX-Pro Etc.) MINT /Manuals | 140.00 | 79.95 |
| Denon DRM-540 (HX-Pro / Vari-Bias Etc.) VGC / Boxed /Manuals | 140.00 | 69.95 |
| Technics RS-B405 (DBX Etc.) VGC / Manuals | 200.00 | 69.95 |
| Aiwa R-450 (Auto-Reverse / Dolby C / Vari-Bias Etc.) VGC | 150.00 | 59.95 |

| MISCELLANEOUS | | |
|---|--|--|
| Target Speaker Wall Stands VGC Pair | | N / A 20.00 |
| Monacor SPS-35 Spike Kit (Gold or Anodised Black Finish) Loudspeaker Spikes NEW | | 9.95 (Per 4) |
| Monacor SPS-45 Spike Kit (Small) Loudspeaker Spikes NEW | | 7.95 (Per 4) |
| Monacor SPS-65 Spike Kit (Large) Loudspeaker Spikes NEW | | 9.95 (Per 4) |
| Q.E.D. Compact Disc Switching Unit. VGC / Boxed | | N / A 10.00 |
| Roni LSS 2 (2-Way Speaker Switch-Box) NEW | | 18.95 |
| Roni 4 m.m Banana Plugs (Gold Plated) (Screw-Type, Don't Require Soldering) NEW | | 6.95 (Per 4) |
| Roni Optical Linc Cables (C.D / Minidisc to D.A.C. Etc.) NEW | | 10.00 |
| Scart to Scart 21-Pin / Gold-Plated High-Grade Scart Cables Screened OFC / 1.5 Metres NEW Only | | 10.95 |
| Cable Talk Reference 3 Incon.(0.5M) MINT / Boxed | | 150.00 79.95 |
| Cable Talk Monitor 3 Incon.(1.0M.) (4-Pairs In Stock) MINT | | 50.00 30.00 |
| Cable Monitor 2 Incon.(1.0M.) (2-Pairs In Stock) MINT | | 50.00 30.00 |
| Cable Talk Studio 2 Incon.(1.0M.) (2-Pairs In Stock) MINT | | 60.00 40.00 |
| Audioquest Opal Incon (IM) MINT | | 190.00 89.95 |
| R.S. Balanced Incon MINT | | 45.00 25.00 |
| Monacor 75 Ohm. Digital Incon. NEW | | N/A 8.95 |
| Nexera Gold 5-Pin DIN To 4 Phono NEW | | N/A 9.95 |
| Monacor SPS-20 Anodised Adjustable Polished Cone Equipment Supports NEW (Superb Spike System at every good price) (Black Anodised Or Gold Finish) | | 19.95 Set of 4 |
| Monacor Power Concept Incons (0.8M./ 1.5M / 5.0M) Excellent Value Interconnects NEW Only | | 8.95 0.8M. 11.95 1.5M. or 15.95 5.0M. (Blue And Black) |
| Naim NAC-A5 LS. Cable (2 x 5 M Terminated) MINT / As New | | 60.00 35.00 |
| affordable-audio Bi-Wire LS. Cable (In Brown or White) NEW Only | | 3.50 Metre |
| 79-Strand LS. Cable (Black-Round-Section or White-Flat-Section) NEW Only | | 1.25 Metre |
| Allsop Carbonoptic Record Brush VGC | | N/A 3.00 |
| Monacor DC-100 Carbon-Fibre Brush NEW | | 6.95 (Essential) |
| Various Plugs (RCA / DIN / Cannon Etc.) Various NEW / S/H | | POA. |

| DIGITAL | | |
|---|---------|---------|
| Wadia 23 Player (Remote Control / Balanced) MINT | 3000.00 | 1495.00 |
| Audio Alchemy Digital-Drive-Engine 1.0 /Power-Station II D.A.C. MINT / As New / Boxed | 600.00 | 229.95 |
| Q.E.D. Digit Reference (Digital to Analogue Converter) MINT | 450.00 | 229.95 |
| Meridian 208 C.D. / Pre-Amp. MINT / Boxed | 1500.00 | 429.95 |
| Meridian 206 Remote MINT / Boxed / Manuals | 1000.00 | 399.95 |
| Kenwood DP-7090 32fs Remote / Digital-out etc.) MINT | 400.00 | 199.95 |
| Cambridge CD-6. (Balanced-Out Etc.) VGC | 300.00 | 149.95 |
| Rotel RCD-965 BX Discreet (Digital-Out Etc.) MINT / Boxed / Manuals | 400.00 | 219.95 |
| Creek DAC-540 (20-Bit D.A.C.) MINT / Boxed | 400.00 | 149.95 |
| Arcam Alpha 6 Remote (Digital-Out Etc.) MINT / Boxed / Manuals | 600.00 | 269.95 |
| Denon DCD-825 Remote (Digital-Out Etc.) MINT / Boxed / Manuals | 240.00 | 129.95 |
| Marantz CD-17 Remote. (Trichord Clock III Modified) MINT / Boxed | 1050.00 | 575.00 |
| Sony CDP-552 ES (Digital-Out Etc.) (No Remote) G/C | 800.00 | 129.95 |
| Technics SLP-S670A (Remote Player / Optical-Out) MINT / As New / Boxed / Manuals | 200.00+ | 109.95 |
| Philips CD-730 Remote MINT / Manuals | 150.00 | 69.95 |

| TURNTABLES | | |
|--|---------|--------|
| Roksan Xerxes (Cherry) C/W Xerxes PS.U. / Rega RB-300 / Rega Elys Cartridge MINT | 1500.00 | 675.00 |
| Audio Synthesis Passion Phono (M.M./M.C. Phono-Stage) (Matching Line-Pre. Also Available) MINT | 200.00 | 675.00 |
| Linn Axis / Basik Plus / Ortofon FF-10E VGC | 600.00 | 249.95 |

| TUNERS | | |
|--|---------|--------|
| Quad PM.4 (Grey) (Mint) | 500.00+ | 249.95 |
| A.V.I. S-2000 MT (FM. Tuner) MINT / Boxed / Manuals | 600.00 | 389.95 |
| Technics ST-610L (Pre-Sets / Digital Display) MINT / Manuals | 120.00 | 59.95 |
| Marantz ST-48 (R.D.S. Tuner) MINT / Boxed | 140.00 | 59.95 |

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 We welcome part-exchange on any of the above. Affordable Audio is always keen to buy, (or part-exchange) Good quality Hi-Fi separates in good condition. Especially top British manufacturers products!



World Radio History

We can also sell your equipment for you on a commission basis. (Lowest rates/best return) (Please phone Paul for details!)

Prices shown are those at the time of the review



Musical Fidelity X-Cans2
Warm, sumptuous, sweet sound

SME 3009SII £309
Once state of the art, but no longer. Weak at frequency extremes and detail, but its legendary serviceability makes it a cult in Japan. Can be picked up for peanuts second-hand. (Jan 93)

SME 309 £689
A down-market version of the IV and V with aluminium armtube and detachable headshell. Tight, neutral sound with good tonality, but lacks the IV's pace and precision. Like the older SME 3009 series, this arm is also available in 10" and 12" versions. (Jan 93)

CARTRIDGES

AUDIO TECHNICA AT-110E £30
Great starter cartridge that's refined, detailed and musical beyond its price. Best value MM under £50

GOLDRING 1012GX £74
An accomplished MM with a solid bass, slightly forward midband and clean transients. Very reasonable price for such an able performer. (Jul 93)

DNM MICA £185
Better than Goldring's 1042 and costs only £135 on trade-in. An assured and transparent MM. (Feb 98)

DYNAVECTOR DV20X-H £299
The best modern budget MC combines deliciously sweet sound with fantastic get-up-and-go. High output version works a treat with valve phono stages too.

MUSIC MAKER £575
When mated with a good quality arm, this hand finished high-output pick-up gives an ear-boggling account of itself. Very high compliance ensures maximum information retrieval. An absolute (grain orientated) gem. (Feb 99)

ORTOFON MC 7500 £2000
Conclusive proof that there's hope for the world. It's a long time ago now but this high-priced favourite still earns its niche - CD lovers would die if they heard it. (May 94)

ORTOFON MC 15 SUPER II £140
Not quite as good as the dearer Supremes but the Super II is a splendid introduction to the joys of moving-coil cartridges.

GOLDRING 1042 £130
One of the best Moving Magnet cartridges going, with beautiful treble and muscular bass. New low price makes it a bargain.

ORTOFON ROHMANN £1000
In a way it's MC 2000 meets MC 7500 with great tonal strengths and a dynamo sound. (Apr 96)

INTEGRATED AMPLIFIERS

AUDIO ANALOGUE PUCCINI SE £595
This superbly-built Italian integrated has a lucidity and control which leaves others nowhere. Sound stage a wow. (Dec 97)

AUDIOLAB 8000a £495
Well rounded integrated with smooth and detailed sound plus a huge feature count. Great build makes later versions a top used buy.

DENON PMA-250SE £160
It might not have bags of grunt but the Denon can sound exceedingly natural and open. (Feb 97)

McINTOSH MA6800 £3735
The MA6800 not so much plays music as takes control of it, with effortless bass drive. (Sep 95)

MISSION CYRUS 2 £299
Classic eighties minimalism combines arresting styling with clean, open, lively sound. Further upgradable with PSX power supply.

MUSICAL FIDELITY X-CANS2 £160
Warm, sumptuous, sweet sound h/phone amp. gives startling results with a decent set of headphones.

NAIM NAIT 3 £575
Superb rhythms and dynamics make for great music making, but tonally monochromatic. Super optional phono stage makes it ideal for vinyl junkies.

ROKSAN CASPIAN £695
Smooth, warm integrated with remote control that works happily into most 'speakers. (Dec 97)

SONNETEER ALABASTER £995
Builds on the strengths of the Champion with ample control, colour and drive. (Oct 97)

PHONO STAGES

CREEK OBH-8 SE £180
Punchy, rhythmic character with oodles of detail makes this a great budget audiophile product.

LFD MISTRAL PHONO STAGE £300
The Mistral has a warmth and involvement that make many pricier stages sound overpriced.

MICHELL DELPHINI MONOBLOCS £1995
Analogue tour-de-force gives supremely clean, detailed and finely resolved sound with breathtaking dynamics. Great value, even at this price.

MUSICAL FIDELITY X-LP £125
One of the famous MF X series. Full marks throughout for clarity and detail. Switchable between MM and MC. Indestructible build! (May 99)

PRO-JECT PHONO BOX £39
Not the last word in many respects but a thoroughly honest piece of work. Inexpensive introduction to all that vinyl has to offer. MM and MC provision plus choice of two impedances.

ROKSAN ARTAXERXES X £950
With the Atessa PSU the Artaxerxes X MM/MC stage still shines. Great stage depth, neutrality and tonal colour. (Oct 97)

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Arcam A85 Amplifier normal Price £799.00
Arcam DV88 DVD Player normal price £999.00



Arcam DV88 DVD player £795

world favourites

SONNETEER SEDLEY £399

Combines transparency and fine dynamics with excellent rhythmic ability. (May 98)

PRE-AMPLIFIERS

AMC 1100 £150

Suffers from un-defeatable tone controls but an extremely good value piece of kit. Partners the similarly budget level AMC 2200 power amplifier, also at £150. Comfortable beginners' choice. (Mar 99)

AUDIO ANALOGUE

BELLINI £475

Showcases AA's characteristic mix of clarity and musicality and blasts the competition. (Apr 98)

CHORD CPA1800 £1800

Clarity, insight and control are second to none - an addictive mixture. (Mar 98)

CROFT VITALE £350

A modestly priced valve pre-amp with exceptionally transparent performance. MM phono stage plus three line stages are standard. Volume controls are separate for each channel, thus giving balance adjustment. A remarkable item in all respects. (Feb 2000)

XTC PRE-1 * £1000

Almost valve-like in its smoothness, the line-level Pre-1 is warm and seductively clear. (Nov 96)

POWER AMPLIFIERS

ARCAM 9 * £400

With 70W on tap, the 9P will drive most loudspeakers with a spacious and detailed sound. Good bass welly too. (Dec 96)

CHORD SPM400 £1400

There's a sense of effortless power to the Chord that gives music real scale and presence. (Mar 98)

MARANTZ MODEL 9 * £8000

Authentic reproduction monoblocs still more than cut the sonic mustard. Highly expensive and highly sought after. (Mar 97)

MICHELL ALECTO £1989

Crisp, clean and beautifully controlled with gorgeous styling. Partnered with the £1650 Orca this is a superb winning combo. (Oct 98)

MUSICAL FIDELITY X-A200£1000/pair

200W of high-end monobloc power in a grooved tube. (Aug 98)

NAIM NAPI80 £1060

Partnered with a NAC82, this has classic Naim control, and a superbly rhythmic presentation.

TUNERS

CAMBRIDGE T500 £180

An extremely engaging tuner with a performance at odds with its low price. Not exactly a Troughline, but you may not notice... (Feb 99)

CREEK T43 £399

Excellent detail, separation and dynamics. A great little tuner and unbeatable at this price. (May 98)

MARANTZ ST17 £600

A positive dreadnought of a tuner. Sweet and refined but with a heavy punch when needed. A tuner of this quality demands a decent aerial. (Jul 99)

MISSION CYRUS FM7* £300

Clear and lucid sound puts it up with the best. Superb build too. (Apr 94)

NAIM NAT03 £595

The NAT03's warm, atmospheric sound is further proof of Naim's proficiency with tuners. (Sep 93)

SONY ST-SA3ES* £250

Beguiling RDS tuner for the sonically discerning. Good ergonomics and sensitive too. (Apr 97)

CASSETTE DECKS

AIWA AD-S750* £200

Sonically a very decent machine at the price. Comes fitted with Dolby B, C and the dead handy Dolby S. (Apr 96)

AIWA AD-S950* £300

A stable transport, superb head and Dolby S make the AD-S950 an excellent all-rounder. (Feb 95)

KENWOOD KX-3080* £160

A simple deck, but excellent-quality head and transport give top quality sound. (Oct 96)

PIONEER CT-S740S £430

A great piece of engineering from Pioneer, with first-rate sound. (Jun 96)

YAMAHA KX-580SE* £250

The 'SE' tag is more than a marketing gimmick. Sound is solid and clear with Dolby S. (Sep 97)

LOUDSPEAKERS

CASTLE EDEN £469

Impressively vice-free 'speakers that offer great transparency and involvement. One of a select band that simply makes music regardless. (Mar 97)

EPOS ES12 * £495

Strong, punchy bass is allied to finely detailed, articulate midrange and sparkling treble. (Oct 96)



Kef Cresta I loudspeakers
A very musical sound

KEF CRESTA I £100

Delightfully sophisticated presentation for the price. Won't blow the roof off, but will deliver a very musical sound. (April 2000)

KLIPSCH HERESY II £1100

An outstanding high sensitivity loudspeaker with midrange and treble horns coupled with infinite baffle 12" bass driver. Effortless, fast and accurate. (May 99)

MISSION 752 * £495

Cracking mid-price mini towers combined HDA drive units and metal dome tweeters with surprisingly warm results. Benign load characteristics makes them great for valves.

MISSION 771 £170

Characteristically fast, punchy Mission sound from the Aerogel mid/bass and silk-dome tweeter. (Jul 98)

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 - NAP 140 Power Amplifier (£855) £659
 - NAP 250 Power Amplifier (£1910) £1339
 - NAP 180 Power Amplifier (£1220) £859
 - NAP 500 Power Amplifier (£10995) £8995
- Interest Free period of nine months available - please call for details.



Featured
NAC 82 Preamp
one only available
Was (2500) Offer price £1795

Job Opportunity

We have a vacancy for a young enthusiastic 18 - 20 year old sales and customer service person. Experience not necessary but must have good communication skills. Good income potential. Please write to Ian Anderson sending your C.V to the address above.

QUAD ESL 63 * £3450
A reference against which all other loudspeakers are judged, the '63s have superb imaging and genuine transparency.

TANNOY AMS8 * £2700
Bold sounding pro active monitor with solid bass, clear midrange and delicious treble. (Aug 96)

TANNOY MERCURY m2 * £140
A true audiophile bargain which embarrasses many more expensive boxes. Never mind the price, let your ears decide. (May 97)

MINIDISC PLAYERS

KENWOOD DM-9090 £500
One of the best MD players yet. ATRAC 4.5 gives clean and very musical recordings from this Kenwood. (Jan 98)

SONY MDS-JB930Q £250
Great mid-price machine that adds better build and facilities to the '530's already excellent sonics.

SONY MDS-JA50ES * £1300
This Sony can put the wind up Nakamichi cassette decks when used with better blank MDs. (Apr 98)

SONY MDS-JE55ES £520
MiniDisc recorder
The best sounding MD deck made so far, thanks to awesome build and heroic ATRAC-DSP Type R coding.



Alesis Masterdisk
A glimpse of the future

SONY MDS-JE510 £300
An impressive sound and unmatched convenience make this MiniDisc player an excellent buy.

DIGITAL RECORDERS

ALESIS MASTERDISK £1400
A groundbreaking hard disc recorder with a built-in CD drive. An amazing bit of kit, and a glimpse of the future. (July 2000)

KENWOOD DMF-9020 £500
An excellent tool for home recording, combines convenience, superb sound and a fair price. (Aug 99)

MARANTZ DR-17 £1100
Probably the best sounding CD recoder on the market. Built like a brick out house with a true audiophile sound. HDCD compatible. (July 2000)

PHILIPS CDR-765 £360
One of the first twin deck recorders/players that boasts high speed dub facility. Playback could be warmer, but still a bargain. (Oct 99)

PIONEER PDR-555RW £480
Excellent mid-priced CD recorder that both plays and records with equal panache. (Oct 99)

SONY TCD-8 DATMAN * £599
Super clean and detailed sound makes this an amazing portable. Not as robust as it should be though.

DVD PLAYERS

DENON DVD-5000 £1600
Monster build, as you'd expect at this price. Facilities and gadgets galore and drop-dead high end looks. A very smooth and sophisticated sound, although not as good as similarly-priced CD players. (Mar 99)

PIONEER DV-717 £700
Well built and a solid performer, with a 'true' 24/96 digital output. Facilities in abundance and a controlled, exciting way with CD replay. Shame it lacks a Dolby Digital decoder! (Sep 99)

SONY DVP-S725 £490
One of the best buys in the DVD market. Available in a dodgy white case, but the facilities and performance more than make up for this. Excellent with both music and visuals, and a whole host of up to the minute facilities to keep you occupied. (Mar 2000)

HEADPHONES

JECKLIN FLOAT MODEL TWO £99
Wonderful panel-like and open sound from these esoteric-looking headclamps. Do not wear in public unless you like being made a fool of!

SENNHEISSER HD-490 £50
Good value cans with an exciting and bassy sound. Everything one should look for in headphones at a sensible price.



Nordost Blue Heaven
A simple and effective upgrade

INTERCONNECTS

CHORD COMPANY CHAMELEON 2 £90/m
One of our favourite favourites, the Chameleons are musical performers with a smooth yet open sound.

DNM RESON £40/m
Neutral and transparent, and a steal at forty quid!

NORDOST BLUE HEAVEN £150/m
Some of the fastest and most transparent cable around. A simple and effective upgrade.

VAN DEN HUL ULTIMATE THE FIRST £260/0.6m
Carbon interconnects that help you forget the electronics and concentrate on the music. Miraculous transparency.

LOUDSPEAKER CABLE

CHORD COMPANY RUMOUR £9.95/m
The Rumour is our reference at the price. Tight and tuneful bass mixed with air and space results in a cracking cable for the money.

DNM RESON £6.95/m
This cable has a transparency of sound that's rarely heard at the price. Excellent value for money.

NORDOST BLUE HEAVEN £375/3m pair
This isn't cheap, but it sounds absolutely fab. An open and spacious sound that simply carries music.

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| Blueroom Minipod Speakers Var colours . . (289.00) | £199.00 | Naim 102 Preamplifier (2Yr G/tee)(1210.00) | £859.00 |
| Linn Karik/2 CD PlayerS/H (1Yr G/tee) (new 1850.00) | £895.00 | Naim Hi-Cap Power Supply (2Yr G/tee)(795.00) | £559.00 |
| Linn 5105 Power Amps (2 Yr G/tee) 50% .(1200.00) | £549.00 | Naim NAP 180 Power Amp (2Yr G/tee) . . .(1220.00) | £879.00 |
| Linn Kan Speakers (2Yr G/tee)(325.00) | £229.00 | Naim NAP 250 Power Amp S/H (1Yr G/tee) (1805.00) | £995.00 |
| Linn Keosa Speakers (2Yr G/tee)(495.00) | £299.00 | Naim NAP 250 Power Amp (2Yr G/tee) . . .(1805.00) | £1339.00 |
| Linn LK140 Power Amp (2Yr G/tee)(750.00) | £549.00 | Naim Intro Spkrs - Beech (1Yr G/tee)(790.00) | £579.00 |
| Linn Klout Power Amp S/H (1Yr/Gtee)(1600.00) | £999.00 | Naim NAP500 Power Amp (2Yr G/tee) . . .(10995.00) | £7995.00 |
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| Linn LP12/Lingo/Akito S/H (1Yr G/tee) . . .(2250.00) | £1250.00 | ProAc Tablette 2000 Spkrs (2Yr G/tee) . . .(649.00) | £456.00 |
| Linn Keilidh Blk S/H (1Yr G/tee) 50%(775.00) | £387.00 | Rotel RV 985 DVD Player (2Yr G/tee) 50% .(625.00) | £299.00 |
| Linn Keltik Speakers Wal (2Yr G/tee)(6000.00) | £3950.00 | TAG DV32R DVD Player (2Yr/Gtee)(3995.00) | £2995.00 |
| Lexicon MC1 Processor (2Yr G/tee)(5500.00) | £3995.00 | Yamaha AX620 AV Amplifier (2Yr/Gtee)(399.00) | £289.00 |

welcome to world classics

CASSETTE

NAKAMICHI DR-2

A great machine with Nakamichi's legendary heads. The lowest cost 'true' Nakamichi at the time, retailing for £600.

NAKAMICHI CR-7

The last of the great ones, and definitely the best Nakamichi ever (yes, better than a Dragon)

YAMAHA TC-800G

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

CD PLAYERS

MERIDIAN 207

Beautifully-built two-box with pre-amp stage. Very musical although not as refined as modern Bitstream gear. No digital output.

PIONEER PD-91

Built-to-last player with easy upgrade routes for modifiers. Not knockout as it stands but get one cheap and have a go!

CAMBRIDGE CD1

The first two box player with weighted mechanics and even an optional Dropout/error counter. Radical and effective at the time - a classic.

AMPLIFIERS

LEAK POINT ONE, TL12 & TL10

Ancestors of hi-fi, consequently expensive nowadays. As with all vintage valve stuff, overhauling is de rigueur before use, using original parts if possible.

LEAK PRE-AMPS

Line of 'good for their time' pre-amps. Use of EF86 pentode valve for high gain rules out ultra performance. Not the highest-fi.

LEAK STEREO 20

Excellent workaday classic valve amp. In good order the 20 will not disgrace itself. Various upgrades are available from specialist repairers.

LEAK TL12+

Plentiful monobloc equivalent of Stereo 20. Reasonably inexpensive and a tweakers' dream. Genuine valve hi-fi on a budget.

NAD 3020

You can't argue with success! NAD's budget transistor integrated gave thousands their first taste of hi-fi and remains great value.

QUAD 33/303 PRE/POWER

Great style and construction, also bullet proof. Warm and wooly sound, but easy going. A good introduction to early transistor audio classics.



Garrard 401
A legendary turntable.

QUAD 22/II PRE/POWER

One of the all-time classic valve amplifiers. Unusual circuit but it works beautifully. 22 pre-amp not up to today's standards.

SUGDEN A21

Seventies transistor integrated has an eminently likeable smoothness and musicality. Limited inputs via DIN sockets

TECHNICS SE-A5 Mk2

Nice transformer and electronics, shame about the casework. With tweaking, this 150watter can sound sweet.

LOUDSPEAKERS

KLIPSCHORN

Not exactly plentiful or cheap but a splendid beast. For efficiency they have seldom been equalled. Space hungry!

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| AERIAL ACOUSTICS | | | | | |
| Model 5: Bookshelf Monitors-Pair (Maple) Including Special Stands | Ex.Demo/Mint | £2900 | £1495 | | |
| Model 7B: Floorstanding Speakers-Pair (Cherry) Plus Special Plinths 5* Best Buy Home Cinema Choice | Ex.Demo/Mint | £5000 | £2500 | | |
| Model 10T: Reference Loudspeakers-Pair (Santos Rosewood) incl. Spec. Plinths | Ex.Demo/Mint | £8700 | £4350 | | |
| CC3B: Centre Speaker (Natural Cherry) 5* Best Buy Home Cinema Choice | Ex.Demo/Mint | £1800 | £ 900 | | |
| SR3: Rear Surround Bipolar/Dipolar Switchable Loudspeakers - Pair (Black) 5* Best Buy Home Cinema Choice | Ex.Demo/Mint | £3000 | £1500 | | |
| SW12: 400W Active Remote Control Subwoofer with Parametric Equalizer (Rose Walnut) 5* Best Buy Home Cinema Choice | Ex.Demo/Mint | £4800 | £2400 | | |
| CAIRN / EZO | | | | | |
| ARIA: Integrated Amplifier with 2 x 40w and Preamp Output with Remote (Silver) | Ex.Demo/Mint | £ 450 | £ 225 | | |
| K5.5: (5 x 100w) Multi Channel Amplifier, 6 Transformers, Bal. Inputs/Outputs (Silver) 5* Best Buy Home Cinema Choice | Ex.Demo/Mint | £1500 | £ 750 | | |
| FOG: CD Player fitted with Upsampler (Silver) | Ex.Demo/Mint | £1100 | £ 549 | | |
| FOG Face Nord: CD Player fitted with Upsampler | Ex.Demo/Mint | £1150 | £ 575 | | |
| MIRAGE | | | | | |
| HT-1: Spec.Stands for AVS-200 Satellites(Black) | Ex.Demo/Mint | £ 100 | £ 40 | | |
| HT-3: Spec.Stands for AVS-200 Satellites(Black) | Ex.Demo/Mint | £ 50 | £ 25 | | |
| OM-5: Omnipolar Speakers -Pair (Piano Black) | Ex.Demo/Mint | £3300 | £1650 | | |
| OM-R2: Rear Speakers - Pair (Piano Black) | Ex.Demo/Mint | £ 440 | £ 220 | | |
| PIEGA | | | | | |
| P4L: Floorstanding Speakers, Pair (Aluminium) 5* Best Buy Home Cinema Choice | Ex.Demo/Mint | £1695 | £ 850 | | |



There are too many items to list, including Turntables, Electronics, Speakers - give us a call to see what else is available...

LEAK SANDWICH

Rather warm sounding big infinite baffle but cheap with it. With a reasonably powerful amp can sound quite satisfying.

LOWTHER PM6A

High quality full-range driver; still manufactured. High sensitivity, as fitted to many classic horn designs.

MAGNEPLANAR SMGa

Touch dry in the bass but a technological loudspeaker with genuinely musical abilities.

MISSION 770

Father of the 77 range which continues to this day. Well mannered with a warm sound and a kind load to amplifiers.

QUAD ESL57

Unrivalled. Properly serviced there is nothing like them. Their natural presentation may make them caviar to the general.

YAMAHA NS1000M

Hi-tech favourites of the Japanese and Americans. Viewed more warily in the UK but can give excellent results.

TANNOY GRF & AUTOGRAPH

Folded horn monsters which certainly sound good if you have the space. For Tannoy vintage see HFW November 1998.

WHARFEDALE SUPER 8 RS DD

Ideal experimenters' driver. High sensitivity ~14,000 Gauss magnet and extended frequency range. Inexpensive too!

TANNOY YORK, LANCASTER

Many similar models of infinite baffle or reflex design. Not the last word in tautness but the drivers work well in modern cabinets.

VINYL

ACOS LUSTRE

Very honest piece of kit, well made and easily adjusted. Vinyl beginners could do very much worse.

ALPHASON HRI00S

First class arm, up to present-day standards. Buy carefully, though, as there's no service available now.

ARISTON RD11

A one-time king of turntables very similar to the Linn LP12. Now deposed but worth a look at the right price.

LINN AXIS

Uncomplicated, lower-price version of the famous Sondek. Less expensive than some of its stablemates.

GARRARD 301 & 401

Legendary turntables, once fairly plentiful. Excellent back-up available; many different custom plinths available. High quality.

GOLDRING LENCO 88 & 99

Great deck for the kitchen table enthusiast. Garrard fans won't look at 'em but cheap and capable. Servicing available.

HADCOCK 228

Recently out-classed by Hadcock's updated 228 Special Edition but a proper hi-fi arm for all that. Makers still service.

MICHELL FOCUS ONE

20 years and still going strong. Early runner in the 'modern' turntable cycle with a first class arm. Factory servicing available.

SHURE M75

Recent line-contact improvements have left the M75 behind but the wide range of needles make it a handy tool.

SME 3009 IIS

Everlasting classic tone-arm. Spares permanently available from SME. No longer the last word but peanuts second-hand.

THORENSTD124

Best classic deck ever? Judging by the prices they fetch it's possible - 78rpm too!

THORENSTD150

Mid-price deck with a keen following. No real difficulty with servicing - novices may find the suspension system unnerving.

TRIO L-07D

Knockout heavyweight from 1980 with stainless bearing and 11lb platter! Not a give-away and beware! - spares scarce.

TUNERS

LEAK TROUGHLINE (ORIGINAL)

Interesting ornament but no longer hi-fi. Limited coverage of 88MHz to 100MHz only.

LEAK TROUGHLINE II & III MONO

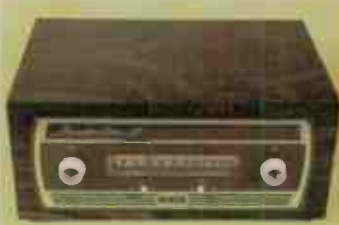
Arguably the best-sounding tuners ever. Adaptation for stereo easy via phono multiplex socket.

LEAK TROUGHLINE III STEREO

Excellent tuner with indifferent stereo decoding circuit. Best when adapted to use modern outboard decoder.

MARANTZ ST-8

Possibly the ultimate Tardis console, including an oscilloscope for checking the strength of signal. Expensive even now.



Leak Troughline II Mono
Arguably the best sounding tuner ever

beyer dynamic

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| 1012 GX | £95 | Alkat AM 5 AM 60 |
| 1022 GX | £124 | AN2 AN 70 |
| 1042 | £143 | DN 145 E DN 165 E |
| Force LX/H | £133 | G800 Super E |
| Elite | £232 | DT 55 DT 60 |
| GEX = Exchange price for a Goldring | | National EPS 24 CS P 30 D P 33 D |
| Any make/model of cartridge accepted | | Ortofon FF 15 E II VMS 20 E II OM 20 |
| Audio Technica | | Pioneer PN 210 PN 220 PN 240 |
| AT 95 E | £23 | Shure N 75 C SC 35 C |
| AT 110 E | £28 | N 75 ED T2 N 75 EJ T2 |
| AT OC 9 ML | £330 | N 95 ED, N 95 EJ, N 75 3 (78) |
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| MC 10 Supreme | £304 | SR-80 £104 |
| MC 20 Supreme | £382 | SR-125 £152 |
| MC 30 Supreme | £452 | SR-225 £199 |
| Kontrapunkt B | £643 | SR-325 £244 |
| Rohmann | £837 | Reference Series |
| Shure | | RS-1 £141 |
| M 97 XE | £98 | RS-2 new £125 |
| V 15 V XMR | £304 | |
| Sumiko | | |
| Blue Point Special | £265 | |
| | £237 | |
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diy supplement/contents

No68



DIY NEWS

97

BUILDING ADIRE AUDIO'S HE10 'SPEAKER KIT

98

Good, high efficiency 'speakers don't come cheap, unless you fancy a bit of DIY. By Clive Meakins

BOOK REVIEW

103

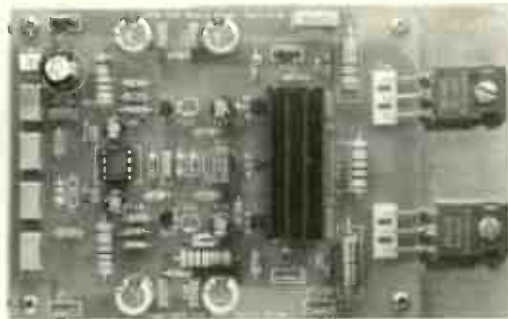
Glass Audio Projects - reviewed by Nick Lucas

DIY LETTERS

105

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KIT & COMPONENT NEWS

► "A" IS FOR DIY!

New on the scene are "A" Audiosolutions, that specialise in audio grade components. Firstly, the Kiwame silicon coated carbon film resistors, available in 2w and 5w, have the low noise of metal film with the sweet sound of carbon. They are manufactured in Japan specifically for audio use. I am hoping to feature these in the next World Audio Design upgrade kit.

The company also sell Bartolucci transformers made in San Marino (independent state on the Italian mainland). They use double C-cores for all types including mains, chokes, interstage and outputs

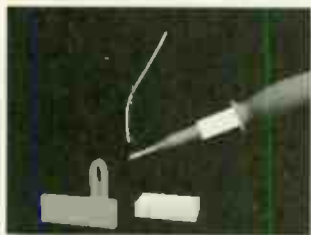
transformers. Prices are reasonable. A C-core 300B output transformer, for example, of spec. 130mA/30W/10Hz-65kHz, costs £175.00 apiece.

Also available are Goldpoint stepped attenuators, discreet resistor attenuators of 24 steps, including true ladder types with only two resistors in any one position, and JJ-power supply caps of 500v including a direct replacement for the Leak Stereo 20 of 32uF+32uF.

"A" Audiosolutions
01977 798844

► SCHOOL OF SOLDERING

Try this one for size. It's a beautifully animated site on "how to solder". The first lesson to be learnt in DIY is soldering and how to make a good join - after all this is the proverbial glue that



sticks the components together. Unfortunately, the art of soldering is often overlooked, a reason why a lot of hobbyists run into trouble. I have seen a few kits that simply did not work because they were full of dry solder joints, with too much solder used. The only way to sort out such problems is to remove all traces of the defective join and resolder - a time consuming job. The site discusses the soldering iron, solder, wetting the iron tip, tinning, making the connection, desoldering and cleaning. A 'must view' site for the beginner, before picking up the iron.

<http://home.att.net/~Ejoemacjr/diyproject/soldering.html>

► A SITE FOR SINGLES

<http://melhuish.org/audio> - Here's great website dedicated to single full-range driver loudspeakers. The site is full of news, articles, software downloads for calculations and analysis, write-ups of past shows, a chatroom and lots of tweek write ups. Definitely one for the purists.



► GET IT TOGETHER

If you have ever been undecided how to store your record collection then think no more. Aphelion A.V. Concepts have devised the Format, a storage cube that you can easily fit together, no tools, no glue required. Each one is capable of storing 90 LPs or 200 CDs. The Format is stackable so if you have a few hundred LPs lying around you can rack them up to make an attractive furniture piece. At £34.99 excluding carriage for the natural birch finish they are a good price. Other finishes are available at a slightly higher price. Aphelion also sell other storage solutions as well as plinths for Garrard 301 and 401 turntables, so take a look.

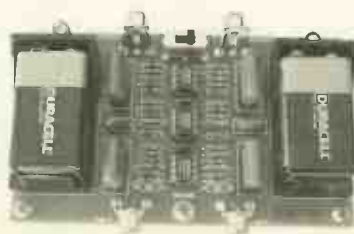


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► HAGERMAN BLOW THEIR OWN BUGLE

The Bugle is a low cost, solid-state phono preamplifier, using a split, passive RC-type equalization network. The circuit is not the typical "feedback" type commonly used, but rather uses opamps as pure frequency-independent gain stages. Two of these gain stages drive the equalization networks, followed by a third gain/buffer stage to provide a low output impedance. The overall gain is thus optimally split between the three stages. The Bugle can be purchased as either a printed circuit board with full plans, so you will need to source the components or you can buy the PCB fully assembled and tested. For both kits you will need to house the PCB. The phono stage

is battery powered, but you could easily make your own power supply. The device has a alternative gains of 40dB, 50dB and 60dB, input impedance of 47k ohm, output impedance 330 ohms, bandwidth (3dB) 15Hz to over 150kHz, distortion 0.05% @1kHz. Well worth a look.



www.anyeq.com

DO NOT ADJU

Good, high efficiency 'speakers don't come cheap, unless you fancy a bit of DIY. Clive Meakins builds the Adire Audio HE10.1 High Efficiency Speaker.

Low powered valve amps thrive on efficient, easy to drive speakers. This is particularly true of zero feedback Single-ended Triode (SET) and Parallel Single-ended (PSE) amplifiers. An SET or PSE sounds better the less is asked of it, there is a general rule that says the best sound is from the first watt. Without doubt, you don't want to be regularly listening the last watt of an SET or PSE, distortion will be high.

Those who have genuinely low power amps, 1W or 2W will need to be looking at speakers that are rated at 104dB+ efficiency. These will usually have horn enclosures and may use a single full-range driver often from Lowther or Fostex. There are those who say you've not experienced dynamics until you've heard a 100dB+ speaker but unfortunately such speakers tend to have a large footprint, finicky placement and reveal the beast itself: hum.

The 9W Billie 300B SETs from www.diyhifisupply.com that I reviewed in February 2002 work very well indeed with my relatively typical "audiophile" 90db speakers. My Mordaunt Short Performance 860 speakers are no longer made but are a good example of a £2,000 floorstander. Efficiency is just acceptable at 90db, ease of drive whilst not arduous is not ideal, even so they proved a good match for the Billies.

THE CHOICE

I just had to find out what the Billies would do when coupled with a more ideal speaker. The Adire Audio HE10.1 speaker looked to be promising. It has a quoted 95.5dB sensitivity, bass extends down to around 50Hz and impedance is a genuine 8 ohm that doesn't dip lower than 6.5 ohms.

Adire Audio trade via the internet at www.adireaudio.com. They are based in Seattle, the home of Grunge music and, of course, Boeing. As your speaker kit will need to make use of a Boeing or similar to get to you, this inevitably puts the price up. Fortunately Adire Audio sell the HE10.1 as a

kit minus the wood. The kit costs \$299, shipping should be around \$110 and there will also be local duty to pay. All this is admittedly a little expensive, but not so bad as to make the speakers a poor proposition. There is little competition to the HE10.1 and all-in they cannot be described as expensive. Expect to pay around £150 for custom made stands that suit these speakers, if you should so desire.

So, what do you get for your money? The bass/mid driver is a ten inch paper cone Eminence Beta 10CX with a 90 degree conical horn through the middle of the voice coil. The tweeter is a one-inch compression driver built to Adire Audio specifications; it is made to be mounted coaxially in the bass/mid. In addition to the drivers you get the reflex ports and all crossover components. Non-polar capacitors are from Solen, as are the inductors. The crossover frequency is set to 2.4kHz and is 6th order Linkwitz Riley. The crossover network is not bi-wired. Dan Wiggins at Adire told me they found no benefit from bi-wiring - good news as this keeps your speaker cable costs down. You also receive Polyfill stuffing, internal wire, nuts and bolts. Everything is present except the wood and tools. The cabinet size will be 17.5" high x 12" wide x 13.5" deep and the reflex port is located at the front, so placement nearer a rear wall is a possibility.

What specialist tools do you need? I used



HE 10.1 on the custom made Atacama Stand

an inexpensive electric router, jigsaw and detail sander. You'll need a small workbench with clamps. Also, a virtual necessity are about 6 clamps to hold everything in place while the glue dries during final assembly. Maybe you can get away with using masking tape to hold the wood in place but it's not going to give the best result. If you simply must buy finished speakers or a flat pack kit, then these are available from www.diy cable.com. Shipping MDF from the US will be expensive so check the freight rates. I elected to build the cabinets from scratch. The best results could be had from using Baltic birch ply and this should not require a veneer finish. The alternative is MDF. This is more forgiving to work with and with these being my first scratch build speakers for over 30 years I took the MDF route.

DOWN TO WORK

The assembly instructions can be downloaded from www.adireaudio.com. They give cabinet dimensions (in inches) but no advice on the

ST YOUR SET



Adire's compression tweeter

techniques to build them. Instructions on building the crossovers are much more detailed. I got my local timber merchant to cut the panels to size for me. If you use my construction method this is what you'll need for a stereo pair:

- Top/Bottom (4)
305mm x 343mm (12" x 13.5")
- Sides (4)
343mm x 425mm (13.5" x 16.75")
- Front/Back (4)
285mm x 425mm (11.25" x 16.75")

To ensure the cabinets are rigid it is necessary to use a router to create simple joints in the MDF (bought as 18 or 19mm). I set the router for a 9mm deep cut that was 18mm across. Cuts were made around the four inside edges on the tops and bottoms. The sides were cut along the inside edge of the verticals. I used the router outside wearing a mask. The dust was unbelievable, be prepared for it.

Next I glued and clamped the cabinets. After a day for the glue to dry I used a detail sander to smooth off the joints, which were pretty accurate in the first place. Rapping the cabinets with my knuckles showed them to be reasonably dead sounding. You could add an internal brace, though I don't think it's strictly necessary, and you'll need to increase the cabinet volume by the volume of the brace. The instructions say there is no need to recess the main driver so you just need to

cut a round hole for this and the reflex port and, finally, a rectangle for the binding posts cup. You need to drill the bass/mid driver mounting holes for the hex bolts and the special "T" nut for inside the speaker. This nut skewers itself into the MDF.

Last of all comes the crossover. You'll need a piece of MDF or similar for the circuit

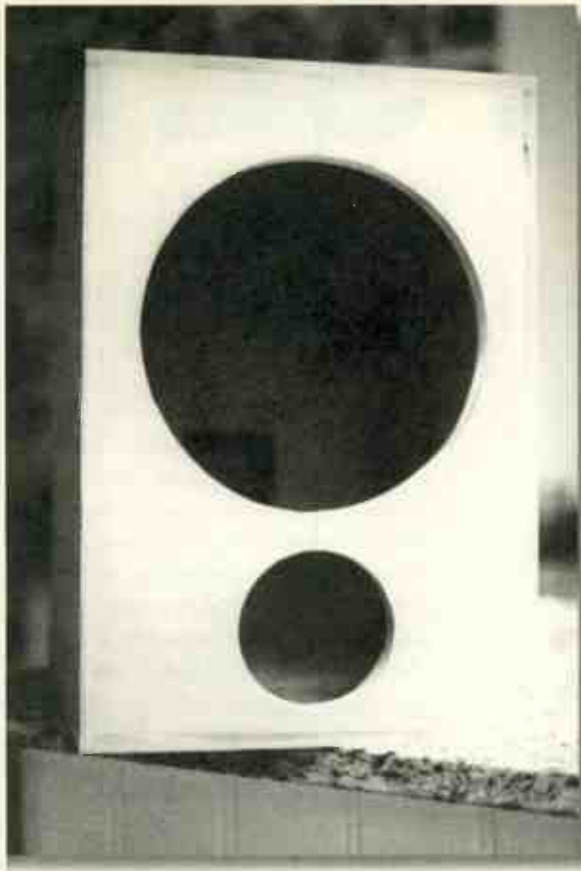
board. The instructions are very cautious, recommending wire wrapping the components and only soldering after testing it. Whilst I applaud caution, the crossovers will offer little challenge to those who have built their hardwired SET amps to drive these speakers. I simply soldered the connections then tested the crossover with an old, full range, car speaker using a solid-state amp. There's no point risking destroying the HE10.1 drive units or taking out an exotic valve amp. I decided to veneer the speakers later because, as must happen to most people, I couldn't wait to use them. Again, I used a solid-state amp to test them and initially run them in. Valve amps don't like running without a load so if something did go wrong the consequences could be dire.

SATISFACTION GUARANTEED

For the first 3 minutes the HE10.1s sounded dreadful. Then they started to sound OK so I left them running for a couple of hours, had dinner went back to listen with a Meridian 588 CD player, Michell Orca preamp and Billie 300B SETs. Initially I had to use 40cm stands, but these were far too low. The HE10.1s were placed in my normal speaker position,



Tweeter coaxially mounted in the woofer



MDF cabinet ready for crossover and driver mounting

80cm from the rear wall and 70cm from the sides. This position worked fine. Results were pretty good with the non-ideal stands. Two weeks later my custom made stands arrived from Atacama. These are a 4 pillar design, with a top plate 300mm x 355mm and a base plate 350mm x 400mm. Overall height is 55cm. I strongly recommend mass loading the pillars; otherwise they sing along with the music. I used sand. The stand and speaker combination is impressive looking and will be improved once I get around to veneering the cabinets.

Before I describe the sound of the HE10.1 I'd better list some of the changes to the Billie 300B SETs since I reviewed them. The SRPP driver has been reconfigured to be a Mu Stage, the last power supply capacitor has been changed from an electrolytic to a lower value ICW polypropylene. There is a 20uF capacitor connected in Ultrath path mode; that is from B+ to the top of the cathode resistor. The 300B grid leak resistor has been replaced by a grid choke from Stevens & Billington. This has also allowed me to delete the gridstopper. The capacitor across 300B cathode resistor is now made up from paralleled Mylar capacitors and finally the 300B dc

heater now uses Schottky diodes with a CRC stage to compensate for the lower voltage drop of schottkys. DIYing your SET means you can really individualise it, great fun! The greatest improvement was the gridchoke followed by the Mu Stage and Schottky heaters. Most of these upgrades and others are available from www.diyhifisupply.com.

Listening to the HE10.1s, four areas impressed immediately in my 18ft x 15ft room: bass, soundstage, treble quality and integration. Whilst these are not full range speakers, many will be perfectly happy to use them without a subwoofer. I found the bass went down relatively low, albeit at a much reduced level. Talking to Dan Wiggins about this he said they used an over-damped alignment that results in a gentle roll-

off. Soundstage? Simply magnificent. This is a combination of the speaker itself and the benign load the speaker places on the Billies. This combination of the speaker and amps is wonderful. I've heard some say that they like

SETs because they make music sound as though it is "lit from within". This is a good description of the HE10.1 plus Billies.

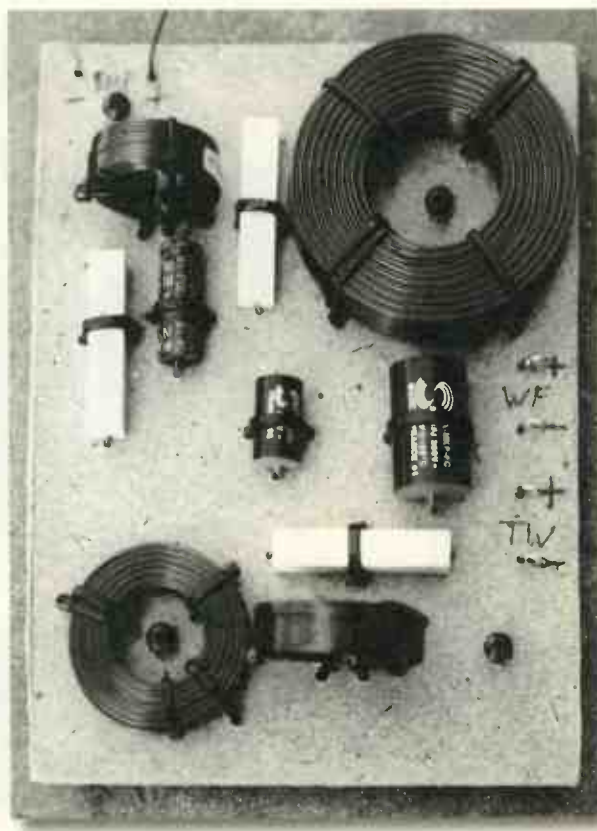
The compression tweeter sounds quite unlike any dome tweeter I've ever heard. It has bell-like clarity with no smearing or tizzyness, hi-hats take on a different quality entirely when compared to my Mordaunt Short 860s.

Using an Assemblage DAC 2.6 Signature wasn't as successful. Much the same qualities were there but the soundstaging and treble were clearly being held back. Feed these speakers with a top quality source such as the Meridian 588 and they will reward you. I would not say they are especially unforgiving but to sound really special they need a well sorted front-end. The speakers are slightly sweet sounding without any mushiness. As you would hope from coaxial drivers, spatial integration is ideal. It is also hard to pick any holes in the sonic integration between the drivers so, top marks here too.

Back to using the 588, the system has so much life and clarity with very good macro dynamics and fantastic micro dynamics. Vocal intonation and subtle interplays between instruments are beautifully reproduced. The sweet spot for the ideal listening position is wide. Turning to the bottom-end, to extract the last octave of bass I connected my two REL Storm subwoofers. I found them very easy to integrate, probably due to the gently rolling-off bass. The subs settings were not far away from the settings I use for the Mordaunt Shorts which are supposed to go much lower than the HE10.1, reinforcing my view that the HE10.1 bass goes lower than at first appears.

With the Mordaunt-Shorts, the Billies sounded great with most music but Pink Floyd is an example that didn't quite work. Bring on the HE10.1 and the problem is solved and I now hear much more deeply into the mix. I'm not suggesting that orchestral music played in a large room will work with 9W. There still are limits but these won't apply for most people. So, how loud is 9W with a 95.5db speaker? Enough to make my ears ring after listening for a few minutes at high volume. You'll either be trying to go deaf or have a large room if you find there's not enough horsepower here.

I had to find out to what extent the SETs were responsible for the sound I was hearing so, I connected up my Michell Alecto 100W solidstate monoblocks. The results were in line with what you might expect. The Alectos had greater authority in the



The completed crossover design



Eminence Beta 10CX driver

bass, the Billies showed greater alacrity in the mid and top-end. The Billies had the better separated and defined soundstage. The "lit from within" characteristic to music was somewhat dimmer with the Alectos with less emotion being reproduced. I would describe the Alectos with the HE10.1 as impressive; with the Billies I'd use the word magical. Choose the seasoning (amplifier) to match your taste.

I found that I could hear much larger differences in recording quality than I'm used to and the same is true for different makes of valves. Indeed I could have written my May 2002 review of 300Bs much more quickly with the HE10.1s. The results would have been the same but the revealing nature of the speakers would have made for much more rapid auditioning.

TWEAK-TASTIC

Finally, I couldn't resist trying some even better parts in the crossover. It would be possible to replace every component in the crossover with expensive parts but it wouldn't make sense to spend so much given the original cost of the HE10.1. I discussed the options with Audiocom and decided to change the Solen capacitor and inductor that are in series with the tweeter along with the internal wiring for both drivers. In went a 0.39mH Corobar Iron Dust Core inductor (£13.70 / pair), resulting in greater clarity and improved soundstage. There was generally more bite to strings and instruments that go "ding"; vocals seemed unchanged.

Next in went Teflon insulated, silver clad

OFC wire. There are two sizes. I used thin (0.25) for the tweeter and thick (0.45) for the bass, 4 x 0.8m per cabinet (£22 for both speakers, 8 x 1m). This gave a sweeter and more refined sound. There was also a touch more authority and depth to the bass. Lastly I swapped the Solen 1.8uF capacitor for a better polypropylene, an Audyn KP SN (£14.80 / pair). This gave a more open and detailed sound, coupled with a lack of harshness. Strangely, bass seems to have better definition too. Improving one end of the frequency spectrum sometimes changes the perception of the other end. I'd rate the wire and capacitor changes of equal importance with the inductor in 3rd place. Whilst these changes are not night and day, the speakers are great as standard anyway, they do add that little bit extra. Music was

sweeter sounding with more detail and a little snappier too; it timed better.

There is no question that the combination of the HE10.1 and a 9W SET amplifier shows great synergy. A 2A3 SET should work well too with a reduced maximum sound level. Mind you, the WAD 2A3 PSE should be a similar league to a 300B SET. By the time you read this, Adire Audio should have released their HE8.1 and HE12.1 to give you more options on efficiency, size and bass extension. The HE10.1 is great value and shows what we are missing with less efficient speakers. Lower power amplification generally offers more immediacy and delicacy; if you value these qualities then the HE10.1s make going this route a breeze.

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BOOK REVIEW

GLASS AUDIO PROJECTS



Glass Audio is a long running US publication of some 15 years standing, a periodical for valve lovers with a serious DIY streak. In 2001, Glass Audio merged with two other titles to form AudioXpress. So, lifted from the massive resources of Glass Audio magazine is a collection of seventeen vacuum tube designs that have come together to create Glass Audio Projects.

Over the years Glass Audio have collected a good stable of authors/designers and many are featured within this book, such as Joseph Norwood Still, John Stewart and Satoru Kobayashi of MJ Audio Technology fame. All the projects contained have been thoroughly tried and tested; these guys do not do things by half. All the articles have a very logical layout and go into great detail, beginning with an outline of the design brief and an introduction to the valves being used and the configurations adopted.

We then move onto a break down of the designs along with circuit diagrams, measured performance traces, valve characteristics curves and a full parts list. In some articles, small experiments are carried out to determine the difference between different

valves or a slight change in the circuit design - very tweak stuff.

On the physical front some of the prototypes look a bit Heath Robinson but others are properly built and look very professional. Details are given for the all-important physical positioning of the transformers and valves. Some designs give full chassis dimensions including all the cutouts, even the screw holes. For those of you who like to mess around with the maths of amplifier design, some of the projects list equations in great detail, but for those of you who are more practically minded, the maths is more of a sideline issue and is not vital to emulate one of these designs. Assembly is usually outlined and last but not least there is a listening test.

If you are interested in constructing any of the designs written about within this book, kits are not available, it would be a matter of buying in all the parts yourself. This is a very labour intensive exercise and one for the expert builder.

Being an American publication most of the components are sourced States side but all design specifications are given. Mains transformers have their current and voltage

rating noted for all secondaries windings, output transformers have their primary:secondary impedance ratios detailed, so any competent transformer manufacturer will have no problem making these up. In fact you may be able to buy some of the output transformers off the shelf within the UK. Also, you could ship the parts in from the States but note that the US mains voltage runs at 120Vac so avoid these transformers.

Some of the projects use very exotic components. A 300B Parallel single-ended amplifier by Andrea Ciuffoli has no fewer than nine Lundahl transformers, a Swedish company that specialises in very high-end audio C-core transformers. These parts alone would cost a small fortune. The SV300B push-pull amplifier by Satoru Kobayashi uses a Plitron toroidal transformer designed by Menno van der Veen. These output transformers are said to reach up to 150kHz. With this publication you get real esoterica. It is a heady mix not easily found elsewhere.

This book is available from World Library P68-P69 Code 1790

Paperback 73pp. 205mm x 270mm Price £8.00 + £1.50 UK P&P

Contents:

6000B Push-Pull Amp - an intricate circuit using the bulky 6000B and two 6X4s to drive a pair of 300Bs.

The 31 Power Amp - an efficient little beastie using the 31 pentode in push-pull mode.

602B Single Ended Amp - an unusual output triode is used here, a really simple circuit.

300B Parallel Single-Ended Amp - a very high-end design using an inter-stage transformer.

6C33C-B Amp - a great single-ended design using the 3 nipped Russian directly heated triode, very popular nowadays on account of its low cost and good output power.

Use Any Tube Amplifier Circuit - here's a strange one. If you fancy using a different tube every night, be it a 6L6, EL34

or 6X4 6000B in parallel single-ended configuration.

THE Condenser capacitor of German origin.

60W KT88 Push-Pull Amp - a great power house circuit using #SN7 as input and phase splitters.

A 45 SE Inductor Coupled Amp - using the very expensive directly heated triode 45 valve.

2A3 Single Ended Amp - a great little number using the sweet sounding 2A3

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6LU8 Single-Ended Amp - a tetrode valve delivering 6W

6W6 120 line filament supplies at the required amount that heat the KT88 in parallel push-pull providing 120Watts

Economical 30W Amp - G. H. Woodley's version and using two KT88s in push-pull mode.

Single Ended Push-Pull amp - a short article outlining this output stage with a circuit diagram configuration.

Electronic Rack - a very brief description of an enclosure for a valve amplifier.

Safe Bias and Balance Measurement - a novel circuit to measure bias.

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D.I.Y. LETTERS

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BEGINNER'S LUCK

I have been an avid reader of Hi-Fi World ever since its birth. I recall, way back in February 1993, when you released your first D.I.Y. Supplement banded to the main issue, featuring an Audax Pro 317 speaker kit, an article on how to use an oscilloscope, DIY book reviews and an Audio Synthesis D to A Convertor kit. I must admit I was a touch sceptical, being a non-DIYer. Now many supplements later, I feel I must eat my words. Your supplement must have featured over 20 projects with accompanying kits, numerous articles and the pages are full of adverts of DIY Hi-Fi related companies selling audio grade components, kits, repair services and build services from all over the world.

Now, as I approach retirement with the prospect of time on my hands (hopefully), I want to start building. However I must confess I have little experience other than reading your articles and a few physics lessons 40 years ago. What would be your advised path to get me on the correct road to building valve amps?

Mr N E Hibbert
Gloucestershire

It brings it all home Mr. Hibbert. Nine years - and I remember the first issue! Our first Mullard 5-20 kit was contracted out to a company in the South of England, it didn't go well, so WAD was created so that a closer eye could be kept on everything, to keep readers happy. The rest, as they say, is history.

The best way to learn about electronics is to get hands-on experience. I remember during my earlier days, to feed my new thirst for valves, one of the first things I did was read from cover to cover an old copy of the Radio Designers Handbook - quite a thick book but very comprehensive. After completion I put it down and thought "what was all that about?" It was only when I picked up a soldering iron that things started to click. As valve electronics is old-school technology, you cannot go to college to learn about it. Before you pick up a valve theory

book, get your hands dirty.

For this you need the tools of the trade, a soldering iron, solder, pliers, cutters, solder pump (to remove solder) and a multimeter. The soldering iron and solder have to match, i.e. the iron tip needs to get hot enough to melt the solder. In the past 10 years I have used mains powered Antex 25 watt irons - they are cheap and reliable. These can be purchased from Maplin Electronics (tel. 0870 264 6000 or see www.maplin.co.uk, order code FR21N) or from Rapid Electronics (tel. 01206 751166, order code 85-1140). A solder ideal for the 25 watter is available from Maplin code No FR21X.

For the pliers, cutters and desolder pump both companies sell numerous types. Go for the snipe nose pliers, side cutters and the cheapest pump as they are much the same.

For the multimeter, if you are working on valves you really need one that can read up to 1000Vdc. Try Rapid's, 318 Digital Multimeter at £18.50 exc. VAT. I use one and it is superb. Antex (www.antex.co.uk) have the complete package in a nice plastic case at £52.00 exc. vat. but watch out for the meter, it is a basic one.

Now you have the tools you need to practice with and what better way than on a little kit? Maplin do numerous cheap kits at around £10.00, varying from a 2.5W mono transistor amplifier at £9.99 to a mains detector kit. These are excellent for cutting your teeth on and Maplin also provide a little booklet on soldering. The first thing I built was Maplin's stroboscope which I fitted into the headlight from a Renault 5 that I purchased from a scrap yard! With these kits you get to solder and you can experiment with your meter.

There are a lot of books on the market. The first book I would go for is Ian Sinclair's 'Electronics Made Simple'. This gives a brilliant introduction to basic theory and components. It doesn't mention valves but it is good for everything else.

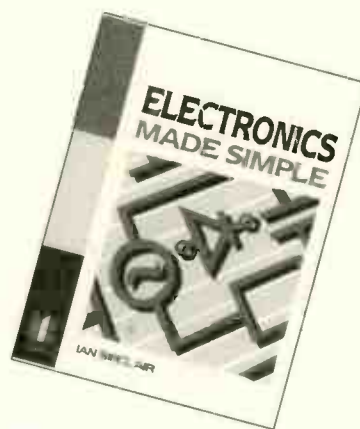
Next is the Beginners Guide to Tube Audio. This is a great for valve theory and all aspects of design. All these books are available

from World Audio Design on-line (www.worldaudiodesign.co.uk).

Once you have a good understanding of basic electronics and feel confident with your soldering you are ready for bigger items, like valve amps. An aside here worth mentioning is something I did once is to pick up a cheap valve amp from a car boot sale and mess around with it. The only problem here is that the amp might not work and you really wouldn't be experienced enough to fix it.

Small kits are very different to valve amps. The latter operate at much higher voltages and care must be taken, but the technology is simpler, there are fewer components and they are a lot more rugged.

There are plenty of kits around. A printed circuit board based kit is usually easier to construct than a hard-wired kit, but sonically hard wiring is better. Our KEL84, for example, is aimed at the beginner and has been well received. It combines ease of assembly with a fine, sweet, audiophile sound. The number one piece of advice is, take your time and check, check and recheck. Happy building. NL



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| ATC 70 SE | £12,000 | £8,495 |
| Audio Physic Spark Mk 3 | £1,500 | £985 |
| Audio Physics Virgo 2 | £3,200 | £1,895 |
| Audio Physics Virgo Mk3 Ex-Dem Mint | £4,000 | £3,250 |
| Genisiss II | £30,000 | £13,995 |
| Reference 3A's | £2,500 | £1,495 |
| Revel Salon Mint (2 Pairs) | £15,000 | £10,995 |
| Wilson Audio System 3.2 | £12,000 | £4,995 |
| Wilson Audio System 6 | £21,000 | £11,995 |
| Wilson X1 Grand Slam (Yes Please) | £68,000 | £31,995 |

Analogue

| | | |
|-------------------------|---------|---------|
| Air Tangent Tonearm Ref | £14,000 | £7,495 |
| RockPort System II | £35,000 | £17,495 |



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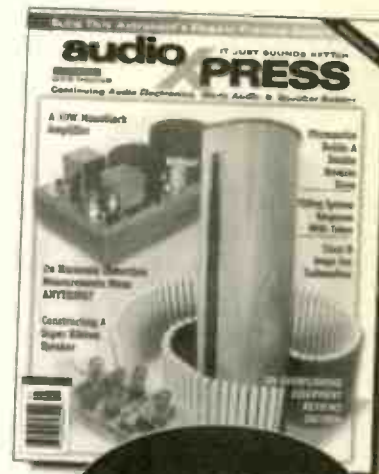
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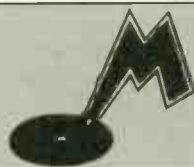
AUTUMN ARRIVALS

Not much new has appeared during the summer, but no doubt all will be revealed at the Heathrow Hi-Fi Show on Sept 13/15. I am already very excited about the new integrated amplifier from AVI, which I should have received by the time you read this. As regulars will know the original AVI integrated is one of my favourites, my only real complaint being no phono stage, no pre-out and not as much bass as the monoblocks. With 180w/ch (8ohm) I'm sure the latter problem will have gone, and the phono stage (optional) can be tailored by AVI to any cartridge. Price to be confirmed, but will be great value! Also due is a matching 180w/ch stereo power amp, plus 300 watt (8ohm) monoblocks. On the speaker front there is a Pro-Nine Plus, basically a Pro-Nine in a 12 litre box instead of 9, giving better bass extension for free standing use, as opposed to corner/shelf mounting. At substantially more (£9k) I am evaluating the Infinity Prelude MTS, consisting of a tower (6 drivers) plus 850watt subwoofer, which can be split, so you can use none, one or two sub-woofers. With R.A.B.O.S. (Room Adaptive Bass Optimization System), they can be tailored to any room, and have huge scale. Very sensitive to amps/cables but for anyone prepared to pay, have huge potential; great for home cinema as well. Do ring.

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VINYL REPLAY

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|--------------------------------------|---------|-------|
| DUNLOP Systendeck 3 / Basik LVX / K5 | £750 | £379 |
| LINN Basik LVX Arm | £125 | £44 |
| MICHELL ISO/HERA Phono Stage | £895 | £448 |
| MICHELL ISO HR/HERA Phono Stage | £895 | £480 |
| ROKSAN Xerxes + RB300 + PSU | £1500 | £600 |
| SYSTEMDEK | | £198 |
| TOWNSEND Rock Reference ***** | £3800 | £1998 |
| VOYD Reference inc arm | £14,995 | £6000 |
| WILSON BENESCH ACT 1 Tonearm | £1200 | £594 |

CD • DVD

| | | |
|---------------------------------------|-------|-------|
| ARCAM Alpha 6 CD | £750 | £458 |
| ARCAM Alpha 6 CD + Clack 3 | £850 | £458 |
| ARCAM Alpha 9 (HDCD) | £800 | £420 |
| ASSEMBLAGE DAC2 | | POA |
| AUDIO ALCHEMY V1 + PSU | £489 | £169 |
| AUDIO ALCHEMY V3 DAC + PSU | £900 | £549 |
| AUDIO MECHA Kreatura Trans | £1500 | £648 |
| AUDIO MECHA Damnation + Upgrade | £1250 | £599 |
| DPA PDM 1 BAC | £1000 | £438 |
| LINN Karik CD | £1850 | £1098 |
| LINN Ikemi CD Ex-demo | £1950 | £1694 |
| MARANTZ CD17 KI Signature | £1200 | £796 |
| MERIDIAN 203 DAC | £499 | £228 |
| MERIDIAN 263 DAC | | £398 |
| MERIDIAN 500 Trans | £1400 | £798 |
| MICROMEGA DAC 1 | | £320 |
| NAIM NAC03.5 | £1300 | £798 |
| NAKAMICHI MB-4S (7 play CD) | £400 | £168 |
| ORELLE DA10T Trans | £900 | £450 |
| PINK TRIANGLE Cardinal (Trans) | £1250 | £550 |
| RADFORD WS1 CD Player | £999 | £358 |
| REGA Planet | £500 | £350 |
| REGA Jupiter Ex-dem | £1000 | £658 |
| SONY CDP-970 CDPlayer | £495 | £198 |
| TAG CDT20R (Trans) | £2200 | £1100 |
| TEAC VRDS 10 (CD Player) | | £450 |
| TEAC P500 (Trans) | £850 | £400 |
| THETA Gen Pra IV | £4500 | £2400 |
| THETA DATA Basic | £2400 | £1100 |
| THETA Pro Basic IIIA (DAC) | | £1990 |
| THETA Pro Time II | £2000 | £995 |
| THORENS TDC2000(Trans) + TDA2000(DAC) | £2800 | £1198 |
| TRICHORD Pulsar 1 DAC + PSU | £1800 | £1298 |
| WADIA 8 Tran+DDE12 DAC ***** | £7500 | £3600 |

AMPLIFIERS • TRANS

| | | |
|--------------------------------------|-------|-------|
| ARCAM AVR100 Ex-demo | £800 | £594 |
| ARCAM Diva P75 Ex-demo | £320 | £254 |
| ARCAM Diva P85 Ex-demo | £530 | £424 |
| ARCAM Diva A85 Ex-demo | £800 | £644 |
| AUDIOLAB 8000C (Pre) | £600 | £290 |
| AUDIOLAB 8000PX | £1000 | £500 |
| AUDIOLAB 8000Q | £1100 | £500 |
| AUDIO INNOVATIONS Alto (Integrated) | | £208 |
| CYRUS One (Integrated) | | £100 |
| CYRUS Pre | £700 | £358 |
| DENON AVP-A1D Digital Pre-amp | £2500 | £1299 |
| DENON ADV 700 Ex-demo | £750 | £644 |
| DEVA 250 Integrated + Matching Power | £1000 | £450 |
| EXPOSURE 7/8 pre & Power | | £400 |
| HARMON KARDON Citation 17 pre | £699 | £199 |

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| AUDIOLAB 800T | £750 | £400 |
| DENON TU-600L | £200 | £94 |
| LEAK Delta AM-FM | | £75 |
| LINN Pekin Ex-demo | £545 | £444 |
| LUXMAN ST50 (Rare) | £900 | £550 |
| MARANTZ ST-63 (Silver) | | £75 |
| MARANTZ ST-17 (Gold) | £750 | £390 |
| MERIDIAN 204 | £580 | £350 |
| QUAD FM3 | £200 | £120 |
| QUAD FM4 | | £220 |
| SHERWOOD S-2400 | £400 | £98 |
| SONY ST770ES | £440 | £250 |
| TRIO KT9XL (Silver) | £200 | £95 |

CASSETTE • TAPE

| | | |
|---------------------------|------|------|
| AIWA AF80 3 Head Cassette | £250 | £129 |
| DENON DR-M24HX | £220 | £120 |
| NAKAMICHI 481 Cassette | £400 | £180 |
| NAKAMICHI CR2E Cassette | £600 | £300 |
| PIONEER CT-5550S Cassette | £400 | £198 |
| REVOX D36 Reel to Reel | | £348 |
| REVOX E36 (Reel to reel) | | £298 |
| TANDBERG TCD300 Cassette | | £88 |

LOUDSPEAKERS

| | | |
|------------------------------------|-------|-------|
| ACOUSTIC ENERGY AE 3 (Inc stands) | £1700 | £748 |
| ACOUSTIC ENERGY Argo 2 Ex-demo | £ 300 | £204 |
| AUDIONOTE AN/E (Inc stands) | £2900 | £1748 |
| CASTLE Chester (Blk) | £900 | £475 |
| CHORD CEL 301 | £3500 | £1498 |
| DALI 400 | £800 | £400 |
| DYNAUDIO SDA 2.4 | £650 | £348 |
| GAMMA ACOUSTICS Epoch 5 | £3000 | £998 |
| HALES Signature System 2 | £4000 | £1848 |
| HEYBROOK Høystack (Rosewood) | £500 | £297 |
| HBB Circle 5's (Active) | £900 | £430 |
| IMPULSE H7 (Black) | £1000 | £480 |
| INFINITY Modulus (Inc stands) | £600 | £390 |
| KEF Reference Model 1 | | £798 |
| KEF 103/4 | | £398 |
| KEF Coda 80 Centre Ex-demo | £150 | £124 |
| LINN Kaber (Black) | £2000 | £780 |
| LINN Kaber (Rosewood) ACTIVE | £2500 | £1350 |
| LINN Nexus (Blk) | £400 | £190 |
| MAGNA PLANAR 1a Imp | £1400 | £850 |
| MEADOWLARK Shearwater | £2990 | £1990 |
| MERLIN TSM-SE (Mint) | £1600 | £1148 |
| MISSION 754P (Rosewood) | | £698 |
| MORREL Boss Master (Oak) | £1600 | £728 |
| PINK TRIANGLE Ventral | | £950 |
| PROAC Studio 1 Mk2 | | £350 |
| REGA ARA Ex-dem | £255 | £214 |
| REGA ELA Ex-dem | £750 | £418 |
| REGA XEL (Black) | £990 | £640 |
| REGA Naos | £ 998 | £884 |
| REL Q100 Sub | £750 | £448 |
| ROGERS LS6 (Black) | £399 | £185 |
| ROKSAN Ojan (Ex-dem - Mint) | £1000 | £590 |
| RUARK Equinox (Black) | £2200 | £1349 |
| SNELL J3 High Sensitivity Monitors | £770 | £449 |
| SNELL Type E2 | | £698 |
| SOUNDLAB Dynastats | £3200 | £1400 |
| TANNOY Precision 40 | £1000 | £490 |
| TRIANGLE Icare | £1500 | £748 |
| WILSON BENESCH Orator Ex-dem | £2900 | £2524 |

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| HARMON KARDON AVR85 AV Rec | £1000 | £498 |
| JEFF ROWLAND C.3 (pre-amp) | £4990 | £2490 |
| JEFF ROWLAND Consumate (pre-amp) | £4000 | £2196 |
| KRELL KSL (Pre) Inc Phono Stage | £2990 | £1350 |
| KRELL KAV250A | £3698 | £2490 |
| LFD LS1 Pre-amp | £1900 | £500 |
| LFD LS2 Pre-amp | £950 | £250 |
| LFD Zero Integrated | | £400 |
| LINN Wakonda | £945 | POA |
| LINN Wakonda (Inc Phono) Ex-demo | £945 | £844 |
| LINN LK140 Ex-demo | £750 | £644 |
| LINN LK1 | | £350 |
| LINN LK2 | | £299 |
| LINN Kairn Pre | £1700 | £1098 |
| LINN LK1 Pre | £ 650 | £224 |
| LINN Linto Phono-pre | £ 595 | £395 |
| MARK LEVINSON 27.5 Power ***** | £6000 | £3998 |
| MARK LEVINSON 380 ***** | £4495 | £2990 |
| MERIDIAN 201 Pre | £760 | £329 |
| MERIDIAN 557 ex demo | £1625 | £1294 |
| MERIDIAN 568 ex demo | £3825 | £3124 |
| MICHELL Argo + Hera | | £598 |
| MUSICAL FIDELITY A1 Pre | £250 | £120 |
| MUSICAL FIDELITY 3B Pre | £400 | £200 |
| MUSICAL FIDELITY The Pre-Amp 3a | | £240 |
| NAD C160 Pre | £420 | £278 |
| NAIM NAC 32 (Modified) | £600 | £294 |
| NAIM NAC 72 (Inc M/C board) | £1000 | £454 |
| NAIM NAP90 (Power) | £600 | £378 |
| NAIM NAP90 (Power) | £600 | £400 |
| NAIM Hi-Cap (New style) | £780 | £498 |
| NAIM NAHA (Headphone Amp) | £225 | £148 |
| NVA P90 | | £POA |
| QUAD 66 Pre/remote | | £450 |
| REGA Elicit | £750 | £498 |
| REGA Cursa (Pre) Ex-demo | £1000 | £638 |
| REGA Exons (Monoblocks) Ex-demo | £750 | £498 |
| ROGERS A-100 | £600 | £184 |
| SONY V8ES ProLogic Amp | £400 | £228 |
| TALK ELECTRONICS Storm (Intgtd) | £650 | £370 |
| TESSERA Pre | £1500 | £798 |
| TOWNSEND Elite 600 Pre | £500 | £199 |
| VERITAS P400 Power ***** | £3000 | £2496 |

VALVE AMPLIFIERS

| | | |
|---|-------|-------|
| ARION Electra Integrated | £1200 | £598 |
| AUDION Silver Knight 300B Amp | | £650 |
| AUDION Silver Knight 300B Mono's | £2250 | £1390 |
| AUDIONOTE M2 Pre | £1000 | £600 |
| AUDIO PRISM Debut | £2940 | £1900 |
| AUDIO RESEARCH LS2 Pre | £2800 | £1798 |
| AUDIO RESEARCH LS12 Pre | £3200 | £1500 |
| AUDIO RESEARCH LS15 Pre | £2995 | £1996 |
| BAT VK40 | £4950 | £2600 |
| CARY CAD300SE monoblocks (As new) | £5000 | £3998 |
| CONRAD JOHNSON PV11 Pre | £1600 | £999 |
| CONRAD JOHNSON 15 Phono stage | £4500 | £2996 |
| CR DEVELOPMENTS Carmeto (Pre) | £900 | £428 |
| EAR 859 (Integrated) | | £1648 |
| JADIS Pre/Power (Call for full details) | £5000 | £2500 |
| MICHAELSON Odysseus 40w Int | £1150 | £699 |
| PM COMPONENTS Monoblocks | £3000 | £1498 |
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| ARIEL ACOUSTICS Model 8's (stands) | £5679 | £4276 | McINTOSH CR 12 Multi-zone controller | £3349 | £2346 | PS AUDIO 6.1 Pre-amp | £799 | £479 |
| AUDIO ANALOGUE Danizetti Stereo (N/O/S) | £595 | £497 | McINTOSH C.15 Pre | £1549 | £1196 | PS AUDIO 6.2 Pre-amp | £899 | £539 |
| AUDIO ANALOGUE Danizetti Mono's (X/D) | £920 | £727 | McINTOSH C.41 Pre | £2790 | £1996 | REGA Brio Mk2 | £298 | £234 |
| AUDIOGRAM MB1 Integrated Amplifier | £599 | £419 | McINTOSH C.42 Pre | £4200 | £2996 | REGA Naos | £998 | £794 |
| AUDIOGRAM MB2 Integrated Amplifier | £499 | £349 | McINTOSH MC122 Power | £1890 | £1326 | SME 10A with 309 Tone Arm | £3410 | £2896 |
| AUDION 300B Integrated | £1125 | £976 | McINTOSH MC352 Power | £5095 | £3496 | SONUS FABER Electa speakers | £1789 | £1349 |
| AUDIO RESEARCH BL1 | £699 | £556 | McINTOSH MC7108 8 Channel | £2549 | £1996 | SONUS FABER Speaker stands - wood | £595 | £445 |
| AUDIO RESEARCH LS16 (Black) | £3699 | £2796 | McINTOSH CR12 AV Pre | £3349 | £2596 | SONUS FABER Musica | £2295 | £1896 |
| AUDIO RESEARCH LS8 Pre-amp | £1600 | £1195 | McINTOSH LS320 (Speakers) | £1790 | £1296 | SONUS FABER Guarneri | £5295 | £4296 |
| AUDIO RESEARCH REF 600 Ref Amps | £43,995 | £29,995 | MERIDIAN 518 Digital Processor | £2150 | £1796 | SONUS FABER Signum | £1299 | £1096 |
| AUDIO RESEARCH VT50 Power Amp | £3499 | £2899 | MERIDIAN 563 | £700 | £446 | SONUS FABER Electro Amator II | £2698 | £2196 |
| DENON AVR-2801 AV Receiver | £549 | £POA | MERIDIAN 518 Digital Processor | £985 | £746 | THETA PraPrime Converter | £1449 | £1099 |
| EPOS ES22 | £1350 | £896 | M&K VX100 Sub | £795 | £634 | THETA Casanova Pre | £4478 | £3596 |
| GOLDMUND Mimesis 6 Amp | £2900 | £2029 | MICHELL ISO HR Phano Stage | £895 | £696 | THETA Casanova Pre Chassis | £3998 | £2996 |
| GOLDMUND Mimesis 6b Pre-amp | £3124 | £1796 | NAIM NAIT 5 Integrated | £799 | £680 | THETA Casanova (Multi) | £5652 | £4496 |
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| GRAAF GM20 OTL Power | £2950 | £2346 | NAIM Prefix phano stage | £405 | £324 | UNISON RESEARCH Unico 1 (Remote) | £895 | £747 |
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| KRELL KPS 25 CD/Pre | £24,998 | £18,996 | PIONEER VSA-E08 (AV Amp) | £1599 | £1246 | UNISON RESEARCH S8 | £2950 | £2346 |
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| LINN Numeric D-A | £1500 | £996 | PRIMARE A30.5 | £1699 | £1246 | UNISON RESEARCH Feather 1 | £795 | £597 |
| LINN Tune Box for active boards | £550 | £444 | PRIMARE P30 Processor | £1999 | £1596 | UNISON RESEARCH Feather 1 (Remote) | £845 | £647 |
| MARTIN LOGAN Quest | £5349 | £3849 | PRIMARE V20 (Multi) | £1000 | £846 | UNISON RESEARCH Power Supply | | |
| MARTIN LOGAN Scenario | £1895 | £1596 | PROAC Response 1.5 (Rosewood) | £1970 | £1596 | (For Feather 1/Simply Phano) | £350 | £297 |
| MARTIN LOGAN CLS (2) | £6998 | £4496 | PS AUDIO Digilink 1 | £995 | £595 | WILSON Cub speakers (Black Laminote) | £5495 | £4125 |
| McINTOSH MX 132 Pre/Processor | £7990 | £5596 | PS AUDIO Digilink 2 | £995 | £595 | WILSON Cub speakers (Gloss) | £6890 | £4995 |
| McINTOSH MCD751 CD Trans | £2549 | £1896 | PS AUDIO Reference Link | £4549 | £3189 | WILSON 6 (Black) Ex-dem | £19998 | £14998 |
| McINTOSH MDA700 Bal DAC | £2549 | £1896 | PS AUDIO D/A Converter | £2590 | £1790 | WILSON Wit 1 | £8887 | £4996 |
| | | | | | | Z Systems Digital Pre-amp | £5449 | £3999 |

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| Sony SACD1 S/H | 4000 | 2495 |
| Sony DVP7700s CD/DVD Player S/H | 1100 | 399 |
| Theta Carmen CD/DVD Transport S/H | 3499 | 2399 |
| Theta Basic Transport S/H | 1500 | 650 |
| Trichord Research Pulsemaster AT&T & Big psu S/H | 1195 | 349 |
| Wadia 3200T CD Transport AT&T S/H | 1750 | 995 |
| Wadia x64x DAC 24 Bit AT&T S/H | 4000 | 1599 |

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| Turntables Tonearms & Cartridges | | |
| Basis 1400/ RB300 Turntable x-Demo | 1299 | 899 |
| Basis 2000/RB300 Turntable x-Demo | 1999 | 1399 |
| Basis 2001 Turntable x-Demo | 2999 | 2399 |
| Basis 2004 Turntable x-Demo | 4500 | 2999 |
| Clearaudio Signature MC Cartridge (4 hours use) | 1500 | 849 |
| Naim Armaggon PSU S/H | 645 | 379 |
| Nottingham Analogue "The Foot" 12" Carbon Tonearm S/H | 1100 | 699 |
| Nottingham Analogue Mentor S/H | 2600 | 1799 |
| Roksan Artemiz Tonearm S/H | 899 | 499 |
| Roksan Artemiz Tonearm S/H | 899 | 599 |
| Roksan DX2/XPSV/ Artexerxes X/ DS1.5 S/H | 1198 | 679 |
| Roksan Xerxes Blk/ Tabrizi/ Corus Blk S/H | 1599 | 599 |
| Roksan Xerxes X R/W Turntable S/H | 1295 | 749 |

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| Preamplifiers | | |
| Audio Analogue Bellini Preamplifier x-demo | 575 | 399 |
| EAR 802 Valve Preamp S/H | 1599 | 499 |
| Einstein "The Tube" Preamplifier x-Demo | 6000 | 3999 |
| Krell KAV-S Processor/Preamplifier DTS/AC3/Pro Logic S/H | 14989 | 4599 |
| Linn Kolektor Silver S/H | 495 | 349 |
| Paul Haynes Tube Phono Stage S/H | 1500 | 749 |
| Roksan L2 preamplifier S/H | 1295 | 499 |

| | Was | Now |
|---|------|------|
| Amplifiers | | |
| ATC SIA-2 150 Integrated S/H | 2495 | 1799 |
| Audio Research CA50 Valve Integrated S/H | 3495 | 1999 |
| Audio Analogue Donezetti Power Amplifier x-demo | 599 | 425 |
| Bow Technologies Wazoo XL Amplifier (New&Boxed) | 2495 | 1950 |
| Electrocompaniet ECI-3 x-demo | 1095 | 695 |
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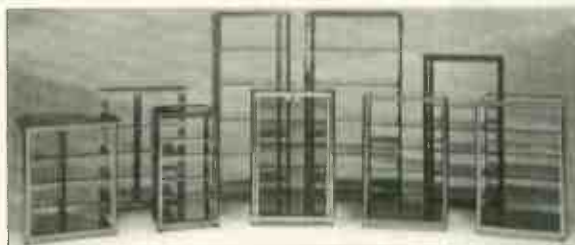
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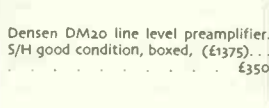
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| Quad ESL57 speakers, bronze, excellent condition, one needs minor service | £450 |
| Please Phone For Details Of Other Quad/Leak/Garrard Spares | |
| Leak | Most Models Of Leak Mono + Stereo Pre -Amps In Stock. |
| Leak TL12.1 (Pair) | Nakamichi 610 Pre-Amp/ 620 Power-Amp/ 630 FM Tuner |
| Leak Stereo 20 | £500 |
| Leak Stereo 60 | Tannoy HPD15" gold crossover (Single) |
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| KT66, ECC81/84, EF80 | Tannoy Lancasters 15" monitor golds |
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| | HMV 555 Stereoscope Amp with cathode ray tube |
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| | Sound Sales D.X. plus one tuner SW/MW/LW (approx. 1946) very rare |
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| Servicing (valve equipment only) | |
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| Quad + Leak service + rebuild. to original spec please phone for details | |
| Leak sandwich 15 ohm tweeter | £20 |
| Leak sandwich 15 ohm bass unit | £20 |
| Leak sandwich speakers 15ohm (early type) (pair) | £80 |
| Wharfedale super 3 drive unit (single) needs new surround | £10 |
| Goldring 10 - 10 cartridge | £15 |
| Garrard RC88 autochanger turntable (1950's) | £10 |
| Goodmans 12" drive units (x3) 15ohm - all need recone | £30 |
| Hammond/Everett organ model S3000 (valve) two keyboards with Vibrato + Reverb + Bass pedals. Overall size 35" h x 39" w x 22" d | £50 |
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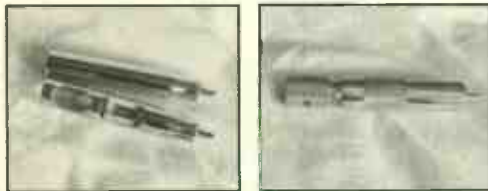
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| Naim Intro speakers in black ash. Mint. Boxed | £ 450 |
| Castle Pembroke. Good condition. Super sound. | £ 99 |
| OTHER ITEMS | |
| Quad 66 FM tuner. Brand new. Unopened box. | £ 550 |
| Cogan Hall loudspeaker cable.1.5 metre pair. | £ 150 |
| Quad 66 tuner. Excellent condition. | £ 325 |
| Sugden R21 tuner. Wooden case. Beautiful. | £ 95 |
| Musical Fidelity XLPS MM/MC phono stage.Mint | £ 100 |
| Naim 42.5 pre amp. MM baxard fitted. | £ 125 |
| Musical Fidelity E60 Cd player/remote. Boxed. | £ 150 |
| Musical Fidelity E60 Cd player/remote. Boxed. Ex condition. Boxed. | £ 150 |
| Meridian 602 Transport and 606 DAC with remote control and boxes. Mint condition. Cost over £3100. Sell for | £1095 |
| Michell Iso Phono pre amp and PSU. Ex condition. | £ 249 |
| Philips 101 top loading cd player. Collectable | £ 125 |
| Audio Alchemy Dae in the box with separate psu | £ 99 |
| Marantz CD50 Cd player. Ex condition. | £ 79 |
| Project phono box and psu. Ex condition. | £ 22 |
| Nakamichi CDP 2E Cd player. Ex condition | £ 200 |
| Naim CD1 CD player. Absolutely mint and boxed. | £ 895 |
| Rotel 950 CD player. Ex cond. Boxed. | £ 100 |
| Audio note CDT Zero CD Transport. Ex Condition | £ 350 |
| Audio note DAC 1 Valve CD DAC. Good condition | £ 400 |
| Quad FM2 valve tuner. Fully serviced. Incredible | £ 250 |
| Aiwa AD-S750 Dolby B-C-S/IX pro cassette deck | £ 75 |
| Marantz SD275 twin cassette deck. Dolby B/C | £ 49 |
| Technics SL-PG440A Mash CD player/remote. | £ 75 |
| Rotel RQ970 MM/MC phono pre-amplifier | £ 89 |
| Technics SL-PS620A CD player/remote. | £ 75 |
| Rotel 965 BX CD player. Excellent condition | £ 150 |
| Spare armtube for SME series 3 New. Unused.Boxed | £ 55 |
| Leak Troughline 3 stereo valve tuner. Fully serviced | £ 195 |
| Teac TR450 tuner. AM/FM synthesized/RDS.Boxed | £ 69 |
| Linn Tuner. Mint.Boxed. Very unusual. Cost £549 | £ 249 |
| Quad FM3 tuner in excellent condition. | £ 99 |
| Arcam Alpha 5 cd player. Mint. Boxed/remote | £ 195 |
| Marantz CD63 top loader cd player. Collectable. | £ 125 |
| Avantec Beam Echo valve tuner. BM611. AM/FM | £ 149 |
| Trio K780L synthesiser tuner AM/FM Black. | £ 75 |
| Quad 34 moving coil module. Mint. Boxed | £ 40 |
| SME 3009 tonearms from..... | £ 125 |

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NEW, EX-DEM AND CLEARANCE ITEMS

| | RRP | SALE | |
|-------------------------------|-----------|-----------|-----|
| Acoustic Energy AE1 MKII | £995.00 | £599.00 | D |
| Arcam Alpha 10 | £799.00 | £549.00 | D |
| Arcam Alpha 8R Amp. | £350.00 | £259.00 | N+D |
| Cyrus SL Amp | £400.00 | £219.00 | D |
| Cyrus AV Master Processor | — | £200.00 | D |
| Krell KAV 500i Int. Amp. | £5,498.00 | £2,895.00 | D |
| Linn Kaber | £1,995.00 | £695.00 | D |
| Linn Keosa | £499.00 | £369.00 | D |
| Meridian 500 Transport (mint) | £1,350.00 | £799.00 | D |
| Meridian M33 Active speakers | £1,495.00 | £995.00 | N+D |
| Mission 701 speakers | £160.00 | £119.00 | N |
| Neate Mystique | £735.00 | £499.00 | D |
| Neate Elite | £1,200.00 | £779.00 | D |
| ProAc 3.8 | £3,990.00 | £2,299.00 | D |
| Rotel RX965RDS A/V receiver | £950.00 | £599.00 | D |
| Copeland 266 CD player | £1,250.00 | £750.00 | D |
| Mission 781 | £399.00 | £239.00 | D |
| Mission 773 SE | £399.00 | £239.00 | N+D |
| Mission 78AS subwoofer | £699.00 | £520.00 | N |

MUSICAL FIDELITY SPECIAL OFFERS

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|--|-----------|-----------|-----|
| A3 Int. amp | £849.00 | £549.00 | D+N |
| A3 CD | £799.00 | £499.00 | D+N |
| A3 power amp | £999.00 | £649.00 | D+N |
| A3 pre amp | £999.00 | £649.00 | D+N |
| Musical Fidelity XP100 BARGAIN!!!! | £799.00 | £549.00 | N |
| Musical Fidelity Nu Vista 3D CD player | £2,995.00 | £2,295.00 | D |

D = EX DEMONSTRATION, N = NEW, SH = SECOND HAND

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Forthcoming Releases for August/September

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| Aretha Franklin | Sour 69 | £15.90 |
| Dusty Springfield | Dusty In Memphis | £15.90 |
| Handsome Family | Twilight | £13.90 |
| Led Zeppelin | Songs Remains The Same 2LP | £41.90 |
| Jackson C Frank | Blues Ran The Game 15/8 | £14.90 |
| Toploader | Magic Hotel 15/8 | £TBC |
| UB40 | The Father's Album 15/8 | £TBC |
| Supergrass | Life On Other Planets | £TBC |
| The Music | The Music | £15.90 |
| Peter Gabriel | 1 (Classic Records) | £26.90 |

New Stock And Recent Releases

ALBUM OF THE MONTH

COLDPLAY "A RUSH OF BLOOD TO THE HEAD"

| | | |
|-----------------------|-----------------------------------|-------------|
| Alicia Keys | Songs In (Finally In Stock) 2LP | £14.90 |
| Ben Kweller | Sha Sha | £12.90 |
| Beth Orton | Daybreaker | £15.90 |
| Bruce Springsteen | The Rising | £14.90 |
| Dirty Vegas | Dirty Vegas | £18.90 |
| Flaming Lips | Soft Bulletin (At Last On Vinyl!) | £14.90 |
| Flaming Lips | Yoshimi Battles The Pink Robots | £14.90 |
| Funkadelic | Uncle Jam Wants You | £11.90 |
| Gentle Giant | Octopus | £10.90 |
| Idlewild | The Remote Part | £15.90 |
| India Arie | Acoustic Soul | £14.90 |
| Lovin Spoonful | Do You Believe In Magic/Daydream | £16.90 |
| Max Roach | Percussion Bitter Sweet | £19.90 |
| MC5 | High Time / Back In The USA | £15.90 |
| N.E.R.D (Neptunes) | In Search Of | £18.90 |
| Ozzy Osbourne | Blizzard Of Oz (Simply Vinyl) | £18.90 |
| Primal Scream | Evil Heat | £14.90 |
| Red Hot Chili Peppers | By The Way 2LP | £14.90 |
| Rush | Vapour Trails | £21.90 |
| Stooges | Stooges/Funhouse | Each £15.90 |
| The Coral | The Coral | £12.90 |
| The Vines | Highly Evolved | £15.90 |
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| BRYSTON 4BTHX 2 CHANNEL POWER AMPLIFIER | EX DEMO | £2,050 | £1,650 |
| BRYSTON 7BTHX MONO BLOCK POWER AMPLIFIER | EX DEMO | £2,200 | £1,750 |
| B&W LM1 LEISURE MONITOR (PEARL WHITE) | NEW | £200 | £150 |
| B&W CM2 BOOKSHELF SPEAKER (MAPLE & ROSENUIT) | NEW | £550 | £420 |
| B&W CM4 FLOOR STANDING SPEAKER (MAPLE & ROSENUIT) | NEW | £895 | £670 |
| B&W CMC CENTRE CHANNEL SPEAKER (ROSENUIT) | NEW | £350 | £260 |
| B&W CDM 1NT BOOKSHELF SPEAKER (CHERRY) | NEW | £750 | £560 |
| B&W CDM 9NT FLOOR STANDING SPEAKER (CHERRY) | NEW | £1,800 | £1,350 |
| B&W CDM SNT SURROUND SPEAKER (CHERRY) | NEW | £750 | £560 |
| B&W CNT CENTRE CHANNEL SPEAKER (CHERRY) | NEW | £400 | £300 |
| B&W CDM FS SPEAKER STAND (SILVER & BLACK) | NEW | £200 | £150 |
| B&W LCR60 S3 BOOKSHELF SPEAKER (SORRENTO) | NEW | £200 | £150 |
| DEF TECH BP1X SURROUND SPEAKER (BLACK) | EX DEMO | £400 | £300 |
| DEF TECH BP2X SURROUND SPEAKER (WHITE) | EX DEMO | £600 | £450 |
| DEF TECH UIWBP SURROUND SPEAKER (WHITE) | EX DEMO | £450 | £330 |
| DENON DCD-1500AR CD PLAYER | EX DEMO | £350 | £195 |
| DENON AVC-A11SR INTEGRATED AMPLIFIER (GOLD) | EX DEMO | £1,800 | £1,450 |
| DENON AVC-A1SE INTEGRATED AMPLIFIER (GOLD) | EX DEMO | £2,500 | £1,800 |
| DENON DVD-2800 MULTI REGION DVD PLAYER (GOLD) | EX DEMO | £750 | £600 |
| DENON DVD-5000 MULTI REGION DVD PLAYER (GOLD) | EX DEMO | £1,600 | £950 |
| INTEGRA RESEARCH RDV-1 DVD PLAYER | EX DEMO | £2,700 | |
| INTEGRA RESEARCH RDC-7 AV CONTROLLER | EX DEMO | £3,500 | £7,000 |
| INTEGRA RESEARCH RDA-7 7 CHANNEL AMPLIFIER | EX DEMO | £5,000 | |
| LINN KATAN BOOKSHELF SPEAKER (CHERRY) | NEW | £635 | £440 |
| LINN NINKA FLOOR STANDING SPEAKER (MAPLE) | NEW | £945 | £660 |
| LINN NINKA POLYMER SPEAKER STANDS | NEW | £195 | £140 |
| LINN S110 ON WALL SPEAKER (WHITE) | NEW | £195 | £130 |
| LINN SEKRI IN WALL SPEAKER (WHITE) | NEW | £395 | £270 |
| LINN PEKIN AM / FM TUNER | NEW | £550 | £385 |
| LINN KNEKT ROOM AMPLIFIER | NEW | £700 | £490 |
| LINN MAJIK PRE & POWER AMPLIFIER | NEW | £700 | £490 |
| LINN LK85 2 CHANNEL POWER AMPLIFIER | NEW | £495 | £350 |
| LINN LK140 2 CHANNEL POWER AMPLIFIER | NEW | £750 | £530 |
| LOEWE PLANUS 32" TELEVISION VIDEORACK (GRAPHITE) | NEW | £200 | £100 |
| LOEWE 6336H VIEWVISION VIDEO RECORDER (GRAPHITE) | EX DEMO | £320 | £200 |
| LOEWE 9006 DVD PLAYER (STRATOMETALLIC) | NEW | £600 | £400 |
| M&K SW95 IN WALL SPEAKER (WHITE) | EX DEMO | £550 | £320 |
| M&K K4 TRIPOLE SURROUND SPEAKER (BLACK) | EX DEMO | £495 | £420 |
| M&K K5 SATELLITE SPEAKER (BLACK) | EX DEMO | £175 | £145 |
| M&K K7 SATELLITE SPEAKER (BLACK) | NEW | £275 | £230 |
| M&K S85C CENTRE CHANNEL SPEAKER (BLACK) | EX DEMO | £450 | £380 |
| M&K S85 SATELLITE SPEAKER (WHITE) | EX DEMO | £895 | £760 |
| M&K S150C THX CENTRE CHANNEL SPEAKER (BLACK) | EX DEMO | £850 | £720 |
| M&K S150 THX SATELLITE SPEAKER (BLACK) | EX DEMO | £1,695 | £1,440 |
| M&K V1250 12" ACTIVE SUBWOOFER | EX DEMO | £995 | £845 |
| M&K MX350 THX 2 X 12" ACTIVE SUBWOOFER | EX DEMO | £2,095 | £1,780 |
| ONKYO TX-DS787 AV RECEIVER (SILVER) | NEW | £900 | £600 |
| PIONEER PD-F607 25 DISC CD CHANGER | NEW | £200 | £150 |
| ROKSAN CASPIAN INTEGRATED AMPLIFIER (BLACK) | S/H | £895 | £390 |
| ROTEL RLC1050 POWER CONDITIONER / DISTRIBUTION | NEW | £500 | £300 |
| SIM 2 HT300 DLP PROJECTOR | EX DEMO | £9,000 | £7,700 |
| SONUS SYSTEMS ECLIPSE 5 SHELF HI-FI SUPPORT (SILVER) | NEW | £200 | £140 |
| SONUS SYSTEMS ELITE 5 SHELF HI-FI SUPPORT (SILVER) | NEW | £350 | £250 |
| TAG McLAREN 60iRv INTEGRATED AMPLIFIER | NEW | £1,000 | £500 |
| TAG McLAREN 60P 2 CHANNEL POWER AMPLIFIER | NEW | £600 | £300 |
| TAG McLAREN APHRODITE STAND | NEW | £380 | £300 |
| TAG McLAREN PA10 PRE AMPLIFIER | NEW | £500 | £250 |
| TAG McLAREN AV32R THX, DTS, EX PLUS PROCESSOR | EX DEMO | £2,995 | £2,545 |
| TAG McLAREN 5 CHANNEL POWER AMPLIFIER | EX DEMO | £2,795 | £2,380 |

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| Chord CPM 2600 (Black) | 3600 | 2500 |
| Clear Audio Champion Lv I (w/o Cart) | 1365 | 1090 |
| Clear Audio Symphono | 745 | 595 |
| Copland CSA 515 Power Amp | 1490 | 1190 |
| Denon AVP I AV Processor | Open To Offers | |
| Krell 300i | 2790 | 1450 |
| Harman/Kardon 2.0 Signature Pro | 1600 | 1200 |
| Linn Klassik (Silver) | 1035 | 880 |
| Michell Gryo SE (w/o Arm) | 829 | 700 |
| Monitor Audio MA 3 (Cherry) | 350 | 245 |
| Monitor Audio Gold 60 (Cherry) | 2300 | 1600 |
| Musical Fidelity XA200R | 800 | 600 |
| Musical Fidelity Nu Vista CD | 3000 | 2800 |
| Musical Fidelity A3 CR + PR | 2000 | 1250 |
| Musical Fidelity DVD I | 1500 | 1125 |
| NAD C541 | 330 | 265 |
| Naim Nap 180 | 1150 | 825 |
| Naim Nait 2 | Open To Offers | |
| Nakamichi CR 4 | Open To Offers | |
| Primare A 30.1 (Amp) | 1500 | 1125 |
| Primare D 30.2 (CD) | 1500 | 1125 |
| Proceed AVP | 5000 | 3750 |
| Proceed AMP 5 | 5000 | 3750 |
| Quad 34 Pre | Open To Offers | |
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| Roksan Kandy (Amp) | 550 | 430 |
| Rotel RCD 991 | 825 | 615 |
| Rotel RC 1090 | 1000 | 750 |
| Rotel RSP 976 | 900 | 675 |
| Rotel RLC 1050 | 400 | 200 |
| Sonus Faber Electa Amator II | 2700 | 2150 |
| Sonus Faber Musica | 2295 | 1835 |
| Spendor 56 (Maple) | 1300 | 1040 |
| Spendor 58 (Cherry) | 1700 | 1275 |
| Spendor 59 (Maple) | 2500 | 1900 |
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NAIM CDS (I) 82 pre-amp Hi-Cap 250 power amp. New style Naim cable and interconnects. Can demonstrate £3950 ono. Might separate. Quick sale needed. Tel: 0114 2669726 (Sheffield) Email: sfsponer@hotmail.com. (Nov/1)

NAIM NAC 52 original PSU matched 135's and Monitor Audio Studio 505 rosewood inc. 5m NAC A5 £6000. May split. Chord solid RCA Din 1m £60. Optima 44D stainless finish £200 Tel: 07968 998948 (Oct/1)

FOR SALE Audiolab 8000A late black case model boxed original packaging owner gone Puccini £300 ono. Tel: 01483 487647 after 6pm or Email: dave.pickford@ntlworld.com (Surrey) (Oct/1)

EXPOSURE SUPER 18 stereo power amp £440 or swap/part exchange for sub woofer. Tel: 01934 863621 or Email: cheri@offcampus.net (Bristol area) (Oct/1)

SONAS FABER Guarneri 6 months £3200, boxed, immaculate, incredible. Linn Sara 9 black, new stands £450. Avondale RMS mini monitors, 1 year, £1200. Denon DCD5000 chipped £1000. Philips CDRW Writer £125. Broom cupboard forces sale. Consider p/x for anything valve or small!. Tel: 0115 972 6178 or 0789 966 8945 or Email: samanthescope@ntlworld.com (Oct/1)

TUBE TECHNOLOGY Genesis amplifiers 100wpc excellent condition £1300. Pair Musical Fidelity M3 Nu-Vista integrated amplifier 250 wpc, pristine as new condition £1475. Tel: 01494 837358 (Bucks) (Oct/1)

WANTED: ROGERS, Harbeth or similar, one pair of LS3/5a speakers. Must be in excellent condition. Private buyer. Tel: 01394 388 399 (Oct/1)

NAIM GOOD as new, very little used pair 315s monoblocks £2300. Hi-Cap £400. Tel: 01873 858 969 (Oct/1)

WORLD AUDIO KAT 6550 valve amp professionally built, hardly used £400. SME 3009II, immaculate, boxed, unused for last 20 years £80. Decca Gold, new stylus £100. Tel: 020 8393 4265 (daytime) (Oct/1)

PMC FBI speakers, brand new, in oak £900. Tel: 01206 298 836 or 07870 840 425 (Oct/1)

NAIM CDS 5 £1000. Naim Nait5 £700, both brand new, boxed, with remote and interconnects. Unwanted prize. Will accept £1500 o.v.n.o. for both. Includes one years manufacturers warranty from date of purchase. Tel: Peter 01482 897 040 or Email: naim@thomas.karoo.co.uk (Oct/1)

NAIM NAPI80 £695. Naim Nait2, phono, new style, £220. Rega Radio £100. Rega Kytes, walnut £100. Linn 5110 speakers, white, £100. All vgc. Tel: Richard 07970 862 187 or Email: armoore.bt@btinternet.com (Oct/1)

PMC, FBI speakers, brand new, in oak, £900. Tel: 01206 298836 or 07870 840 425 (Oct/1)

MUSICAL FIDELITY A3Pre and A300Pwr, 3 months old, as new, box + receipt, £1600, MF Nuvista speaker cable 4x3m, offers, Target R1 stands £145, Chario Academy 2 excellent condition, £595 Tel: 07866 434488 (Oct/1)

LINN ARKIV Boron, brand new, never played. Call for details. £800. Linn Troika, only 20 hours use since £385 rebuild by A.J. van den Hul, £250. Tel: 01245 283125 or 020 7774 6641 (Nov/1)

NAIM NAP 250, old style £700. Linn Sara 9s with Linn stands £350. Naim Naxo 2/3 way £250. Exposure active crossover for Isobariks £250. Tel: 01245 283125 or 020 7774 6641 (Nov/1)

AUDIO INNOVATIONS 2nd Audio monoblocks 2A3valves 15wpc ideal with sensitive speakers, boxed £995. Concordant Exhilarant line preamp, rich open sound, hardwood case, excellent condition £350. Vdh Second 1m phono £120. Sumiko Blue Point special MC cartridge £120. QED Qnect digital I/C £20. Tel: 020 8444 8591 (Oct/1)

AUDIOLAB 8000LX amplifier, mint condition, boxed with manual, £275. Tel: Mark 01543 414936 or 07958 917576 (Staffordshire) (Oct/1)

REGA ELICIT amp, mint condition, boxed, excellent phono £299. Tel: 01782 810 295 (Oct/1)

REL STORM 3 £600. Onkyo TXOS 939 £500. Celestion SL700SE including stands £500. Quad 2 monoblocks x4 including pre-amp, FM/AM radio £600. Meridian 561M months old £2250. Tel: Roger 020 8651 2929 or 0787 674 3720 (Oct/1)

KEF 105/3 rosewood, excellent condition £895 ono. Monitor Audio 50 SE cherry finish, excellent condition £1295 ono. Nakamichi 600 £80. Tel: 020 8942 6553 (Oct/1)

LOGIC DMI01 with Syrinx LE1 arm, Origin Live DC motor mod £250. Also Rega Planar3 with RB300 arm and Linn K9 £150. Tel: Archie 0131 661 5002 (Oct/1)

QUICKSILVER MONOBLOCK valve amps. Original condition, comes with spare matched valves £825. Tel: 01432 275203 (Oct/1)

WANTED: QUAD 405-2 power amp. Non workers considered. Also Quad 44 preamp, Quad FM3 tuner, Denon DL103 cartridges. Offers to Mike on 01758 61 3790 (Oct/1)

SONY TC252W tape recorder, inbuilt amplifier, lid speakers, handbook, box used tapes, £150. Garrard 401, clean £150. SME 3009 arm, MC10 Super, ADC headshell, clean £150. Tel: 07710 82 82 86 (Brighton) (Oct/1)

STAX SRM T2 vacuum tube driver unit with remote power supply. True reference, very rare, immaculate. Price inc. Omega II 007 Ref Electrostatic Earspeakers, fabulous sound, £3850. Tel: 01744 633 656 or 07765 808 374 (Oct/1)

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VALVE AMPS

GRANT G200 AMS LTD EDITION 200 WATT MONOBLOCKS & G100P PRE AMP
UNISON RESEARCH SIMPLY-4
PATHOS CLASSIC-1 & REMOTE
GOLDEN TUBE SI-50 EL34 REMOTE CONTROL INTEGRATED AMP (£1150 RETAIL)
AUDIO RESEARCH LS-2 PRE AMP
UNISON RESEARCH MYSTERY ONE PRE AMP
AUDIONOTE M-1 PRE AMP (WITH PHONO STAGE)
AUDIONOTE M-ZERO REMOTE PRE AMP
AUDIONOTE M-ZERO PRE AMP
CONRAD JOHNSON PV10-AL PRE AMP
MONRIO ASTY VALVE PRE (VERY PRETTY) NEW
MICHl RHC-10 PASSIVE PRE AMP
NESTAROVICH LABS 150 WATT MONOBLOCKS (VERY RARE/FANTASTIC)
LUMLEY REFERENCE 120 MONOBLOCKS (TRIODE SWITCHABLE)
GAMMA AEON 211 MONOBLOCKS
HEAVILY MODIFIED QUADS EL34'S REGULATED PSU,S ETC BUILT FROM NEW PARTS
COUNTERPOINT SA-12 CLASS A VALVE HYBRID (2 X 85 WATTS)
CADENCE MONOBLOCKS RING FOR DETAILS

SOLID STATE

PINK TRIANGLE INTEGRAL AMP (£3995 NEW) 3 MONTHS OLD
BOW TECHNOLOGIES WAZOO-XL (RETAIL £2500)
MARANTZ PM-94 QUARTER A INTEGRATED AMP
ELECTROCOMPANET EC-1 REMOTE INTEGRATED (WITH PRE-OUT) EX. DIS/DEM
ELECTROCOMPANET AW-60 CLASS A POWER AMP (STEREOPHILE MAG REC)
CAIRN EZO 4808 FACE NORD SILVER
CAIRN EZO ARIA REMOTE INTEGRATED (VERY PRETTY) AS NEW- FEW HOURS USE
CAIRN 4808 REMOTE INTEGRATED (FEW HOURS USE)
CAIRN K-2 100 WATT MONOBLOCKS (FEW HOURS USE)
ALCHEMIST FREYA PRE AMP & 2 GENESIS MONOBLOCKS EXTREMELY RARE/BEAUTIFUL
TECHNICS SUC-2000 REMOTE PRE & SEA-2000 POWER AMP
LINX STRATOS PRE AMP & 2X 120 WATT MONOBLOCKS MM/MC ETC (VERY RARE/GOOD)
EXPOSURE IV POWER AMP (JUST SERVICED AT FACTORY)
AUDIOGRAM P-1 W02 ITALIAN POWER AMP (2X 45 WATTS)
MARK LEVINSON NO 28 PRE AMP INCL PHONO STAGE (DIRECT FROM FACTORY)
GAMUT PRE AMP BALANCED/SINGLE ENDED
MICHl RHA-10 REMOTE PRE AMP (RARE)
MICHl RHC-10 PASSIVE PRE (RARE/GOOD)
MUSICAL FIDELITY MVT 2-BOX PRE AMP
MERIDIAN 501-2 PRE-AMP
SUGDEN A-41 PRE-AMP
ECA VISTA PRE AMP(SUPERB!)
DPA ENLIGHTENMENT REMOTE PRE AMP (LIGHT DEM USE ONLY SUPERB!)
SUGDEN VINTAGE 51 SERIES PRE/POWER/TUNER

CD

MARK LEVINSON NO 39 CD PLAYER
COPLAND CDA-266
PIONEER PDS-06 CHAMPAYNE GOLD LTD EDITION
MARANTZ CD-94 MK11 TRANSPORT (AT&T/COAX) & CDA-94 DAC
PROCEED PDT-3/PDP-3 TRANSPORT & DAC.(AT&T/AES/EBU/COAX/OPTICAL IN)
ROKSAN ATESSA DP2 MK 11 TRANSPORT DA-2 DAC & DS-5 PSU
REGA JUPITER TRANSPORT & IO DAC
ROKSAN DP 1.5 TOP LOADING TRANSPORT (UPGRADED)
THEATA PEARL TRANSPORT
THETA DSP PRO BASIC-2
THETA DSPre GEN111 DAC/PRE AMP
AUDIO SYNTHESIS DAX-2 HDCC COMPATABLE COAX/AES-EBU/AT&T/TOCLINK
MERIDIAN 563 DAC BALANCED & PHONO OUT
NEW TEAC D-T1 DAC
MUSICAL FIDELITY X-DAC HDCC COMPATABLE
ROKSAN ATESSA DA-2 DAC
ARCAM BLACK BOX 50
AUDIOLAB 8000 DAC
DPA ENLIGHTENMENT DAC
DPA LITTLE BIT-2 DAC
TRICHORD PULSEMASTER DE-JITTER DEVICE

MINT/BOXED £2250
MINT/BOXED £895
NEW/BOXED £795
NEW/BOXED £750
MINT/BOXED 1495
MINT/BOXED 1150
MINT £375
EX DEM/BOXED £450
NEW BOXED £300
MINT/BOXED £595
NEW/BOXED £395
MINT/BOXED £325
MINT/BOXED £2495
MINT/BOXED £1650
1795
VGC £500
EXCLT/BOXED £650

MINT/BOXED £2995
NEW/BOXED £1750
EXCELLENT £750
EX DIS /BOXED £750
EX DIS /BOXED £750
MINT BOXED £795
MINT/BOXED £350
MINT/BOXED £550
MINT/BOXED £795
MINT £1250
MINT BOXED £895
MINT £895
BOXED £575
NEW/BOXED £250
AS NEW/BOXED £1750
MINT/BOXED £750
BOXED £575
MINT/BOXED £350
MINT £425
MINT/BOXED £495
MINT/BOXED £325
AS NEW/BOXED £495
MINT/BOXED £495
MINT/BOXED £375

MINT/BOXED £3450
AS NEW/BOXED £650
AS NEW/BOXED £395
MINT/BOXED £995
MINT/BOXED £1750
MINT/BOXED £1095
AS NEW/BOXED £695
MINT/BOXED £450
MINT/BOXED £1095
MINT/BOXED £1750
MINT £1700
AS NEW/BOXED £1250
MINT/BOXED £495
NEW/BOXED £275
AS NEW/BOXED £225
MINT/BOXED £300
MINT/BOXED £225
MINT/BOXED £395
MINT/BOXED £425
MINT £195

VINYL

ROKSAN RADIUS-3/TABRIZ 2// DS4 PSU/ARTAXERXES-X PHONO STAGE
ROKSAN XERXES/REGA RB300/LINN K-9
PROJECT CLASSIC-9-TONEARM/CARTDRIDGE (PIANO BLACK)
PINK TRIANGLE PT-TOO
PROJECT 6 TURNTABLE & ARM/GOLDRING CART
PRIMARE R-20 PHONO STAGE
AVI PHONO STAGE & PSU MM/MC
LFD MISTRAL MC PHONO STAGE
ZETA TONE ARM

LOUDSPEAKERS

WILSON SYSTEM 5 1 PIANO BLACK (TAILS/PAWS/SOFT COVERS ETC.)
KLIPSCHORNS FAMOUS CORNER HORN (104 DB SENSITIVE) MAPLE VENEER
CELESTON KINGSTONS EX DIS NEW (VERY RARE -SUPERB NEW£2500)
B.K S 107 MK 2 RIBBON HYBRID FLOORSTANDERS (HIGHLY REVIEWED)
ROKSAN OJANS 3X (ROSEWOOD)
SD OBS FLOORSTANDERS(OPEN BAFFLE) SMALLER BROTHER TO SD1
ACOUSTIC PRECISION F-1 LOUDSPEAKERS
AUDIONOTE ANK-SPX
MISSION 753 BLACK ASH
PROAC-3 STUDIO MONITORS (ATC DRIVERS) WALNUT
PROAC RESPONSE -2
PROAC TABLETTE 50,S (YEW WOOD FINISH)
PROAC-2 (VOLT DRIVERS)
KEF Q-55 FLOORSTANDERS
CASTLE EDENS
IMF-TLS 80'S CLASSIC TRANSMISSION LINE
TANNOY ARUNDEL 15"3839 HIGH POWER DRIVERS 95 DB SENSITIVE VERY RARE

TUNERS /TAPE

NAKAMICHI CR-3 (DISCRETE 3 HEAD) VERY LITTLE USE
NAKAMICHI CASSETTE DECK-2
ONIX BWD-1 AUDIOPHILE TUNER & SEP.PSU

RACKS/STANDS

SOUNDSTYLE XS 105 NEW STYLE (CURVED GLASS) 5 SHELF BLACK OR SILVER EX DIS. (£320 RETAIL) £195
SOUNDSTYLE XS 310 AV TABLE (£320 RETAIL) EX DIS £195
SOUNDSTYLE X105 + 2 TOP TABLES GREEN/MARBLED GLASS/GOLD TOPS & CONES MINT/BOXED £250
SOUND ORG Z540 NEW BLACK FINISH MIDI SIZE EX DIS £90
ATTACAMA R724/ATTABITE (FEW WEEKS OLD WAS £250) MINT £175
AUDIONOTE VERY HEAVY STANDS FOR AN-J VGC £175

CABLES

LOUDSPEAKER CABLE
MIT MH-750 12 FT PAIR £995
CARDAS HEXLINK 2 METRE PAIR (FACTORY TERMINATED) £325
AUDIONOTE ANL 6 METRE PAIR £250
EINSTEIN GREENLINE 3 METRE PAIR £250
AUDIOQUEST CRYSTAL HYPERLITZ 4 METRE PAIR (BI-WIRE TERMINATED) £150
SONICLINK SILVER AERO BI-WIRE 3 METRE PAIR (TERMINATED) £80

INTERCONNECT

LINDSAY AUDIOPHILE SATIN GRAY 2 METRE (AMERICAN NEW/PACKED WAS £480) £200
LINDSAY AUDIOPHILE GRAY 2 METRE £175
CARDAS CROSSLINK 2 X 1 METRE (NEW/PACKED) £75
AUDIOQUEST LAPIS 5 METRE PAIR TBA
QED QUNEX SILVER SPIRAL 0.5 METRE PAIR NEW/PACKAGED £65
QED QUNEX SILVER SPIRAL 0.5 METRE PAIR EX DEM £80
VAN DEN HUL SOURCE HB (NEW PACKAGED) £50
VAN DEN HUL M CD 102 MK 111 HYBRID 0.8 METRE (MINT) £50
YFERA 1.5 METRE PAIR £80

MOST EQUIPMENT STOCKED IS ONE OWNER MINT/BOXED, SIMILAR QUALITY VINTAGE AND MODERN EQUIPMENT REQUIRED FOR IMMEDIATE CASH PURCHASE.THIS IS A SELECTION OF STOCK FOR A FULL CURRENT LIST PLEASE PHONE/E-MAIL GEORGE. MAIL ORDER A SPECIALITY

www.soundexpensive.com

Hi-Fi & Audio Consultants, Sales and Service

Buy What Hi Fi's Award winners at the cheapest prices!

MUSICAL FIDELITY P270.2 power amplifier, boxed £595. Musical Fidelity MX pre-amp £350. Linn Keilidh with plinths, black ash £375. All items in excellent condition. Tel: 01904 763 157 or 07960 615 375 (York) (Oct/1)

MICROMEGA T-DRIVE, T-DAC, mint, boxed £900 ono. Pioneer PD-S707, mint £150 ovno. Kenwood DP-X9010 transport, vgc £160 ovno. Sony MDS-20ES, mint £200 ovno. Audio Alchemy V.A.C. In The Box, Power Station 3, mint £250 ovno. Audio Source Stratos III interconnects (3x 1m) £50 each. Tel: 0118 9312307 or 07957 344541 or Email: srocha37@aol.com (Oct/1)

RUSS ANDREWS 8-Way Purifier block £400. Super Purifier add-on for block £250. Both mint. Yamaha KX480 cassette w/IR remote £70. Sennheiser HD600 headphones, boxed, as new £100. Tel: Chris 020 8543 5531 evenings. (Oct/1)

ARCAM DIVA A85 amplifier, brand new, boxed, excellent reviews (£750) £580. IMF TL550 slight humming from one bass unit £100. Tel: 07958 615817 or 01256 460 711 (Oct/1)

SKISLOPE VINTAGE cassette Aiwa 1250, unmarked but requires attention £35. Denon DCD890 20bit ASLC remote, boxed, UK model, immaculate £75. Pioneer PDS 703 stable platter, remote, boxed £70. Tel: 01453 546 191 anytime (Oct/1)

WANTED: AUDIO Innovations First Audio. Snell K's £250. Huygen stands £115. Walker CJ55 turntable £95. Interconnect £45. SME Series III tonearm £165. Rata turntable support. Wanted: Audio Research Robertson 4010 Counterpoint SA12 Edison 12. Tel: 0113 255 9475 (Oct)

MUSICAL FIDELITY XP100 pre amp PSU and remote, mint with warranty £475. Quad 34/306 with manuals as new £400. May split. Tel: 01484 423065 (Oct/1)

MARBLE PLINTH for Garrard 401, professionally made, white marble lined with perspex, drilled for Rega. Amazing sound! £150. Ply/sand laminate plinth for Rega £60. 'Armony' armbase (Rega) £30. Tel: 01909 470 192 or Email: rayspink@supanet.com (Oct/1)

ARISTON RD90 Manticore arm £375. Quad II amps £350. Leak ST20 amp £300. EAR 83LP MM/MC £300. Goodmans LS3/5A's £300. World Audio KPI pre £200. Spondor BCI's £175. JRI49 £120. Pioneer PD-S 505 Precision £150. Rogers HG88 II £75. Leak Troughline Stereo III tuner. Tel: 01724 710 547 (N/Lincs) (Oct/1)

LINN KAIRN pre amplifier £450. Linn LK100 power amplifier £225. Linn Kabers £495. Linn Linto £375. Kaber Active cards £100. All excellent, as new condition. Tel: 01745 540 210 for details. Will negotiate. (Oct/1)

NAIM AUDIO NAPI80 (£1155) £650. CD 3.5 (£1070) £550. FlatCap (£380) £175. All items 2-3 years old. Inc. manual, boxes, as new, or will swap all 3 items for Naim CDX CD player of similar age. Tel: 0121 358 0459, Mobile 07789 904 529 (Oct/1)

SUGDEN A219 with phono stage as new, few months old, £700. Tel: 01202 429 353

NAKAMICHI CR-4E audio cassette deck £300. Quad 405 £150. Sony DTC 750 digital audio tape deck £200. Sony CDP-555 ESD compact disc player £700. Sony PCM-FI digital audio processor £150. Tel: 01443 813522 (Cardiff) (Oct/1)

AUDIO ANALOGUE Bellini pre, Donizetti power £500. Ecosse Reference MS 2.3 speaker cable 2x 5m £100. Cable Talk Broadcast 3 interconnect 1m pair £50. Tel: 01525 861346 (Beds) (Oct/1)

IMPULSE H7 compact horn loudspeakers, silver-wired, black finish £450. Tel: 020 8572 2504 (Oct/1)

TUBE TECHNOLOGY valve amps. TT Prophet pre amp, £795. TT Unysis Signature power amp £795. TT integrated valve amp £795. Vibez stand £250. Tel: 01491 628 075 or 07736 808 828 (Oct/1)

TOTEM MODEL I Signature speakers £795. Boxed as new. 'Something Solid' speaker stands in black. 20 inches tall would suit small to medium sized speaker, ideal for Epos ES11. New £325 will accept £95. A complete bargain. Tel: 01636 830944 (Oct/1)

SME 20 fresh from full factory upgrade. Includes little used, gold plated Series V arm. OIRO £4000. Wanted: Quad 707. Tel: 01273 779674 or Email: bendonna@bburrows.freereserve.co.uk (Brighton) (Oct/1)

AUDIO ANALOGUE PUC-CINNI SE (black) as boxed, as new bargain £250. Tel: 0121 344 3598 (Birmingham) (Oct/1)

EAR 509 valve mono blocks 100 w/pc £900. Audio Research SP9 valve pre amp £700. Linn Kaber speakers black £600. Mana Acoustics stands several from £30. Tel: Bob 01785 761295 (Oct/1)

MAGNUM REF125 monoblocks/pre £650. Crimson monoblocks £695. Cary valve pre amp £495. Audio Analogue Bellini Donazeti £650. Krell DSP top loading transport £1595 Tel: 01277 211685 or 07966 267404 or Email: coom@btinternet.com (Oct/1)

LEVINSON NO.39 £2995. Levinson LD27 £1895. Aragon 4004 £895. Threshold pre amp £250. Linn Pretek £195. M/Fidelity 3A pre £150. M/Fidelity Typhoon pre/mono £545 AR Cambridge SA200 £250. Tel: 01277 211685 or 07966 267404 or Email: coom@btinternet.com (Oct/1)

MUSICAL FIDELITY Nu Vista 3D CD player £2250. Thiel CS3.6 loudspeakers. World Class leading speakers (£5495) £2600. Tel: 01508 499586 evenings or leave message by day (Oct/1)

LINN LP12, Lingo vgc £800. Linn LP12 Nirvana Valhalla Rega RB30, boxed, vgc £350 ovno. Rega RB250 modified counterweight (Martin Bastin) boxed £100 ono. Cabletalk 4.1 bi-wire 4.3m £30. Offers: Denon DL-304, AT-0C5, Linn Trak, Pickering V15, Shure: M75-65, M70B, Stanton 500Mk2 + spare stylus, ADC headshells, SME flexible link and 5din to 2 phono. Tel: 01909 470192 or Email: ray.spink@supanet.com (Oct/1)

DENSEN B300 power £450. Sugden A21A power £450. Elac 310 Jet + stands £475. Sony XB940 SACD £125. Audio Synthesis PAS-02 pre amp £85. Quad 34 pre amp phonos £95. Tel: 01604 645590 (Nov/1)

NAIM CD5 (176698) £695. NAC112 (175874) £395. NAPI80 (174101) £725. AVI Pro-9 speakers inc. Target stands £500. All items mint. Contact Neil 0131 539 0198 or 07766 563247 or Email: nmason28@hotmail.com (Oct/1)

AUDIOLAB 8000A black late model boxed instructions £250 ono. Epos ES11 silver wired polypropylene caps with Partington Dreadnought stands £275 ono. Tel: 01226 745126 ask for James. (Oct/1)

DESIGN CENTRE Classics, Armstrong 621 amplifier, 624 FM tuner wood sleeves, boxed, manuals, Keelsonic Kub speakers, Walker GJ 55 deck all teak, offers for system. Tel: 01242 604060 (day) 01242 620437 (evening) or Email: lp.books@argonet.co.uk (Oct/1)

MARANTZ CD94 £300. Yamaha NS100M £120. Musical Fidelity The Preamp II MC/MM £100. AMC CVT3030 integrated valve amp £190. All in good working order. Tel: Brian 01272 814208 evenings (North Devon) (Oct)

NAIM 140 32.5 Snaps, black £450. Pure silver 4 din Naim cables £40. All mint. Yamaha 580 KX S.E. tape deck boxed (£250) £60 or swap for DAC. Tel: 0191 460 5251 (Oct/1)

Upgrade your turntable

"It's value is nothing short of tremendous"
LISTENER MAGAZINE

"The single most important upgrade you can ever make to any record deck concerns the motor drive ...nothing can compare you for the shock of going DC, in a word Gobsmaacking" COMMON GROUND MAGAZINE

"if you are thinking of upgrading your system,the Origin Live dc-motor kit should be high on your list for consideration"
TNT AUDIO internet magazine April 2000.



Whatever your current turntable, the results in upgrading to the Origin Live dc motor and power supply are simply astounding. Designed as a drop in replacement for almost all turntables, the Origin Live upgrade kit provides vast improvements to all versions of Linn turntables, as well as Ariston, Rega, Systemdeck, Roksan, Rock, Oracle, Thorens, Well Tempered etc. With only a 12 Volt power supply and a full set of illustrated instructions our upgrade is both easy and safe to install. The upgrade is also offered with a full money back guarantee if you are not satisfied. The kit consists of a high grade dc motor, soldered regulator board and power supply at only £262. This provides an extremely cost effective route to truly high end audio and is significantly superior in performance to other power supply upgrades costing 4 times the price. A larger purpose made transformer is also available as an optional extra at £175.

New breakthrough design - Laminar flow interconnect

A high end sound with a sensible look and price tag

HI-FI WORLD July 2001

The Ultra's are a deeply satisfying musical product and a supreme bargain

STEREO TIMES Aug 2001

"The reference interconnects are a must listen...highly recommended and another winner ..

STEREO TIMES Feb 2002

The new Laminar flow range of interconnects embody an all new ground-breaking design. The "Ultra" version is guaranteed to outperform all other interconnects up to 4 times it's price and the "Reference" is a cable that reviewers use to judge other cables due to it's incredible transparency and musicality.

Don't purchase a more expensive interconnect until you have heard new laminar flow cable. With a full 3 week, cast iron money back guarantee if not satisfied, arrange an audition with your local Origin Live dealer or place an order with us directly.



Advanced interconnect:
£45 per stereo pair

Laminar flow Ultra Interconnect:
£85 per stereo pair

Laminar flow Reference Interconnect:
£159 per stereo pair

Origin live turntables In self assembly form

"this Vinyl front end had my jaw heading towards the floor with the solidity and transparency of the music it was making"..."the standard came up with crystal clear images set in a broad sound stage"..."with all these goodies in place the Standard would give turntables at the £1200 - £1400 mark a hard time"

HI FI WORLD SUPPLEMENT

"Overall a deeply impressive deck...Brilliant value for money ...component quality is superb and the build process is a doddle"

HI FI WORLD March 2002

"the best sounding deck here...sounds fantastic"
(5 stars symbols) WHAT HI-FI MAGAZINE group comparison test of 8 leading turntables



Now you can own a professionally built, high performance turntable at a fraction of the normal cost. Origin Live turntable kits are supplied in 3 different specifications:

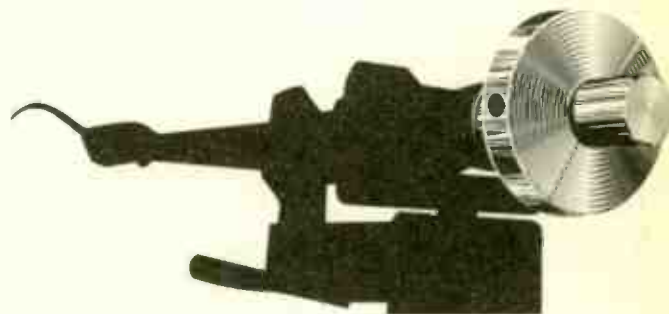
1. The complete standard kit offered with a non-suspended pre-drilled & finished plinth at £349.
2. The complete ultra kit offering a truly high end suspended sub-chassis turntable with beautifully finished solid cherry-wood plinth at £538
3. A standard kit of parts for a plinth of your own design at £282.

All kits are supplied with well illustrated instructions and are easier to assemble than many of today's pre-built turntables.

Optional parts are also offered to allow flexibility and upgrading.

Turbocharging your Rega arm

"Nothing less than total dynamite" HI-FI WORLD



If you are the proud owner of any Rega tonearm, you are now in the enviable position to catapult it's performance into the league of super arms with modifications offered by Origin Live - the structural modification at £75 will enable your Rega to perform at a level exceeding that of arms costing over £1200. High performance rewiring with high grade litz cable is also offered at an additional £70 and external rewiring is £70- this further increases the performance.

"I have to say the Rega modifications turn this humble arm into a real Giant killer. Gone is the rather grey, sterile sound of the cooking Rega. Instead, tonal colour is fresh, dynamics have great speed and impact, and the sound stage is huge."

HI FI WORLD SUPPLEMENT NOV 97
(structural modification to an RB250)

WHAT HI-FI MAGAZINE gave this modification a 5 star rating.

For arm modifications we normally return your arm in 2 - 3 days

FOR FULL INFORMATION SEE WEB SITE OR CONTACT

Origin live, Unit 5, 362b Spring Road, Sholing, Southampton SO19 2PB

Tel: 023 80578877 / 80363249 Fax: 023 80398905 E MAIL: originlive@originlive.com

WEB SITE: <http://www.originlive.com>

World Radio History

MIRAGE M3SI immaculate super high end speakers black finish can demonstrate £1500. Tel: 0781 3211891 or Email: anders-home@sebnini.com (Oct/1)

MICHELL GYRODEC, RB300, Sumiko Blue Point, QC supply, Ear 834P (revalved with Mullards). Some accessories and spares. No offers. No splits. Buyer collects. Tel: Rod 01223 290619 (Cambridge) (Oct/1)

AUDIO ALCHEMY D.D.E. V3 + power supply + free XLO digital interconnect (was £112) £250 ono. Tel: 0115 877 1901 (Oct)

RUARK TALISMAN II floor standing speakers, good condition boxed £320. Tel: 01568 780389 after 6pm or 01885 488000 daytime ask for Colin (Oct/1)

SHAHINIAN ELFS perfect condition £600 ono. Rotel 8000T tuner wonderful sound £350. Rel Stadium subwoofer £500 ono. Foundation stands for Elfs £100. Tel: 01633 613400 anytime (Oct/1)

THORENS TD160S, needs overhaul so £50. Rega RB300 £100. Ringmat 330 XLR II £25. Leak Troughline III Stereo, GT renovated £95. Also STD 305m with SME 3009 III. Offers. Buyer collects. Tel: Bob Parsons 01628 662135 or 07941 920308 (Oct)

MOTH RECORD cleaner £250. Meridian 101 (MC) / 104 / 105 x 2 £350. Linn Saras (black) £200. KEF Q15.2 £125. JVC JT-Viol tuner £50. Tel: Rob 01540 651453 (Oct/1)

ARCAM 72T compact disc player two months old guaranteed £320. Motm 30 Series pre-amplifier £80. Creek OBH8SE phono stage £110. New DNM Reson speaker cable £5.50 per metre. Tel: 01582 724414 or Email: patwack@lineone.net (Oct/1)

ARCAM A85 amplifier Mission 754P floorstanders oak Marantz CD 6010 KI boxed, mint, cost £2650 - £1499. Could deliver Tel: 0115 960 3934 (Nottingham) (Oct/1)

QUAD ESL63 SDQ63 stands, Linn Sondek, Valhalla. Mission 774 arm, 733 cartridge. Quad 44, Quad 405-2 amps. Complete £1995 may split. Tel: Roger 01902 784508 after 6pm (Oct/1)

ARCAM ALPHA 9 amp (boxed) £320. Celestion SL600 speakers (boxed) £250. Rotel RB 850 pre-amp with two 850 power amps. £200. Tel: Ron 01522 510653 (Lincoln) (Oct/1)

WANTED: PIONEER F 93 tuner must be in excellent mint condition with original box and operating instructions manual. Tel: 07931 463823 (Oct/1)

WANTED ONKYO T-9090 II or Onkyo T-4711 tuner for DX FM, would prefer to collect. I am in the Midlands and will pay a good price. Tel: 01530 230443 (Oct/1)

BILL BEARD BB100 Mk2 50w/ch integrated valve amp £500. BB MC-MM phono pre-amp (transistor) £120. Tel: 023 8073 5894 (Southampton) (Oct)

PROAC STUDIO 100 speakers mint boxed (£750) £375. Cyrus FM7 tuner (£300) £175. Cyrus power amp £225 Cyrus PSX-R power supply £195. Tel: 01296 420792 evenings (Aylesbury) (Nov/1)

ROKSAN D.S.P. home cinema (pre-amp & AV 4 channel amplifier mint condition, stonking sound with leads & boxes £1300 ono. Tel: 07808 066742 (Midlands) (Oct/1)

IXOS 10050 Ixotica 'Aptimus' interconnect 1mtr £170 (£300). Chord Odyssey 2 bi-wired cable terminated 4mm banana plugs 3.5mtr pair £175 (£300). Ruark Solus speakers (cherry) boxed immaculate £799 (£1250). Tel: 023 8087 2620 (Oct/1)

IMPULSE H2 mahogany vgc £1050 (£2250). Tel: 01495 243258 anytime (Oct/1)

CYRUS 3Q 24bit CD player 1yr boxed manual £579 (£900). Quad 33, 303, boxed manuals £185. Tel: 0141 337 2744 (Oct/1)

TRICHORD DINO mint/boxed £195 (£299). Reson Recca MM w/new stylus £100 (£275). World Audio valve headphone amp £120 (£195). Thorens 150 MkII £50. Dual 505-3 £50. Tel: 01769 580182 (phone & fax) (Oct/1)

ACCUPHASE DP85 CD player built in digital pre-amp £5900. Bel Canto Evo200.2 digital poweramp £1500. Sugden Bijou Headmaster preamp and matching power amp £800. Lowther PM2A pair units perfect £500. Tel: 01293 824667 (Oct/1)

WANTED! EARLY 90s Sony: TA-ERI, TA-NRI, CDP-RIA, DAS-RIA, CDP-X777ES, CDP-X555ES, CDP-X779ES, CDP-X559ES, CDP-X707ES, CDP-505ES, TA-F870ES, TA-F770ES, TA-F808ES, TA-F707ES, ST-S770ES, ST-S707ES, TC-K970ES, TC-K990ES, TC-K909ES. Only immaculate units in gold! Tel: 01276 670288 (evening) (Nov/1)

KRELL KAV300I amplifier boxed vgc £1350. Apogee Stage ribbon speakers anthracite £700. Wadia X32.2 DAC boxed £700. Assorted MIT cables speaker and interconnect all above ono. Tel: 01276 502823 (Oct/1)

CYRUS ONE amp brand new unused £120. Rogers Compact monitor speakers excellent £70. Leak Stereo 70 transistor amp excellent £50. NAD 3140 amp like new £60. Must collect. Tel: 01372 467264 (Oct/1)

CARY AEI line pre-amp £495. Audioan. Bell/Don £650. Crimson 610 monoblocks £650. Audio Innovations 300 integrated £325. Krell DSP new transport £1595. Magnum monoblocks £650. Tel: 01277 211685 Mobile: 07966 267404 Email: coom@btinternet.com (Oct/1)

QUAD ESL 57 speakers pair £400. FM4 tuner £145. 34 pre-amp £145. 405 Mk2 amp £220. Good condition serviced by Quad, manuals boxed. Plus Teac tape deck £35. Could split. Tel: 01522 752692 (Oct/1)

PROAC RESPONSE 4 loudspeakers, rosewood finish, mint condition, boxed with instructions, bargain at £5500 ono (£12,000). Tel: 023 8060 1222 (Southampton) (Oct/1)

ATC SCM 20 SL speakers, black ash, excellent condition £795. Linn Karik Numeric CD/DAC combo, excellent condition £650. Proac 3 speakers, rosewood, unmarked £290. Tel: 01923 224 404 or Mobile 07930 524 246 or 020 8908 4633 (Office) (Oct/1)

REVOX A77 1/2 track, NAB adaptors, acrylic lid, handbook, workshop manual, 7x 10inch tapes, £350 lot. Maxell XL1 10inch new tapes £10 each. Akai GX260D auto reverse. handbook, £150. Tel: 07710 82 82 86 (Brighton) (Oct/1)

RUARK EXCALIBERS (Black Piano Lacquer) £3995.00 cost £9,000.00 six months old, can deliver. Tel: 01622 844 556 or 07973 899651 (Dec/1)

LEAK STEREO 20, Varislope 2 Stereo, Troughline 3 Stereo, Sandwich speakers, 300I turntable, all serviced, £800 complete. Tannoy 3LZ £400. Cartridge Man Digital Stylus Gauge £100. Bush MTT1 £25. All £1000. Tel: Mr Robinson 01834 813 199 (Oct/1)

RESTEK EXTENT monobloc amplifiers, 260 wpc, 8 ohms. balanced/unbalanced, volume controls, large V.U. meters, mint, see - www.restek.co.uk RRP £6000, accept £1750 or exchange for quality valve amplifiers. Tel: 01604 584 630 or 07808 096 684 (Oct/1)

LINN LP12, Cirkus, Armagedon, Aro, recently serviced, £1250 ono. Arcam CD23 £749 ono. Shark Wire silver interconnect, 1.5m £100. Tel: 0161 428 1539 (Oct)

SILVER - SILVER - SILVER

Both LAT and AUDUSA Eupen mains cable available with silver plated (heavy duty plating 5- 8 microns, anti tarnish finish to BSI standard and treated with Pro-Gold) MK Tough plug and IEC connectors. Upgrade to the silver plated versions LATInternational add £6, AUDUSA Eupen add £6. Connectors with silver plated pins/contacts available seperately - MK Tough Plug £8, O Heil IEC £7, M Kayser IEC, male IEC, side entry, bottom entry - £6 ea

AUDUSA EUPEN CSA 2.5 MAINS CABLE - HI FI CHOICE SEPT 2001 BEST BUY AWARD



AUDUSA-Eupen CSA 2.5



AUDUSA EUPEN GNLM 5.0 mains cable

CSA and GNLM Cable with FERRITE TECHNOLOGY - A polymer material mixed with a considerable quantity of homogeneously fine high quality ferrite powder. This compound is called EMC/COM and it can be extruded around copper conductors. The ferrite itself is a non-conducting material, but it has a very interesting magnetic behaviour. As a ferromagnetic material, it will go through hysteresis loops whenever it is under influence of an alternating magnetic field. Consecutively magnetizing and demagnetizing the material will cause considerable losses of high frequency energy. This energy is absorbed in the ferrite grains and converted into heat. This effect is more or less proportional to the field frequency. By coating conductors with a thin layer of ferrite compound, high frequencies will be strongly attenuated, because their energy will be absorbed by the ferrite powder. This applies to high frequency disturbances that are propagating on the conductor and which we don't want to disturb the environment, as well as to surrounding interferences, which we want to prevent from disturbing the signals on our cable. The CSA and GNLM cable which in addition to the above described ferrite technology is further protected with a foil shield and a drain wire and specifically manufactured for High End audio use. **Ask for the silver plated contacts on IEC and MK Tough plug for an extra £6.**

£48 for 1.0m
£58 for 1.5m
£68 for 2.0m
off the reel £30
for 1st meter, £20
per m thereafter.

Fitted with IEC (Martin Kayser) and MK Tough Plug. Figure of eight, 16 amp IEC, Bulgin etc also available as well as USA, European Schuko, and other mains plugs. Cable can be supplied fitted to our all steel 4, 6 and 8 way distribution blocks. We can rewire the distribution blocks with Eupen cable as an extra cost option. Refer to our web site for details.

L A T INTERNATIONAL NJ USA - all cables now with SILVERFUSE conductors

LAT AC-2 HI-FI CHOICE - SEPT 2001 - RECOMENDED MAINS CABLE



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LAT AC-2 Power cable. We have developed a cabling (weaving) pattern along with an unusual shielding/filtering system that gets rid of the garbage that contaminates your components. The difference you hear with our cord is astounding. Our power cord takes advantage of silver in its design through use of our proprietary Silverfuse conductors. The conductors are 10 gauge and insulated with Teflon; the best insulation available. Fitted as standard with an IEC and MK Toughplug. Other connectors are available incl Schuko, 16 amp IEC, Figure of eight, Australian, Danish plugs etc. 60cm £62, 90cm £75, 1.2m £88, 1.5m £101, 1.8m £112 etc Other lengths available. Off the reel at £45 per meter.

Add £6 for heavy duty silver plated contacts on IEC and MK Tough plug. 4,6 and 8 way all steel mains distribution blocks fitted with UK, Schuko or USA type sockets. CE tested and approved mains distribution units manufactured out of heavy gauge steel, finished in black and fitted with high quality Wadsworth 13amp sockets. It has no filters, circuit breakers, surge protection, transformers, resistors, capacitors, LED's, on/off switches, chokes, regulators, just fitted with 3ft of LAT AC-2 mains cable. From £166 for 4 way, £198 for 6 way £229 for 8 way

SILVERFUSE is a near alloy of silver and copper. IT IS NOT SILVER PLATED OR SILVER CLAD. Plating (or clad, which is the same thing as plating) causes a dioding effect when signal is passed through resulting in brightness and distortion. The Silverfuse process starts with seven nines OFHC copper wire with a diameter that is slightly larger than the required size. It is then pulled through a trough of molten silver. The wire with a silver deposit, is then forced through a compacting die where it is subject to tremendous pressure. The silver and the high purity copper are fused together into a near alloy. The compacting fusion also reduces the wire diameter to the desired size. No dioding subsequently occurs with this process. The result provides for the benefits of silver; which are excellent definition and clarity, with the high purity copper benefits of warmth and mellowness.

LAT AC-2 mains cable available with 16 amp IEC (MF, KRELL etc), Figure of eight, Bulgin, USA mains and European Schuko plugs. Check our web site for other available variants.

LAT INTERNATIONAL - Analogue, Digital and Video interconnects and Speaker cable- better than most other at double the price Refer to www.audusa.com for further details or ask for reviews etc. www.audusa.com for list for ex-dem cable, sub-woofers, power amplifiers, pre-amp processor, SIEA 3D LAB 24/196 CD players etc or ask for listing

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Dealers must not advertise in the Private Classified section. Monthly consecutive insertions will be considered Trade advertising. The Publisher reserves the right to judge submissions.

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 Buy-Sell-Exchange. Vintage wireless and classical audio. Repairs, spares, restoration, modification to all valve equipment. Quad II, Leaks etc, shipped worldwide, best prices, call us at 17 Bell Street, London, NW1 5BY. Tel: 020 7258 3448
 Fax 020 7258 3449 Email: vwirelesslondon@aol.com (Oct02/1)

WOODSIDE ELECTRONICS service and repair. Woodside, Radford and Quad valve products. Replacement transformers are available to original specifications (Quad transformers are approved by Quad). Tel: 01758 741026, Email: m.davis@virgin.net
 Website: http://freespace.virgin.net/m.davis (Dec/1)

HIFI HUT in Harrogate offer: Bryston, Quad, Creek, Roksan, Harman Kardon, P.M.C., Wharfedale, Epos, J.B.L., Cable Talk, Chord Company, QED, Stands Unique, Soundstyle, Custom Design. Phone for details: 01423 810 990 (Dec/1)

AMAZING INTERCONNECTS! Hand built pure silver cables with world class connectors. Fantastic performance. money back guarantee. £105 per metre pair, £5 p&p. Other lengths available. Details: 0115 982 5772 after 7pm, Email: bob@skydivers.co.uk (Nov/1)

GET THE Facts from Foss Audio Systems! Facts solid state amplifier are designed without compromise for stereo or multi-channel operation. Customisable finish options. From £1895 per pair. Tel: 01785 711 232 (Oct/1)

LINN NUMERIK Dac, Boxed in excellent condition £390. Mission 780's, 2 years old, black ash, boxed as new, inc stands, £200. Telephone Jules on 01792 280061, E-mail: info@sounddrjuleshifi.co.uk
 Web: www.sounddrjuleshifi.com (Oct/1)

VAN DEN Hull the Second, 1.0 mtr RCA Phono, mint. (£200) £120. Roksan Caspian amp, as new £700 (1200) Linn Kairn Pro, pre-amp, silver, 3 months old, as new, £900 ono. Telephone Jules on 01792 280061, E-mail: info@sounddrjuleshifi.co.uk
 Web: www.sounddrjuleshifi.com (Oct/1)

KRELL KAV300I CD, 18 months old, immaculate, boxed as new, instructions, purchase doc's, £2000. Conrad Johnson PV10A Pre-Amp, Conrad Johnson MV55 Power Amp, 4 weeks old, as new, combo, £2600 (£3600). Telephone Jules on 01792 280061, Email: info@sounddrjuleshifi.co.uk
 Web: www.sounddrjuleshifi.com (Oct/1)

KRELL KRC- 2 pre-amp, as new £1750. Michell Orbe, unwanted prize, brand new, sealed box, £1700. Infinity Renaissance 80 floor standing speaker's, Oak, £550. Telephone Jules on 01792 280061, Email: sales@sounddrjuleshifi.co.uk
 www.sounddrjuleshifi.com (Oct/1)

LEIDER SPOOR pure silver speaker cable, 2.01 mtr (£1200) £600. Audio Technica OC9 cartridge brand new £270. Telephone Jules on 01792 280061, E-mail: info@sounddrjuleshifi.co.uk
 Web: www.sounddrjuleshifi.com (Oct/1)

DYNARHYTHM Speaker kit, 89dB efficiency, 30Hz extension, drivers treated with Dieter Ennomosers C37 Lack, compact floor-stander, real dynamics, real bass! Captures the excitement of the original performance, £595. Email: dyna-rhythm@abra-cadabra.co.uk
 or Tel: 01642 649 702 (Nov/1)

RUARK SOLUS (£1299) new + exdisplay £699. Roksan Rock Ones, sealed boxes (£600) our price £259. Roksan Kandy integrated amp, new (£550) our price £299. Audiolab 8000S, still new in box £499. Castle Howards S2 XDisplay £599. Hi-Fi bought. Audiofile Objective 01992 478666 or 07790 754068 (Oct/1)

RUARK SPEAKERS: CL20 £950. CL30 £1450. Meridian speakers: M60 £1425. DSP5000 £2450. DSP5500 £4550. DSP600B £6850. 861 processor + cards £5500. 800 DVD + cards £5500. 500 CD transport £800. Tel: Technosound 01908 604949 (Oct/1)

HIGH QUALITY OFC connecting cables for Quad and other fine vintage equipment. All metal connectors, DINS and 'Jones' plugs a speciality. Components available separately for DIY'ers. 100% satisfaction guaranteed. Tel: 01709 858203 or visit: http://www.flashbacksales.co.uk (Oct/1)

MUSICAL FIDELITY A3cr/A300cr pre/power, new with guarantee £1900. B&W CDM9NT (cherry) £1250. B&W CDM7NT (cherry) £850. CDM centre (cherry) £275. All ex-display with guarantee. Tel: 01952 502 097 (Telford) (Oct/1)

REVOX B77 £500. PR99 £700. PR99 MkII £850. MKII £1100. Studer B67VU £750. A80RC VU £950. D780 - R-DAT £750. A810 VU £1100. A807 VU £1200. EMT 948 £580. 950 £950. Nagra T-Audio £1800. IV5 £1200. E-Mono £400. Rogers LS 5/8 pair £300. Soundcraft 12-2 desk £350. Technics SP10 II £280. SLPI200 CD £400. Sony 3000 Pro CD £1200. Tel: 01246 275479 Fax: 01246 550421 (Oct/1)

ORACLE DELPHI MkI DC motor model Fidelity Research FR12 silver wired Koetsu Black new stylus £1495. New Opus3 Continuo Hadcock 228 Cartridgeman Musicmaker MkIII improved £1795. P/X. Tel: "A" Audiosolutions 01977 798 844 (Opus3 Distributor) (Oct/1)

HIFI HUT in Harrogate offer: Bryston, Quad, Creek, Roksan, Harman Kardon, P.M.C., Wharfedale, Epos, J.B.L., Cable Talk, Chord Company, QED, Stands Unique, Soundstyle, Custom Design. Phone for details: 01423 810 990 (Dec/1)

WANTED - EARLY HI-FI LOUDSPEAKERS Tannoy, Lowther, Parmeko, Voigt, Vitavox, RCA WE etc
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 AUDIO VALVES DA30, KT66, KT88, PX4, PX25, KP3/350, WE300
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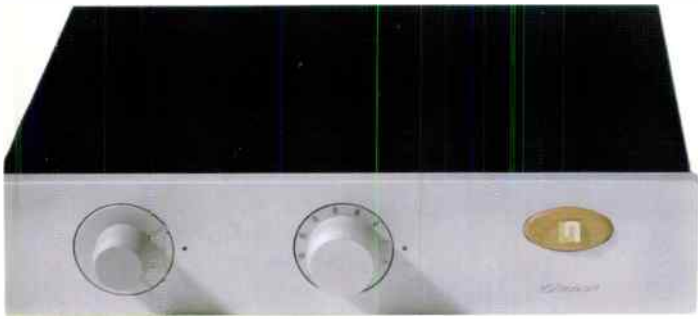
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DECEMBER 2002 ISSUE - TUESDAY 8TH OCTOBER 2002

ADVERTISERS INDEX

| | |
|-----------------------------|----------------------|
| Absolute Analogue | 72 |
| Affordable Audio | 88 |
| Apex Acoustics | 116 |
| Arcam | 44 |
| Audio Illusions | 92 |
| Audio Salon | 70 |
| Audio Vector | 117 |
| Audio Venue | 122 |
| Audusa | 128 |
| Billy Vee | 89,90,91 |
| Bocchino | 117 |
| Cable Toasting | 107 |
| Campaign Audio Designs | 48 |
| Central Audio | 114 |
| Choice Hi-Fi | 94 |
| Classique Sounds | 119 |
| Custom Cable | 115 |
| Definitive Audio (Brighton) | 113 |
| Definitive Audio (Notts.) | 48 |
| Diverse Vinyl | 121 |
| Emporium (The) | 120 |
| English Analogue | 106 |
| English Audio | 112 |
| Heathcote Audio | 124 |
| Heatherdale | 115 |
| Henley Designs | 8, 93 |
| Hi-Fi Trading Co. | 108,109 |
| Hicam | 112 |
| Ian Harrison | 112 |
| In-Perspective | 106 |
| Jem Distributions | 115 |
| Listening Rooms | 121 |
| Mana | 111 |
| Mantra | 93 |
| Matrix | 118 |
| Meridian | 24 |
| Midland Audio Exchange | 110 |
| Mission | BC |
| Musical Fidelity | 46 |
| Musical Images | 111 |
| Musonic | 107 |
| Origin Live | 60, 126 |
| Oxford Audio | 114 |
| Prestige Audio | 122 |
| Quad | 1FC |
| Retro Repro | 113 |
| Ringmat | 18 |
| Sevenoaks | 56,57 |
| Sevenoaks | 27,28,29,30,31,32,33 |
| Signals | 116 |
| Sonic Designs | 117 |
| Sound Of Music | 107 |
| Sound Of Music (Crewe) | 119 |
| Sound Stage | 118 |
| Soundcraft | 115 |
| Sounds Expensive | 124 |
| Sounds Perfection | 52 |
| Stowsounds | 118 |
| Supradirect | 117 |
| The Right Note | 52 |
| Trichord | 18 |
| UKD | 1BC |
| V'Audio | 107 |
| Walrus Systems | 60 |
| Williams Hart | 111 |
| X-Electrical | 119 |

SUPPLEMENT No. 68

| | |
|---------------------|-----|
| Audio Express | 106 |
| Chelmer Valves | 96 |
| Falcon Acoustics | 96 |
| Kit & Component | 102 |
| Langrex | 104 |
| Technical & General | 96 |
| Watford Valves | 104 |
| White Noise | 96 |



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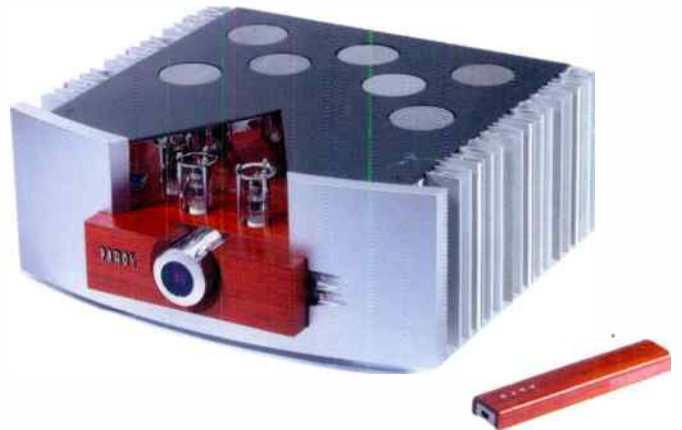
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