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- Sony SCD-XB940 SACD/CD Player
- Philips CDR 951
- Marantz History Feature

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The ultimate combination

Telephone: 01753 680868 Internet: www.marantz.com

The world of consumer electronics is, more than ever, based around the idea of a one-box solution. As technological development progresses the public demands less confusing products. More user friendliness and better value for money is the name of the game.

Consequently, in addition to ubiquitous - and popular - midi systems, we have seen the likes of combined DVD/processors offering a one box home cinema/audio solution. OK, so they may sound inferior to an experienced listener, but to the man in the street products like this offer him everything he wants.

But come this autumn we could see an explosion in the marketplace that will change the whole audio/visual landscape. It is the ultimate one-box solution - a new product that purportedly will offer good picture-quality, 24bit/96kHz and 5.1 surround sound, a DVD-V drive and an optional 30 Gbyte hard disc, making it ripe for use with internet music files - all for under £300. Oh yes, and it also happens to play games!

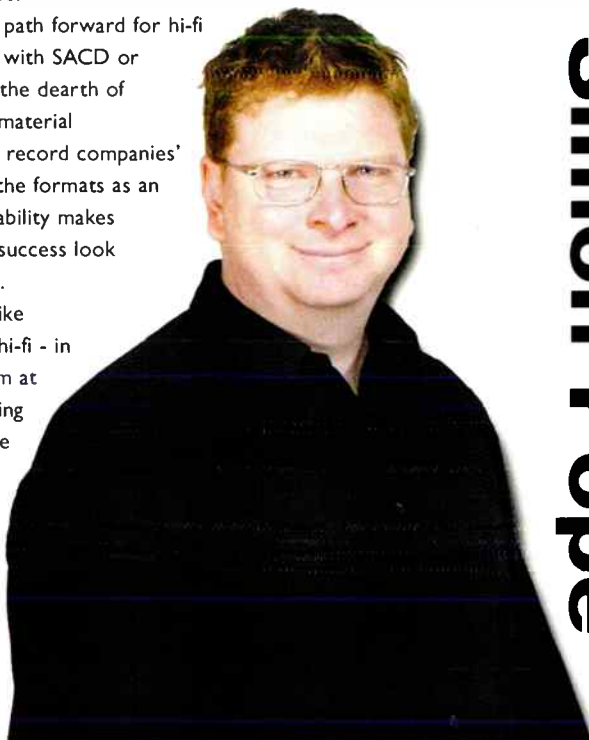
This new product is Sony's PlayStation 2, available towards the end of October. It could well offer consumers the one-box solution they are looking for, threatening to be the future generation's primary system of music replay. Sony are rumoured to have sold more original PlayStations than the world has sold CD players, so it doesn't take much to work out how popular its replacement could be.

The sound quality of the PlayStation 2 is said to be bettered by many CD and DVD players, but it's highly unlikely that this will affect sales. Young people are still as much into music as previous generations, it's just that they access it via different means than hi-fi. For hi-fi to survive it has to make the younger generation aware of its only true advantage - sound quality. On the downside, conventional hi-fi doesn't offer the one-box solution that modern living so often demands.

Internet music is now well-established in the USA and the UK is destined to follow this path. With internet connectivity Sony's new wonder toy has a degree of flexibility missing from conventional hi-fi. What hi-fi system can yet download and play MP3s?

The only path forward for hi-fi seems to be with SACD or DVD-A, but the dearth of mainstream material available and record companies' wariness of the formats as an economic viability makes mainstream success look questionable.

It looks like mainstream hi-fi - in one-box form at least - is going to get on line and sprout a joystick!



Simon Pope

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how we test the products

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



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

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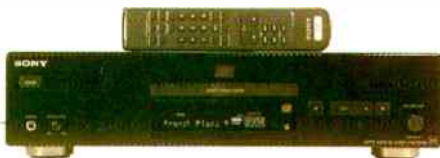


vs.

Richard White puts two £1000 valve amplifier combinations to the test. Which will have the most bottle?

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mid-price SACD player on the market. Simon Pope gives his verdict in our two-page review.

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WORLD NEWS

News reaches us that DVD-A players are available in the USA. The Panasonic DVD-A7 at \$1000 and the Technics DVD-A10 at \$1200 are apparently with dealers now. Both players are able to spin discs with up to six channels of 24-bit/192kHz audio. They will also accommodate DVD-V discs and CDs, but not SACDs. Panasonic told us that the players are not due in the UK until September. America is big on DVD and this could be one of the reasons why the machines are available there first, before Europe.

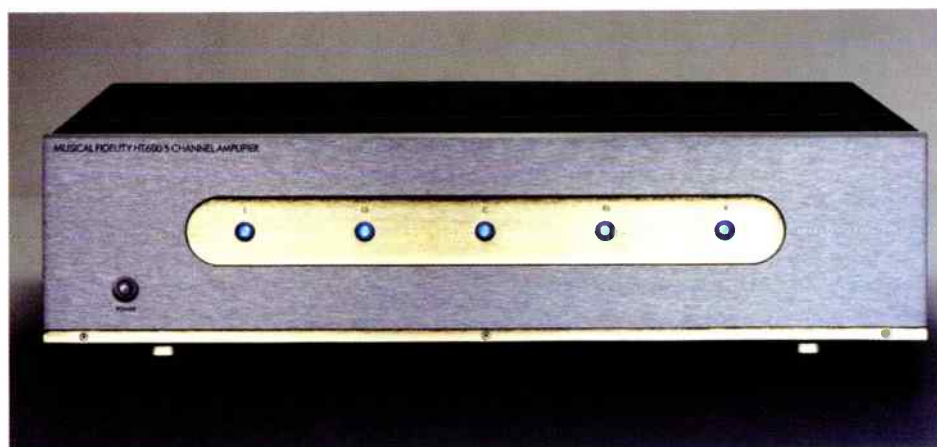
As far as software is concerned, Classic records - the American audiophile recording company responsible for their 'DAD' 24/96 two-channel discs - are lining up the first releases to coincide with the players' launch. The first discs will be classical titles with internationally renowned performers. These are

aimed at the committed audiophile, and are sure to be priced accordingly. Chesky and another American company, Silverline, are also said to be offering titles soon.

There are three titles currently available in record shops in Japan that can be used with Pioneer's two machines but these are unencrypted and hence will be useless once the new encryption chip is installed in the Japanese players by Pioneer! None offer two-channel 24/192 but all are multichannel 24/96. Pioneer's players in Japan are the DV-AX10, which will also play SACD discs and the more affordable DV-S10A which does not play SACDs. John Bamford of Pioneer UK says that their flagship DV-A X10 player will be available here in November at around £4000 and the more advanced version of the DV-S10A (£1000 in Japan) should be available at the same time.



Pioneer's DVD-A system, with the DV-AX10 at the top



To complement the recently launched HTP surround processor, hi-fi stalwarts Musical Fidelity have announced details of their matching five channel amplifier, the HT600. With their experience in two-channel products, MF are claiming that the 600 will function equally well as an audiophile stereo power amp. Configured as five monobloc amps, the 600 has

a quoted output of 5x120W. It uses the same circuitry as the excellent A3CR power amplifier but without the choke regulation. Using the sleek, punched steel chassis and styling of the A3 series, the HT600 is priced at £1999 and is soon to be joined by the manufacturer's long-awaited DVD player.

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

NAD invites you to listen to its new
5.1 channel home theatre components
in plain boring old stereo.



There is a rule in hi-fi that says 'AV is only for movies'.

NAD is about to re-write that rule. In fact, over the years, NAD has pretty much thrown out the rule book altogether and made home theatre components that also form the heart of audiophile stereo systems. Now, using the same revolutionary Impedance Sensing Circuitry as the award-winning NAD C320 and C340, the new NAD T760 combines razor sharp Dolby Digital and DTS decoding with advanced stereo sound processing features. Add to this our new NAD T550 DVD player, which delivers startling picture clarity and the kind of sound previously only found on quality CD players.

You may never use more than two speakers again!



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www.NADelectronics.com



The launch of the STD-777ES sees the first digital tuner from Japanese giants Sony. Like the DAB tuner from Technics, the other big name in mainstream hi-fi, it is a hybrid tuner and priced around £500. It can receive FM, MW and LW broadcasts, as well as digital. There are 99 presets for both analogue and digital and a large two-line, dot matrix display for radio text and other functions such as signal strength. In keeping with Sony's latest equipment, a 24-bit Variable Coefficient digital filter provides four settings for tuning the sound to personal taste. An R-core transformer and S-TACT Pulse DAC may further tempt prospective buyers.

With the launch of the STD-777ES and with Technics' ST-GT1000 already in the shops, Digital Radio prices are dropping to levels more tempting to the public. We may well see the flood gates open, so expect more big names to follow suit soon.

Sony UK Ltd.
The Heights
Brooklands
Weybridge
Surrey KT13 0XW
Tel: 0990 111999

News has reached us this month of developments in the Creek Epos range of loudspeakers. After the takeover of Epos Loudspeakers by Creek Audio last year new products are now ready. Mike Creek, of Creek Audio told us that two new 'speakers are imminent. Both were on demonstration at the recent Frankfurt High End Show. The new M12 and M15 will replace the popular Epos ES12 and ES15 but due to manufacturing being re-located to the Far East, a drop in price has been achieved.

Both of the new models look very similar to the old ES 'speakers since the front baffle design has been retained but there are changes afoot in the form of a new tweeter (a change from the aluminium), rear panel upgrades in the shape of new terminals, a revamp of the internal wiring and the inclusion of a new, 'proper' grille.

The prices of the new models are £399 for the M12s and £630 for the M15s, a fair drop in price compared with the former models. Both are shielded for AV compatibility and are expected to be available in August.



Creek Audio
2 Bellevue Road
Friern Barnet
London N11 3ER
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DESIGN



Keen to cash in on the trend towards the single package solution, hitherto separates specialists TAG McLaren Audio are expanding their product range into the 'lifestyle' systems market. Targeted at the young, affluent buyer, their chic new Aphrodite AvantGarde music system is priced boldly at £2995, putting itself in direct competition with the likes of big-selling Bose and Bang & Olufsen systems.

The chief of TAG McLaren Audio, Dr. Udo Zucker has apparently been at the forefront of operations throughout the creation of the Aphrodite, hailed by the company as a lifestyle system with true audiophile sound quality. Dr. Zucker believes that the traditional 'black box syndrome' of many separate hi-fi components was "driving many music lovers to inferior-sounding but attractively styled systems". Audiophile credentials of the Aphrodite include 50W/channel into 4Ω, a CD player with 128x oversampling and an FM/MW/LW tuner with RDS radio text. Future upgradability is

available in re-programmed FLASH memory which will allow firmware upgrades direct from TAG McLaren's website. TAG's style designer, Clive Grinyer, the man behind the form of the Aphrodite, describes the system as having "shapely curves" and "an alluring smile that can't help but say love me." Of course. Partnered with the newly-launched Calliope loudspeaker, the Aphrodite is available now.

Cambis PE 29 6ZU

TAG McLaren Audio
The Summit
Latham Rd.
Huntingdon

Tel: 0800 783 8007

www.tagmclarenaudio.com



The new C350 integrated amplifier from NAD is now available. The more powerful brother of the C340 features increased output power of 60W per channel and employs a toroidal power transformer. There's also stand-by mode and a second set of pre-out sockets for bi-amping - a useful feature not

found on the 340. The popular 340 is to remain in production, however.

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Tel: 0700 00 28346

next issue

Here's a selection of some of the delights that we hope to bring you next month

SUPER SYSTEMS

We select some of the best mid price one-brand systems that money can buy from names such as Roksan and Musical Fidelity.

QUAD 988/989

The two new electrostatic models from Quad Electronics pass through our portals. We'll give you our opinion in four weeks time.

KEF Reference Model One-Two

The all-new Reference range from KEF gets a new lease of life. Hi-Fi World meets up with a new old friend next month.

SHELF LIFE

Simon Pope and Richard White explore life on the bookshelf by reviewing six small loudspeakers designed to be there. Or at least that's what their makers say...



Small loudspeakers don't have to be short on performance. In truth they've got advantages bigger loudspeakers often struggle to match. But of course low pricing introduces its own limitations.

Ranging from £99.99 up to £179.95 the six budget bookshelf loudspeakers we review here won't break anybody's bank, but they do give respectable results, especially at the price.

What do you look for when buying a small bookshelf loudspeaker? Ideally you will want something that is fundamentally accurate, not a technological hodge-podge. Our measurements showed all six models fitted this criterion pretty well, none having serious technical shortcomings. However, manufacturers choose to "voice" loudspeakers according to how they think the market will react and this is where obvious differences start to creep in. Here's what to expect.

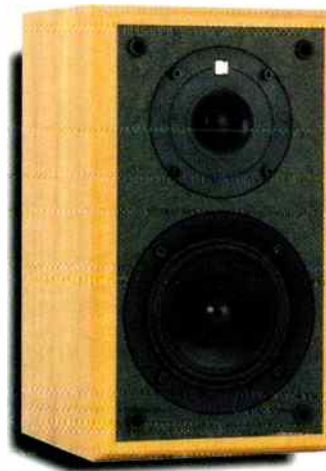
The crudest approach to voicing is to make a loudspeaker stand out from the crowd by subtly strengthening

bass and treble output. The crowd we're talking about here is in the dealer's showroom. In a quick-fire demo between a range of models this sort of tonal balance comes across as lively and dynamic. If taken too far it can become wearing over longer periods, bass seeming boomy and treble harsh, so beware.

At the other end of the scale comes what is sometimes described in the industry as the "BBC approach". This alludes to the days when the BBC tightly specified their studio monitors for accurate voice and music monitoring. They demanded a smooth, even response balance that British loudspeaker manufacturers then started to adopt. It's less attention grabbing, but more accurate and satisfying in the long term.

Serious listeners should go for smoothness and accuracy over artificiality in the form of "boom and ting". This is especially true for those of you who listen to strings, for example. However, if you're not too fussy about these things and just want a loudspeaker that rocks, a bit of extra bass and treble may not go amiss.

Somewhere between the two lies a good compromise - and this where we'll guide you. A good bookshelf loudspeaker can handle rock and classical genres, possess accuracy without losing life, and provide reasonable bass in quantity and quality. It's a lot to expect at the low prices asked, we know, but this is the value-end of hi-fidelity and we were pleasantly surprised by some of the models in our group of six.



ALR JORDAN ENTRY S

KEF CRESTA 1

If we had a penny for each 'bookshelf' speaker that could truly fit on a bookshelf, we'd be able to retire on the profits! ALR Jordan's Entry S is an exception, a relatively minute Beech veneer cabinet that houses a metal cone bass/midrange driver partnered with a conventional silk dome tweeter. A small port (complete with bungs) and two binding posts fill the back and to top off the zippy styling is a love-it-or-hate-it blue grille.

The first aspect of the sound, which comes as quite a shock, is the amount of driving bass from such a small volume cabinet. Whilst not trouser-flapping, as you'd expect from their size, the ALR Jordans nonetheless are very fast and forward sounding, which more than makes up for the lack of deep low frequency information. With the pounding drumming of the Foo Fighters there was real drive and propulsion to the sound, vocals were smooth and guitars not as harsh as they could be from a metal drive unit. The volume from them was impressive - the setting being around 8 o'clock, so they're a fairly easy load to drive.

With orchestral classical music I found that the ALR Jordans couldn't quite create the large spread of sound needed for Mahler. Whilst there was a pleasant 'out of the box' appeal to them, some of the ambience of the recording was lost by sheer lack of cabinet space. However, tonal balance was very good indeed and they showed competent handling of imaging. Instruments of the orchestra, such as centrally placed woodwind, were delivered with pin-point precision in an equally good sound stage.

Overall these are impressive sounding speakers with reliable engineering. They have a fast response and good attack that's very effective in small rooms. Excellent sound staging and imaging is partnered by a forward, if slightly cold sound. ■

It is hard to see how the Cresta 1s build could substantially be improved at the price. Smoothly canted corners and well applied veneer contribute to refreshing elegance in a budget speaker. The 100mm mid-bass has a plastic phasing plug/dust cover and a driver this small should have no difficulty maintaining piston action way up to the treble crossover. There's a rear-firing port and sturdy input sockets on the rear, but no provision is made for bi-wiring.

Spinning classical masters, one of the best attributes of the Crestas was their well defined midrange. It was very sweet, particularly in the allegro passages of Haydn symphonies. Unfortunately, when the wick was turned up, there was a subjective impression of the treble beginning to overpower the midrange. As the Cresta bass is on the lightish side anyway, this may be an irritation if you have much space to fill but the sound is still very musical.

Impressive results were obtained with Madeline Bell's 'She's Leavin' Home'. This van den Hul recording certainly struck a chord, with the brushed cymbal details beautifully reproduced, yet without wiping everything else off the map. Electric bass had no trouble driving the ensemble through these speakers.

Jazz with Benny Waters was another strong area for the Crestas. They provided a detailed picture where the attack and tone of the alto sax were well drawn. Soundstaging was generous, although there was a suggestion of paperiness towards the outer edges but positioning will help this.

Given their style, the Cresta 1s will make themselves welcome almost anywhere. They give as good a performance as one can expect at the price, although they won't achieve ear-splitting volume levels. ■

bookshelf bits

Things to bear in mind with small bookshelf loudspeakers.

sensitivity

Contrary to what you might expect, small loudspeakers take more driving than big ones. The tiny ALR Jordan Entry S, for example, produces just 82dB at the same volume setting a large floorstander produces 90dB. So you need a fairly powerful amplifier for most bookshelf loudspeakers, around 60W per channel. Unfortunately, small drive units will not go loud before running out of travel. Don't expect shattering volumes then, even though you may have a powerful amplifier.

ALR Jordan Entry S

£170

AudioPlus Distribution Ltd.
PO Box 902,
Sutton,
Surrey SM1 2UQ
Tel: 020 8642 4436

WORLD VERDICT



Well-engineered with excellent imaging. Not ideal if you want a big sound from a small box.

Kef Cresta 1

£99.99

Kef Audio Ltd.
Maidstone,
Kent,
ME15 6QP
Tel: 01622 672261

WORLD VERDICT



Excellent little speakers with detail and finesse in bundles. Not for headbangers!

Measured Performance
see page 111



AR STATUS S10

AR have produced a very substantial unit for a bookshelf: 330mm x 180mm x 255mm (hwd). The front is finished in spattered black, which gives a look more metallic than wooden. Stylishly milled, this 16mm baffle gives an appearance different from the bookshelf norm and may prove a selling point against more modest competition. No surprises in the one inch fabric dome tweeter; bass and midrange are in the hands of a 150mm convex roll driver with concave dust-cover. There's a rear-firing bass port. Single-wire terminals complete the backspace.

The S10s made their bow with classical repertoire - and a pretty smooth bow too! It is questionable whether Haydn symphonies can be over-polite, but we found the S10s painted a broad palette, free from tizz - sounding more like an infinite baffle than a bass reflex. Bass was without obvious boom or hoots. Even Stravinsky's Rite of Spring failed to wrong foot these boxes, although there was a suspicion of things being perhaps over-tamed.

With Benny Waters and live jazz, the S10s gave a generous breadth of soundstage, although this feathered off a bit at the edges. The cutting edge of the alto saxophone was neatly retained for a bit of drive though.

Similarly, Madeline Bell's easy-listening cut of 'She's leavin' home' fared well, but the staggering percussion detail which we know to be on this CD failed to set the room alight. For all that, the incisive vocal line was well-defined and well-placed, devoid of blur.

It's fair to say that the ARs are not the most detailed loudspeakers in this category, although they do have the merit of smoothness and an enviable lack of bass boom, which may be their saving grace. ■

TANNOY MERCURY mx1

Tannoy have a good reputation for squeeze-in-anywhere bookshelf models. The Mercury mx1 brings no surprises in this class. The circular baffle of the Tannoy's tweeter is cut away to allow mounting close to the main driver, which is an interesting 150mm ceramic impregnated model, for stiffness and low coloration. The reflex port has a removable foam bung for fine tuning; input terminals are single; no bi-wiring is possible.

With their unusual mid/bass driver we were not entirely surprised to find the Tannoys inclined to shout to begin with. This was something we noted with the larger mx2 design, and probably owes most to the driver. With powerful classical pieces like Orff's Carmina Burana the effect is exhilarating, but Haydn and Mozart needed subtler handling. Stereo imaging was excellent however, with all the components of the orchestra firmly in place.

Interestingly, the mx1s gave a much better integrated performance with jazz; smoother and more subtle. The stereo image was by no means compromised but the backing piano had both richness and attack. Where we expected harshness with the lead saxophone, there was instead a fullness of tone, plus a feeling of power which was very rewarding.

More modern mixes, as exemplified by Madeline Bell and 'Sorry seems to be the hardest word' the Tannoys feasted upon. Electric bass was properly controlled and the cymbals sparkled in this well-integrated firmament.

Tannoy's mx1s are a carefully chosen compromise. With classical they may be uninspiring, but for jazz and popular styles they give a good account of themselves. ■

wall positioning

Placing a loudspeaker close to a rear wall strengthens deep bass (room modes) but makes upper bass a bit lumpy. A dedicated wall stander should have a higher level of bass damping than usual to keep things tight and in balance. Not all do though. If you intend to position close to a rear wall, try to audition the speaker in such a setting. Also, make sure any wall is a real solid one, like at home. Partition walls in shops resonate, giving unrepresentative results. Use the knuckle test.

imaging

Small loudspeakers can image remarkably well, due to their narrow cabinets. To do this however they must be pulled away from the wall, usually on stands. This weakens bass, so there's a trade off.

AR Status S10

£140

WORLD VERDICT



The S10s are smooth and exciting. A well defined bass and good control is present with any music.

CSE.

Unit 9, Centre Park Holdings,

Tockwith,

York YO5 8QF

Tel: 01423 359054

Tannoy Mercury mx1

£119.90

WORLD VERDICT



The mx1s are detailed and controlled with a great midband. Can be a bit lack lustre but are good value.

Tannoy

Rosehall Ind. Estate,

Coatbridge,

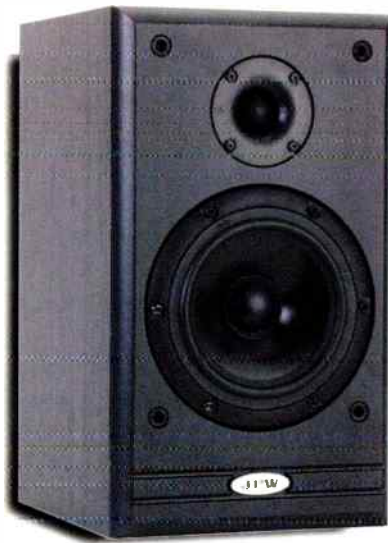
Strathclyde, ML5 4TF

Tel: 01236 420199

Measured Performance

see page 111





JPW ML510i

JPW's 510i is rather plainly styled and rather larger than many modern bookshelf 'speakers at 330mm x 200mm by 230mm (hwd). It is none too heavy either.

Where would we be without a fabric-domed tweeter nowadays? That fitted to the ML510i differs from others inasmuch as its face plate appears to be moulded so as to give a fractional amount of horn loading to the output. One assumes this is deliberate thus, with both spherical 'cone' and 'horn' loading, the dispersion characteristic should be very wide. The bass driver is a less surprising 110mm convex surround unit, with very soft dust-cap. On the back, provision is made for bi-wiring; unusual at the price. The port is wide and slightly flared which should give apparent power in the bass.

Kicking off with a middle-ground classical selection, the JPWs showed a well integrated midrange and treble section. This was particularly noticeable with the Naxos issue of Beethoven Symphonies; the strings avoided the harshness which spoils many budget 'speakers. There's not much real bass in Beethoven, so we switched over to Stravinsky's Firebird. Here the huge double bass section chases itself into quite a sweat. With this sort of encouragement, the ML510is sounded a bit slow, with the attacking bass line tending to blur. This is not unlikely with the size of port employed - there is often a trade-off between power and clarity.

With live jazz (recorded by Opus 3) the sound was nothing if not forceful. These 'speakers certainly have some drive. In fact, the sound became a bit inescapable, a feeling which could not be banished by simple manipulation of the volume level.

All-in-all the JPWs offer a driving sound but lack subtlety. The apparent bass power is largely negated by the lack of clarity and over-enthusiastic dynamic behaviour. ■

JPW ML510i

£149.95

WORLD VERDICT



The JPWs have plenty of kick but they're not subtle. There's better value for money around.

Audio Group International
Language Science Park
Plymouth,
Devon PL7 5HJ
Tel: 01752 333800

HEYBROOK HB1

The HB1s are by some way the largest pair of boxes we had in this group test, with an internal volume of 11.5 litres. They are a bass reflex design, using a yellow 130mm Kevlar cone manufactured in-house by A.G.I. It is loaded by twin forward firing bass reflex ports, opening up the opportunity of closer placement to a rear wall, although Heybrook recommend a safe 20cm. Higher frequencies are dealt with by a 25mm soft dome tweeter. Cabinet dimensions are 375mm x 210mm x 238mm (hwd). Round the back there are two sets of binding posts, making bi-wiring an option.

The HB1s certainly rock. As we expected from the larger cabinet dimensions, they gave an equally large sound. The increased cabinet size makes for a deep bass response, complemented by a forward and exciting presentation. Driving them with a 60W/channel Puccini SE solid state integrated gave plenty of volume and filled the room well. Imaging and sound staging wasn't as precise and detailed as with the smaller ALR Jordans, for example, but they played music with more power and drive than most other bookshelves can muster.

The high energy of the Foo Fighters was relayed without attenuation and fast, large scale orchestral music came across as open and full - rare with bookshelf models. You get the feeling that the HB1s are designed to sound full in the bass, with a slight lift in the treble. This means a slightly coloured sound that can sometimes skimp on detail, but is exhilarating and somewhat addictive. If you're after a sound that's impressively full and very unlike the detail and open midrange of the mx1s or Cresta 1s, these loudspeakers deserve a whirl. ■

HEYBROOK HB1

£179.95

WORLD VERDICT



Good bass response and keen dynamics. Not the last word in detail but very involving.

Audio Group International
Language Science Park
Plymouth,
Devon PL7 5HJ
Tel: 01752 333800

bass

Small bookshelf loudspeakers produce proper bass these days, measuring down to 40Hz. However, you won't get real bass power out of them. Don't expect the room to shake. Small cones working very hard to generate bass produce masses of second harmonic distortion - around 10%. This is known as "bass doubling". Subjectively it lightens bass timbre. You get less of the deep, rumby stuff because of this.

power handling

There's no argument here: small drive units cannot handle high power. Do not expect high volume from a small bookshelf. Trying to get it will likely cause damage.

Measured Performance see page 111

Clearly
we've
moved on



The original Q Series won so many awards that it was tempting to leave well alone.

So we changed it.

We improved the Uni-Q® driver array with an acoustically purer polypropylene midrange cone, and a high frequency unit with a more powerful magnet for greater accuracy at high volume. We fine-tuned the crossovers for even smoother response, and mounted them directly to the bi-wire

terminals for optimum signal transmission.

The gorgeous new front baffles are contoured to eliminate edge diffractions, and finished to match the cabinets* in Natural Cherry, Dark Apple or Black Ash.

And the end result? All the acoustic transparency of the original, with an even sweeter, more open sound.

There's no such thing as perfection - but now, you can get pretty close.



Q
SERIES
Point • Two



conclusion

▶ All of the 'speakers we tested gave a good, solid hi-fi performance. However the winner, for its all-round compatibility with all music types and equipment would have to be KEF's Cresta I. It also offers exceptional value for money and has a clear and detailed sound that marks a change from budget models past.

Next up would be the Heybrook HB1s (the most expensive in the test at £180) and the Acoustic Research

S10s. Both of these played classical and rock with the same enthusiasm. Neither has an especially detailed or neutral sound but they are both involving and exciting and the S10s are very smooth sounding. They're ideal if you like optimum bass and treble but could become wearing with time. Very close behind, with less excitement but more subtlety come Tannoy's mx1 and ALR, Jordan's Entry S. These are good with vocals and phrasing but are tuned towards

midrange detail and consequently lack a bit of grunt. Both image very well though.

Bringing up the rear are the S10s from JPW. These are by no means bad at all, but sound a little too rough around the edges for our taste. They are very efficient at the price, but the forward sound they produce just becomes too much after a while. They could well appeal to younger buyers who favour a bit of rough kick to their listening, though. ■■■

is it HI-FI?

Budget bookshelf loudspeakers offer true hi-fidelity, but not if they are tossed indiscriminately onto a wobbly shelf. Simon Pope tells you how to make the most of what you have bought

▶ Although these models are called 'bookshelf' models, do they actually sound good enough between D.H. Lawrence and Len Deighton? Most people in the market for a bookshelf speaker choose them for reasons of space or money - generally a lack of it! Extra expense on quality stands may well not be part of the equation, even though the commonest advice is - get a good stand!

Put it like this, if you can afford rigid floor stands and decent loudspeaker cables you'll be rewarded by a tighter, more focussed sound - see below. If you can't, here's a few basic tips on where to put them.

RAISE THE NOISE

Rule number one is that loudspeakers must be off the floor! Placing anything of these dimensions on the floor will result in a sound akin to that of a five quid tranny radio, with a lumpen boom to boot and will make your purchase pretty much a waste of cash. So, the next step is to decide whether they'll work best on a windowsill or a shelf. Put any sound transmitter near glass, without a curtain or blind in-between and you run the danger of extreme reflectivity, or rattles, so windowsills aren't ideal, either, although they're preferable to the

floor.

We then have the rather obvious bookshelf option. This is OK if there's space behind, the rear firing port must have 5cms or thereabouts. Otherwise, choose a front-firing port design. In case you're wondering, designers make ports rear firing to reduce noises such as chuffing, whistles and honks.

Even though small loudspeakers are called "bookshelf" in type, for optimum performance a bookshelf is rarely ideal. Bass quality and imaging will suffer on a flimsy shelf, so try and find - or build - a stable platform. Wall brackets provide a firm location, just ensure they don't place the rear of the 'speaker too close to the wall. Beware of corner placement too. This position excites length and width room modes strongly, making boomy one-note bass more likely.

DO STANDS DELIVER?

Trying to convince the first time speaker buyer that stands really do work and that they're not a rip off can be difficult. However, it's actually the only way to get the ultimate, fine-tuned sound from your boxes. Use of spikes at both the top and bottom help to tighten things up, reducing the chance of flabby bass and unfocussed midrange. Stands can be bought for

around £30 from retailers such as Richer Sounds, who stock Gales' basic but functional models. Placed at least a foot from the back wall, these will bring a clean and crisp aspect to the sound that will have more detail and clarity than you'll get from bookshelf placement. Usually, the heavier the stand, the tighter and better the bass control. Models from reliable manufacturers such as Target do their job admirably and are a good buy.

ROOMS AND VOLUME

Small loudspeakers are for small rooms. They cannot produce enough volume to fill a big room without sounding strained (distortion). Pumping in too much power may overheat the voice coil.

CABLES

A budget hi-fi loudspeaker cannot justify the use of expensive cables, but it is worth using heavy duty wire to connect up. It gives slightly cleaner bass and improved clarity.

Many bookshelf models can be bi-wired. A small improvement can be had by removing the bridging links and bi-wiring the tweeter with solid core cable. It costs little extra but will sharpen things up further. Leave the thicker cable driving the bass unit. Quality can be surprisingly good. ■ ▲

A lot of changes - and still rather a lot of money.



Speakers as universally revered as our Reference Series are a tough act to follow. After all, what can you do to improve on excellence?

Rather a lot, as it happens. Take the high order crossovers, for example. They've been completely redesigned, using advanced polypropylene capacitors for even greater lucidity. And every crossover is further fine-tuned to match the parameters of each individual drive unit. We even found ways of making the drivers themselves with greater precision to iron out the slightest sonic imbalance.

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

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

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



REFERENCE SERIES



affordable



Simon Pope gets to grips with Sony's £550 SCD-XB940 SACD/CD player.

► The first two SACD players from Sony were aimed squarely at the audiophile market. They were for those who had either the money or the inclination to pay at least £1500 for a digital audio player, with the promise of high quality audio - once the SACD discs became more plentiful.

The first obstacle being shoved out of the way is cost, with the launch of Sony's SCD-XB940. This player is around £1000 cheaper than its closest brother, the Sony SCD-777ES, and could well be the key to SACD popularity.

The 940 sits in the mid priced QS (Quality Standard) range of Sony's components. At £550 you'd be right in thinking that build quality and finish have little in common with its more well-to-do fellows. Weighing no more than your average £500 CD player (as opposed to the heavyweight SCD-1 and 777ES), the 940 has a front loading mechanism (the others are top loaders) that resembles more a standard CD player, rather than the

high-end styling of the other models. Front controls are minimal with the front fascia housing the buttons for just 'start', 'stop', 'pause' and 'open/close'. A jog dial is used for track skipping. Add the headphone volume control, and that's it. Nothing fancy here; 'functional' is the appropriate word, I think, but at least it's totally inoffensive. The remote control unit has a keypad and additional functions.

UNDER THE BONNET

The 940 uses the same LSI DSD decoder used in the flagship SCD-1 machine, the heart of SACD's 1-bit signal processing. The chip is also responsible for reading the 'invisible' copyright watermark and 'sub-codes' such as text.

DSD signals in the 940 are converted by Sony's Accuracy Complimentary Pulse density modulation, or (thankfully!) ACP for short. This system is intended to ensure that all of the wide bandwidth information is held during conversion.

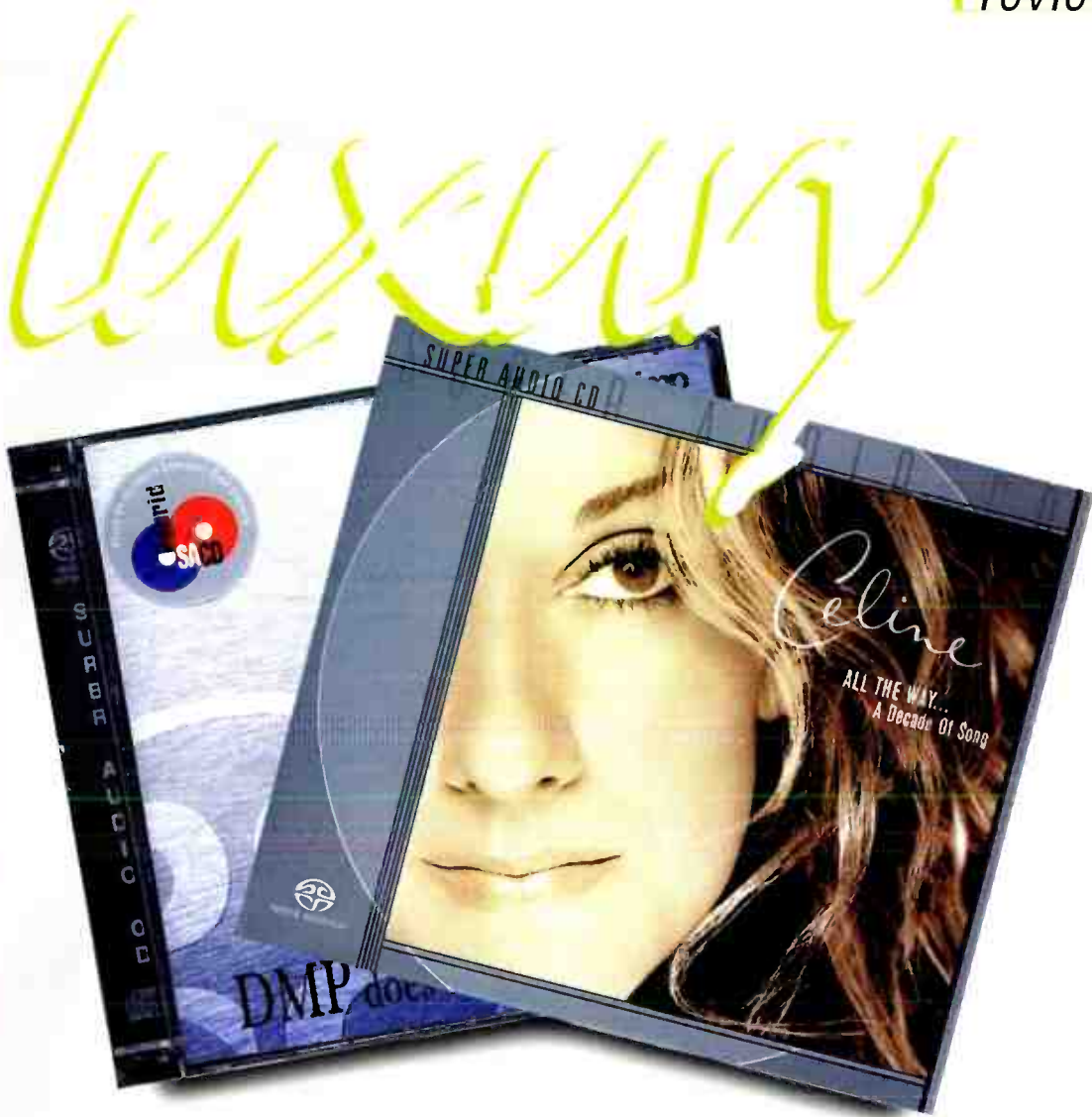
The ACP chip is also integrated with a new VC24 Variable Coefficient Digital Filter which has five user settings, available from the remote control unit.

Finally, the 940 uses twin EI-core transformers (as opposed to the R-core in the 777ES), one for the audio system and the other for the digital system and servo.

SOUND QUALITY

I first tried out the 940 as a plain CD player, remembering that one of the unexpected pleasures of the flagship SCD-1 model was the way it handled CDs. Although the sound isn't as refined or as sophisticated as the (£2500) SCD-1, it does give detailed and smooth reproduction that strives for a little taste of the high end at a fraction of the price.

With the processed signal amplified by a 40W valve integrated, Orbital's fine 'In Sides' album bounced ethereally through a pair of Magneplanar SMGa 'speakers, delivering the electronic sonic structures



SACD SOFTWARE - THE FACTS

SACD discs are available in two types, hybrid double layer and single layer. The hybrid discs will play in any machine equipped to play CDs, but the single layer discs will play in SACD players only, leaving them a bit handicapped at the present time.



You have to be very careful when choosing your records. The labels most often used to indicate hybrid and single layer discs are very similar. A gold sticker represents single layer whilst a silver represents a hybrid. The label will explain what you can play the disc on, but the print is very small and barely readable, as it's white on a silver background!

Be vigilant, as spying the letters SACD on the case doesn't always mean you'll get something you can play in the car or at your pal's place. You have been warned!

For SACD discs contact Vivante (tel: 020 8977 6600). For disc information www.superaudio-cd.com

WORLD VERDICT



At the moment, a great buy. Plays CDs with refinement and control and SACDs with a clarity and openness not found at this price before.

Measured Performance see page 111

with finesse and detail. The player has a commendably good grip on bass and rhythm, which are both fast and controlled. Top end sounds are sweet and smooth.

Personally, I preferred (as usual) the standard setting for the filter, the other four all reduced bass a little to produce a varied theme on a slightly rolled off response. There are no problems at all with the 940's CD performance - it sounds as good as anything on the market up to £700, I'd say.

With the small selection of SACDs available to me, I kicked off with Hue And Cry's new album on Linn Records, 'Next Move'. Being a hybrid, double layer disc, this gave me the opportunity to compare the music on both the SACD layer and the standard CD layer, via a button on the remote. Set for SACD the 940 hit me with the same sense of openness that had bowled me over with the SCD-1. The detail of the midrange was also improved beyond measure, Pat Kane's vocals becoming

more detailed and precise and the saxophones' tone richer, with emphasised phrasing. Another change that occurred was in the sound stage, which was stretched back and across to create a sense of spaciousness to the mix although, understandably, it wasn't as realistic as the effect achieved with the SCD-1, which can only be bettered by a very, very high-end vinyl set-up costing as much as a new VW Golf.

With some acoustic recording material in the form of Debussy and Faure's Piano trios on Hyperion, the 940 showed good form when it came to subtlety. This music and the recording has no acoustic fireworks to show off players or formats - it's dependant on the equipment properly relaying the written score into emotive communication. The 940 fared well here, coupling a delicate and poised sound with the sinuous and intense playing of the trio. Here was space and air aplenty, with the musicians seemingly placed in a deep arc behind my equipment rack.

If you expect the 940 to deliver the sound reproduction of Sony's other SACD players (at least £1000 more), don't - because it doesn't! However, although not as sophisticated and controlled as the SCD-1 or 777ES, the 940 is an excellent buy for those not able or prepared to shell out for the 'competition'. With Marantz's first player costing thousands of pounds, and DVD-A promising to start expensively as SACD did, this is surely the only way in which high quality audio is going to reach a larger audience than at present. ■ ▲

SCD-1000 SACD/CD player | £349
 Sony UK Ltd.
 The Priory,
 Epsom, Surrey
 Surrey KT15 1XW
 Tel: 01877 210000



Simon Pope and
Noel Keywood review
Mission's radical new
fs2 NXT loudspeaker
system



Without a doubt the fs2 system is the most discreet, upgradable and home-friendly 'speaker system we've ever encountered. Mission claim market research influenced the design - the result is you hardly notice them in the home! This also applies to the supplied cables which, being flat, can be placed under rugs and carpets or tucked into the corners of rooms and painted over. Add to this the fact that Mission also throw in rubber feet, stands and securing tape for the panels and you have a user-friendly, one package solution that's sure to appeal to many.

The chameleon used by Mission in their publicity is a very apt metaphor, as the system will fit inconspicuously

into any environment. The subwoofer sits vertically in a corner or horizontally along a wall. The satellites are NXT panels that can be mounted lengthways or upright, at any height; anywhere you wish as long as you have three at the front and two to the rear, in a surround-sound system of the type we tested. Mission offer a stereo set up too, comprising two panels and one subwoofer.

Previous attempts by manufacturers to make 'speakers 'invisible' in the room have compromised sound quality. In the fs2s we have a panel loudspeaker that produces a sound that can be described as 'hi-fi quality'.

The first thought that entered my mind was "how do they get that much sound from such a small

source?" From five small and light panels (315mm high x 135mm wide x 45mm deep) the whole listening environment was filled with a powerful, yet light and airy sound, very different from a traditional loudspeaker, but none the worse for it. One bonus factor of NXT technology is that placement and positioning is by no means as critical as it is with a traditional box, due to the dispersion characteristics. We had the front left and right panels placed high up in the corners of the room and yet the imaging and sound stage seemed directly ahead. It takes some getting used to!

In two channel mode (two front satellites and the sub) we managed to get a beefy and detailed sound with



decision

the epic rock of Metallica's 'S&M' with the San Francisco Symphony orchestra. The riffs of 'Enter Sandman' rocked through the room, with the bass tight and punchy (it can be tuned by a bass contour control on the sub) and the backing orchestra rich and lush. Violins and woodwind were remarkably spacious, when you consider the source. No matter where you position yourself the sound differs very little. Even side-on, or crouching in a corner (not particularly comfortable I'll admit), I was still met with a wide spread of sound.

In surround mode the fs2 system starts to really show its mettle, creating a room-filling wave of sound (all panels have to be set-up in 'large' 'speaker mode on the processor). A dts sample audio disc in 5.1 channel surround-sound gleaned an impressive response from the panels as they showed a sure grip on dynamics - brilliant for movie sound. The fs2

panels excelled with vocals. Voices are clean, well-imaged and detailed, as Lyle Lovett's excellent dts recording proved. Backing vocalists crooned smoothly from behind whilst the panels created an excellent front image of the mix, with panned high-frequency intricacies delivered in all their glory, and drums and vocals placed bang in the fireplace.

Although captivating, the fs2s can be bettered by similarly-priced 'traditional' speakers, which deliver more detail and impart more drive and grunt to the sound. The panels can also sometimes be a tad bright and hard with certain material (great with action movies, though) and integration could be slightly better. Despite these reservations, overall the fs2 system offers a true breakthrough in domestic loudspeaker technology. There's nothing similar around that can touch it. ■▲

The NXT panels can be mounted on small stands, seen here, or attached to a wall or corner.



Behind the subwoofer's front grill lie mains input, outputs to the NXT panels and bass controls. A multi-way cable connects to the AV power amplifier.



Noel Keywood explains the technology.

It's easy to get a panel to produce sound, but a science to get good quality from it. NXT technology is based on the mathematical analysis of bending panels. In practice you need a panel with known and controlled properties, plus an exciter to make it vibrate, placed in a critical position. Then the panel vibrates in a unique manner, giving results that are fascinatingly different from conventional cone loudspeakers, or other panels.

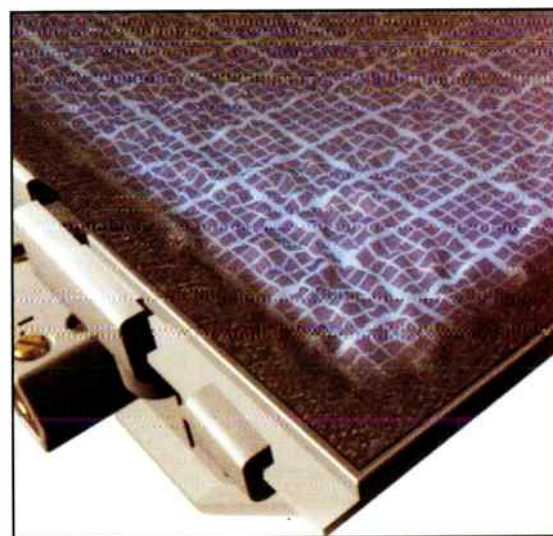
An NXT panel gives even output right across the audio frequency band, so it is capable of producing a flat frequency response, as our measurements of Mission's X-Space NXT system have shown. The lowest frequency produced depends upon the panel's longest dimension. Consequently, it takes a big (or long) panel to produce bass. That's why NXT

panels come with subwoofers.

A peculiar and unique property of an NXT panel is that sound from the rear of the panel does not cancel that from the front, because of random phase behaviour. A cabinet to trap the rear sound is not needed.

Random phase output also means an NXT panel doesn't beam at high frequencies, unlike an electrostatic. And there's more. Better dispersion means volume doesn't fall off so quickly with distance, so sound fills a room more evenly.

If you combine these beneficial properties with low distortion, and absence of phase error that exists in the crossover region between drivers of a cone loudspeaker, NXT comes out looking good. In practice it sounds good too. ■▲



Complex vibrational behaviour of the panel, seen here, gives random phase output. No box is needed!

MISSION fs2 loudspeakers
 5 ch. A.V. system £799.90
 2ch. Stereo system £449.90
 Symphonix Ltd.
 Stonehill,
 Huntingdon,
 Cambs. PE29 6EY
 tel: 01480 451777
 fax: 01480 432777

WORLD VERDICT



The Mission panels offer a tempting taste of spaciousness and dynamics that you can't sit back and ignore. And think of all the floor space saved!

Measured
 Performance see
 page 111



essential *stimulation*

European amplifier of the year

Audio specialists of nineteen European countries concluded: "TAG McLaren Audio has succeeded in developing an extremely refined integrated amplifier which combines truly high-end technology, audiophile components, engineering and, most important, audiophile sound - all at a reasonable price."

The 60iRv is shown here with TAG McLaren Audio's ground-breaking analog and digital tuner T32R, both in silver.



TAG McLaren Audio, The Summit, Latham Road, Huntingdon, Cambs. PE29 6ZU
freephone: 0800 783 8007 tel: 01480 415600 fax: 01480 52159
e-mail: helpdesk@tagmclarenaudio.com

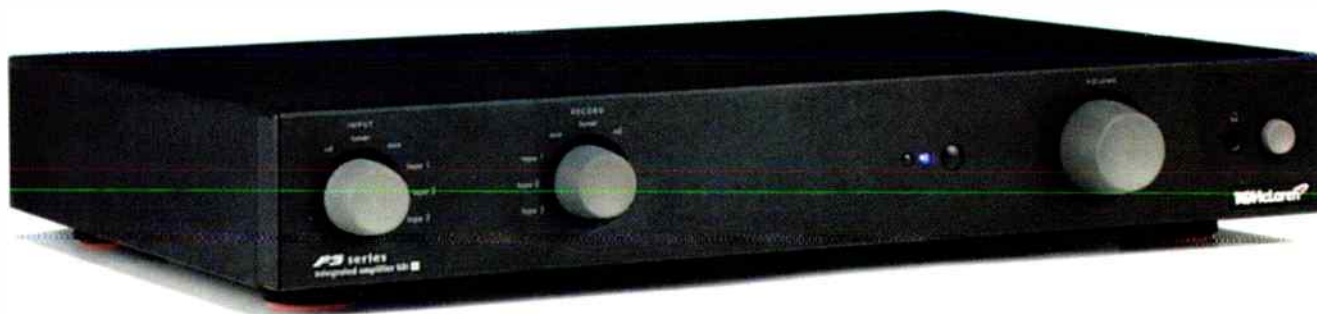
World Radio History

www.tagmclarenaudio.com

TAG McLaren

clear winner

TAG McLaren launch themselves into the mid-price ground with their £500 60i integrated. Simon Pope listens in.



The new 60i amplifier from TAG McLaren Audio is basically the well-received and award-winning 60iRv amplifier, bereft of a few accessories. Gone are remote control and to select pre/power amp, split from the front panel. Into the bin alongside them goes a price of £999.95, to be replaced with the altogether more attainable price tag of £499.95. TAG say this massive drop is achieved by 'heavy subsidy' - maybe Mika Hakkinen or David Coulthard are donating some of their hard-earned money!

There's little difference between the two amplifiers aesthetically. Still retained is the Audiolab style, the long black fascia punctuated by three machined knobs and three lights. Quoted "conservatively" as achieving 60W per channel into 8Ω, the 60i can accommodate six inputs with three tape loops. Preamp-out / power amp-in sockets remain, but now they are split internally at a solder link. Also present on the fascia is a headphone output, compatible with most headphone impedances.

Under the bonnet the 60i employs Straight Line Technology, designed to eliminate coupling capacitors from the signal path. Feedback paths are direct-coupled too.

Whilst the 60i is intentionally built to a budget, it hasn't stopped TAG from using the highest-quality

components possible, including "premium-grade" metal film resistors, hi-spec servo op amps and silver-clad, oxygen-free copper wire. This combination, TAG claim, results in minimal distortion and a frequency range that extends beyond human hearing.

So how does it sound? The well-recorded Foo Fighter's 'There Is Nothing Left To Lose' album was fed into NAD's S500 CD player to set the ball rolling. I was immediately greeted with an exceptionally clean and detailed sound - most impressive was the very sweet treble, highlighted by the ride cymbal of the tight drum kit. This was partnered by a very fast and powerful bass; Nate Mendel's bass guitar was perfectly balanced with the drums to really push the music along in a responsive manner with a deep sound stage. The only slight hiccup came at climaxes where, although very dynamic, the 60i sometimes lost a little coherence to the mix.

The fast and rhythmic sound of the 60i crossed the barriers commendably with its treatment of acoustic and classical music. None of the exceptional clarity shown with the Foo Fighters was lost with Beth Orton's acoustic folk/rock. Although the acoustic guitar could have sounded warmer, it had a presence and weight that couldn't help but bring me into the music. The same effect was achieved with vocal lines.

Beth Orton's wistful warblings were treated sympathetically by the 60i, never harsh or grainy but simply sweet and clear with a commendable lack of sibilance.

Whilst you couldn't characterize the 60i as warm or rich-sounding, it never strays into harshness. The high frequency response is smooth and sophisticated yet very lucid. High register violins, such as those in Mahler's Fifth symphony had an agreeably honeyed sound to them, well suited to my non-crossovered Magneplanar panel loudspeakers. The wide bandwidth of this music failed to trip up the 60i, which handled everything in the recording with control.


The 60i offers good value for money when it comes to build and sound quality. Few amplifiers at this price can deliver such clarity and neutrality. Although it has an unmistakably solid state sound - almost analytical - no music that you play through it ever sounds sterile, partly thanks to that impressively smooth treble. ■

TAG McLaren 60i £499.95
TAG McLaren Audio Ltd.
The Summit
Latham Rd.
Huntingdon
Cambs PE29 6ZU
Tel: 01480 415681
www.tagmclarenaudio.com

WORLD VERDICT

The no-frills 60i offers a detailed and dynamic sound rarely found at the price. Excellent value.

Measured Performance see page 111



SP5000 - a classic

Meridian Audio loudspeakers combine digital signal processing with powerful built-in amplifiers. This provides the greatest performance from the neatest cabinets with perfect control.

Our brilliant Windows® based setup software makes installation easy. Connect a digital source direct or any other source via our surround controllers for the finest stereo and up to seven channels of surround sound.

Meridian, the classic solution.

Meridian Audio Limited

Stonehill, Stukeley Meadows
Huntingdon, England PX29 6EX
Tel 44 (0)1480 434334
Fax 44 (0)1480 459934

Meridian America Inc

3800 Camp Creek Parkway
Building 2400, Suite 122
Atlanta GA 30331
Tel (404) 344 7111
Fax (404) 346 7111

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phono lines



With sales of separate phono stages still healthy, Richard White sees whether Clearaudio's Symphono MC version will help to keep them that way.



With the demise of vinyl, independent phono stages have gained a new and improved lease of life as essential middlemen between turntable and the post-turntable generation of amplifiers lacking a phono input. Looking around the market now, one is almost spoilt for choice.

Clearaudio's Symphono is by no means the dearest available but it certainly isn't cheap. When a phono stage is to be had from QED for as little as £40, it's plain that Clearaudio consider their latest offering to be something special. For a start, this is a moving-coil only design. Personally I do not subscribe to the view that the only possible hi-fi cartridges are of this type; there are some wonderful moving magnets too. It's probably a reasonable assumption that if a punter is going to spend more on a phono stage than many do on an amplifier - or a system - they will be using an MC pickup.

Where very many good class phono stages are fitted with switches to trim the capacitive and resistive loads, the Symphono is designed to do this for you automatically. This proved handy when dealing with something like the van den Hul Frog which I used for part of my listening.

The Symphono is a two-box device,

the multiplicity of silicon circuitry which deals with the signal being in one box, and the fully regulated power supply in another. In this way, field hum problems from transformers are eradicated for a start. The two boxes are connected by a shielded 'umbilical' cable. Both balanced XLR and standard RCA-phono sockets are provided for the signal. There is no ON/OFF switch - Clearaudio recommend that the Symphono is left on - so, aside from plugging the thing in and perhaps remarking "My, my! another blue LED", the job is simplicity itself to use.

To start in a modest way and work up, I fixed an inexpensive Ortofon MC15 II to my tonearm, trusted the Symphono adjust itself to the '15's very common 100Ω load and started to plough the field.

For a start, the Symphono is not backward about coming forward: the fixed 54dB amplification factor certainly wanted watching if the loudspeakers are not to have a surprise. Having clubbed things down a bit, I tried a sprightly Archiv issue of Marcello's oboe concertos. I am always a little puzzled that accurate RIAA equalisation can give such differing results. The Symphono opted for the bright side, with the tinkling harpsichord getting especially cheery treatment. Tone values of the Baroque-

style oboes were well-realised, with the upper midrange 'fruitiness' much in evidence. A crack at a rather thicker texture, with the good old Philips 'Stereo Favourite', Gershwin's too-often heard Rhapsody in Blue showed that the Clearaudio's rumble filter was still prepared to let the orchestral bass drum whumph for itself. It can be switched out and bass then has more weight.

So much for a budget cartridge. The van den Hul Frog I mentioned earlier has a peculiar 47kΩ load which happily seemed to give the Symphono no problems. With a cartridge of this clarity, it was noticeable that a bit of a sheen could occasionally mar proceedings. With the cartridge and phono stage both on the bright side, this was not unexpected. The better specified Frog gave the Symphono more of a run for its money though. My box set of Siegfried seemed to be throwing all the world's double basses about, in between blows of the hammer; pretty exhilarating, even for Wagner.

This is a very able and convenient device. Brightness being merely a matter of taste (within reason) it is purely the heavy price ticket which muddies the water. At this price, whatever its merits, including an MM stage wouldn't be recklessly generous. ■



Clearaudio Symphono £740
 Audio Reference
 Unit 8 Enterprise Park
 Slyfield Industrial Estate
 Guildford
 Surrey GU1 1RB

WORLD VERDICT

Well-specified MC phono stage with automatic load compensation. Sounds fresh and clean. Expensive.

Measured Performance see page 111

THE MIDAS

From classic tubes to retro digital, the Marantz story is a long and complex one. David Price profiles



THE CLASSICS

Born in 1911, Saul B. Marantz had become a New York graphic artist with a passion for music and audio by his thirtieth birthday. A keen enthusiast, before CBS had released their first microgroove LP Saul was hard at it designing his own electronics.

It wasn't long before Marantz's first commercial product, the Model 1 mono pre-amplifier was prototyped in 1949. A sophisticated design, it used three 12AX7 tubes fed by an offboard power supply, and a front end boasting seven audio inputs, including two phono stages, plus a variable loudness control. Launched in 1953, it won friends thanks to its sweet, mellifluous sound. The Model 1 also debuted Marantz's trademark champagne gold finish, something you can see even in today's Marantz CD17.

The Model 2 power amplifier followed in 1956, a dual mode design that gave 40 watts in pentode mode and 25 in triode. The princely sum of \$220 bought you a 12AX7, this time in the input stage, along with a 6CG7 in the line stage and EL34s in the output. Partnered with Model 1s and working in triode mode, the classic combo played the new stereo LPs like nothing else - some believe its midband has never been comprehen-

sively bettered. The Marantz Model 5 followed in 1959, a simplified Model 2 which retailed for a mere \$199. Using the stock 12AX7/ 6CG7 combo with twin EL34s and smaller output trannies, it gave 30 watts. Not a particular favourite to Marantz devotees, it's nevertheless a rare second-hand find and expensive as a result.

1960 saw Marantz's first stereo preamp, the Model 7. Essentially a pair of Model 1s, this classic design uses several 12AX7s, three of which appear in its sophisticated phono stage. Channel mode and balance controls made their first appearance on a Marantz product, along with individual left/right treble and bass pots. Judged by many a sonic tour de force, Marantz later re-manufactured the Model 7 in the mid 1990s complete with its little blue power lamp! Over 130,000 examples were made in the first nine years of production, ending with the undistinguished sounding solid-state 7T launched in 1967.

Next came Marantz's only stereo valve power amplifier, the EL34-aspirated Model 8. Instead of 12AX7 double triodes doing input duties, it used a pair of 6AU6s with semiconductor power supply rectification.

Finished in sober metallic grey with concealed output trannies, the Model 8 soon won many friends for its clarity and definition. Nowadays the subsequent 8B with its extra power is more popular thanks to even better sonics.

1964 saw the advent of the Model 9 mono power amp and the legendary 10B tuner. Both were statement products whose rarity these days explains their interstellar price tags. The 9's svelte front panel established the Marantz look in the minds of hi-fi buyers with its single, centrally mounted circular ammeter, which remains a styling cue even today. Sporting EL34s, ECC88s and 6CG7 glassware, meticulously designed audio circuitry with trick components and a serious transformer, the Model 9 was powerfully musical yet sweet and silky. An absolute classic masterpiece.

With its numerous novel features and legendary sonics, the 10B tuner is no less an achievement. Its built-in oscilloscope tells signal strength, signal location, multipath, stereo separation, channel balance and antenna set-up, as well as measuring any external signals you care to feed it. Sound was superb given a decent twig - as rich and velvety as a Troughline but with superior sensitivity. ■▶▶

TOUCH

the Dutch-owned ex-American company and interviews its gifted Japanese figurehead, Ken Ishiwata.

SOLID-STATE SURVIVORS

Looking back now, Marantz's rush to transistorise seems almost incomprehensible. Like so many other classic brands across the pond (Quad and Leak to name but two), the company methodically dropped its epic valve designs in favour of solid state gear with dramatically inferior sonics. A host of tranny tuners followed (20, 150, 2110, 2130) that lacked the 10B's musicality, and the valve amps disappeared.

When Marantz subsequently merged with US audio company SuperScope Inc., Saul felt increasingly disenfranchised. Hi-fi was moving from an esoteric pursuit to more mass market pastures, and held little romance for him any longer. In 1968 the company launched its first hi-fi turntable, the belt-driven SLT12U. An interesting period piece, it boasted a linear tonearm claimed to offer superior tracking, and very solid build. It sounded good, sparked an American love affair with parallel trackers and stayed in production until 1973. By now Saul Marantz was no longer in control and SuperScope was repositioning the brand, moving from the high end to the upper echelons of the mass market. The seventies was the decade of the receiver, and Marantz distinguished itself with a



The Furious TT 1000...

series of huge examples dripping with brushed aluminium and power meters. Extensive ranges of undistinguished rack systems, amplifiers, tuners, cassette decks and speakers followed, all of which sold well but hardly helped what was by now a challenged brand.

By the time Marantz's Esotec high end separates appeared in 1979, future figurehead Ken Ishiwata had joined the company. The new high end electronics range, including the MA5 class A/AB transistor monobloc power amps and the huge 400 watt SM1000 power amplifier, worked wonders at putting Marantz back on the high end map.

The company's next show stopper

was the spectacular TT1000 turntable. Costing £1000 in 1981 (four times as expensive as a Linn Sondek), its sublime construction quality put it up with the likes of Lux's PD555 and Trio's L-O7D in the 'best turntable in the world' stakes. Build was awesome - two 510x430x15mm glass panels sandwiched around an aluminium alloy interlayer, making a 26kg plinth into which a 3.4kg alloy platter and massive quartz lock direct drive motor were set. A plate glass platter mat and offboard power supply completed the package, and the result was a turntable of class-leading neutrality and great music making ability. A true analogue tour-de-force, it finally put Marantz back on the high end map. ■▶▶

KEN ISHIWATA - leading Marantz forward

What's the essence of Marantz?

How is it different to other hi-fi brands?

The most important difference is heritage. Saul B. Marantz made such a great impact in the early days of hi-fi. He knew how to make products sound good, and this knowledge is still within the company. And it has nothing to do with our products' price tags.

These days, does Marantz's heart lie in high end hi-fi or mass market audio?

Making expensive, high end products sound good is relatively easy. Making good sounding products at a limited cost is much more challenging, and this is what I like doing. And how many

people can afford expensive hi-fi, especially younger people where the vitality of music is? In a way, the high end is a kind of discrimination because music's made for everybody to enjoy. The Marantz way is to come up with good sounding products in wide price bracket.

What are your favourite classic Marantz products?

The Model 7 preamp, Model 9 monobloc power amp, Model 10B Tuner and CD63KIS and CD-7 CD players. The reason these are my favourites is simple - they're all exceptional in musical quality.

What next for Marantz? Internet music players? Lifestyle systems? Multiroom? Tubes?

Our heritage will always be there in future products, but consumers are changing and thus we must adapt the direction of company.

People's tastes are changing and their values are different as well, which means we must have different concepts for different lifestyles. We will have many of the things you mention and more! ■



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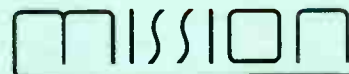
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PHILIPS NEW GOLD DREAM

◀▶▶ Philips bought Marantz in 1982, leaving an originally all-American company to function as the Dutch electronics giant's proprietary hi-fi brand. At first, Philips and Marantz ran almost in parallel - Philips' first ever CD player, 1982's CD100 simply got a gold paint job and Marantz CD63 badge. Then the two brands became more diverse, with Marantz playing the upmarket role. Whereas the Philips CD players would get the cooking components, Marantz equivalents enjoyed tweaked passive componentry courtesy of a man initially hired as a co-ordinator between Marantz's Japanese and European divisions, Ken Ishiwata.

The mid eighties brought great success, with Marantz CD players winning many friends thanks to their sweet, musical sound. The brand duly carved itself a 'budget audiophile' niche, consistently offering players that sounded unbeatable at the price. Then they played a blinder - aware that Philips' 16bit, 4 times oversampling chipset was good, they made a revised 'Special Edition' version of their £300 CD273 player. Well judged component upgrades, judicious attention to power supplies and extra internal damping made the new CD273SE an utter steal at only £30

more than the standard machine.

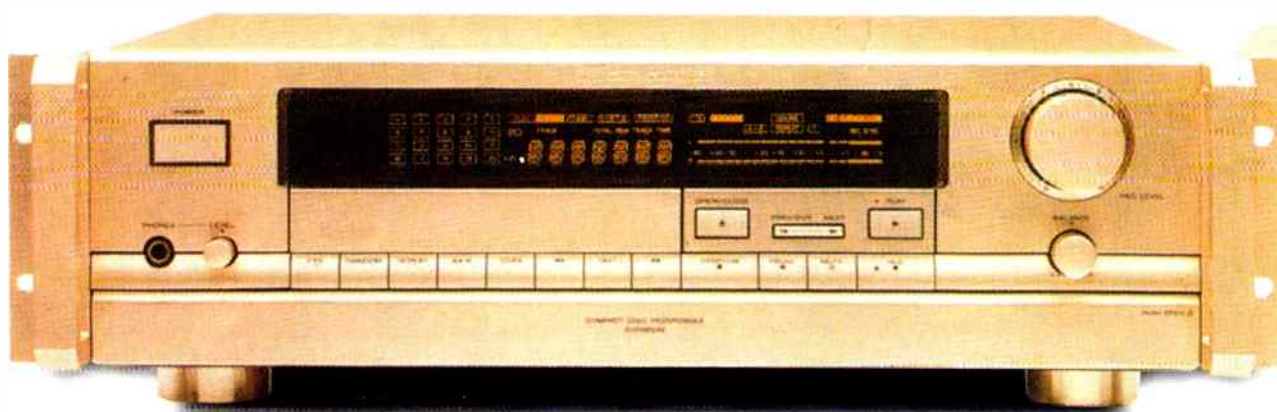
Marantz were on a roll, and didn't stop at the budget end of the market. 1988's CD94 was a riotously musical sounding silver disc spinner based on the ubiquitous Philips TDA1541S 16bit DAC and high end transport. Then there was the PM94, a fine sounding integrated amp offering vintage Marantz styling, features and sound. Running nominally in class A, it would switch to class B momentarily when large amounts of power were required, and then go back to its own sweet class A self again. It was a cracker that, had the Marantz name not been so devalued in the late seventies, could have done much better.

By the early nineties the company's statement Music Link Series was making new friends. The SC22 line level preamplifier and MA22 50W class AB and MA24 30W pure class A power amps turned in characteristically sweet and punchy sound. Likewise the CD23, which built on the good work done by the CD94 in establishing Marantz as a manufacturer of premium CD players. What later followed was a litany of exquisite but affordable designs using the best transports and DAC technology Philips could supply - the CD14, CD 11 Limited Edition, CD 15, CD 16 and CD 17 Ken Ishiwata Signature.



Meanwhile at the budget end of the market, Marantz's SE series reigned supreme. The Special Edition players were never dramatically tweaked, getting just a liberal sprinkling of audiophile grade components and subtle chassis mods to help them on their way. Nevertheless, the skill with which Ken Ishiwata applied his black magic made the likes of the CD65SE, CD52SE, CD63SE and CD67SE the class of the field. All the Japanese competition sounded harsh and mechanical by comparison. Buoyed by his success, Ken followed in Saul B's footsteps by offering his name to a product and the CD63KIS was born.

Saul B. Marantz died in 1997. Ken Ishiwata is now, as he likes to call himself, the 'ambassador' of the brand. Responsible for both strategic marketing decisions a good deal of the product design work, he's perhaps the spiritual successor to the great man himself. Thanks to Ken and a dedicated team working with him, Marantz is now living through its second golden age. ▶▶▶





choice multi

With a chipset culled from the mid-nineteen eighties, Marantz's CD-7 has to be the world's first retro Compact Disc player. David Price puts on his stonewashed jeans and cues up his Rick Astley CDs...

To me Marantz's new CD-7 is most striking for what it represents, which is the tacit acknowledgement that progress isn't necessarily A Good Thing. Indeed often it's simply what happens when companies want to sell you things at cheaper prices.

Bitstream DACs are a case in point. True, they did rid the listening public from the scourge of digititis - bleeding ears and headaches resulting from listening to CD for over ten minutes - but it wasn't all positive. Where multibit stripped wallpaper at one hundred paces, Bitstream stripped the excitement even from the most emotive music.

Looking to pen a statement CD player for Marantz, designer Ken Ishiwata showed quintessential Japanese pragmatism in electing to return to multibit. So what if he stuck two fingers up to all those press conferences, lectures and advertisements celebrating Bitstream's virtues? The problem was that one-bit simply wasn't musical enough; the answer was to go back to something that was - Philips' TDA1541A continuous calibration DAC.

The result is the £3,500 Marantz CD-7, using a 'Double Gold Crown' version of the aforesaid digital converter chip doubled in differential pairs

for maximum linearity. Working in conjunction is a brand new bespoke MZ777f digital Linear Music Filter, which is effectively two Motorola 56000 processors running the source code of Philips' SAA7220 digital filter chips. So although the player doesn't physically use SAA7220s (which partnered Philips original TDA1541-based players), its DSP chip emulates them to recreate their four times oversampling as well as offering three switchable algorithms.

What of the transport I hear you cry? Sadly not even the cleverest microprocessor can emulate the heroic data retrieval talents of Philips' classic nineteen eighties swing-arm CDM9. So Ken decided to get his spanners out and re-fettle a proprietary CDM12.3 disc spinner, selecting a metal chassis version and rebuilding it to his specifications, including diamond milled stainless steel slide bars for slick disc loading.

This done, it was time to plug in the soldering iron for some vintage Ishiwata-style tweekery. No less than 14 selected Marantz HDAM (Hyper Dynamic Amplifier Module, if you must) op-amps are used, and the power supply has been breathed on with Shottky diodes, discrete transistor regulation and an ultra low noise ring-core toroidal transformer. Audio-

grade selected components are in abundance, the copper-plated diecast chassis and casing gets anti-resonance fixings and vibration damping feet.

In the best tradition of Japanese high end, the CD-7 features sonically superior balanced XLR outputs as well as the usual RCA phonos, and a choice of either optical or coaxial digital outs. Unusually though, the player also has a digital in, meaning it can operate as a standalone DAC too. Working at up to 20bit, 48kHz oversampling, one obvious application is high end computer soundcards or DAT recorders - considering all the trouble Marantz have gone to get these DACs, it's a peach of an idea to extend their application. Finally, you get all the usual play and repeat modes as seen on every other CD player under the sun, and Marantz's tiresome fluorescent display - thankfully you can turn the thing off!

It's an impressive spec then, but so it should be for the cost of a late nineties Fiat Punto. In the flesh the look of the CD7 bears out its heavy engineering. It's visually arresting to say the least - such a wide expanse of exquisitely milled champagne gold coloured aluminium alloy could never be anything but. All the more shame then that Marantz's latest and greatest feels clumsy to use. The transport

HI-FI WORLD
 SEPTEMBER 2000
 PAGE 35



X-A RANGE.
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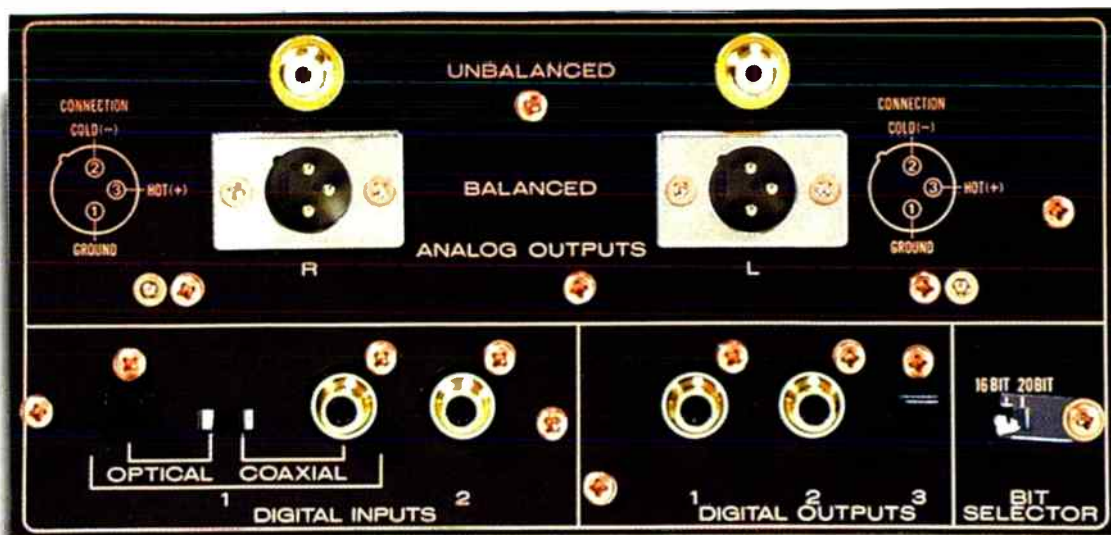
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buttons are as dead as a Sinclair Spectrum keyboard, and the drawer mechanism is considerably slower and more noisy than my ten year old Sony CDP-X77ES. Likewise the disc tray has some of the flimsiness of the old CD-67 series - price rivals from Brits like Linn, Naim and Meridian beat it hands down in this respect. That swanky remote almost makes up for it though - it's a true luxury item.

If some aspects of the CD7's build aren't quite up to class best, the same can't be said of its audio performance. This player has true star quality, with an intriguing combination of obvious strengths and weaknesses. Essentially it's an extremely musical and engaging listen, with particular success in the midband where it sings like bird. In other respects like neutrality, soundstaging and bass extension, the Marantz is less brilliant.

Funnily enough it really reminds me of a Linn Sondek LP12 turntable. Feed it any disc you care, from the electro-funk of Herbie Hancock's 'Future Shock' to the broody rock of Smashing Pumpkins' 'Adore' and it goes straight for the rhythmic jugular in its own special way. Whereas Naim's CDX frames its formidable percussive talents around bass guitars and bass drums, the CD-7 is more interested in what's going on in the mid-band. Somehow it pieces together all the disparate rhythmic clues - from the phrasing of the voice to the interplay between snares and hi-hats - to make songs move along with a fantastic sense of purpose. Rather than ambling, you get a sense of the song's beginning, middle and end, with each part working toward the next. It's a compulsive listen with a dynamic

midband that jumps into the groove of the song and sucks you in. Single ended-triode users will know what I mean.

In this respect it's virtually unmatched. Play dense, upbeat, techno like K-Klass's 'Rhythm is a Mystery' and you'll hear the snares cutting through the mix like a knife through butter, allowing the CD-7 to rocket through the song with aplomb. Give it the slow, sparse, subtle rhythms of Kraftwerk's 'Expo 2000' and it locks onto the counterpoint between the sequenced, arpeggiated keyboard runs and the electronic rim shots, and then it's off. What a great way to play music!

What makes this machine such an interesting conundrum is how it mixes this 'boogie factor' with the silkiness of the best one-bit designs. Hear the ride cymbals in Corduroy's '10:28 from Shibuya' and you're left in no doubt that this is a very refined silver disc spinner. Rarely - if ever - have I heard such sweet highs issuing from CDs. Likewise, bass guitars are both fast and rich sounding - traditionally it's one or t'other, as the two extremes of Naim CDX and LFD Mistral prove.

The downside is that things sound rather 'samey' after a while - the CD-7 is coloured but not colourful. Everything gets a soft amber glow regardless of whether it actually has, or needs, one. Although a dose of autumn sunshine is no bad thing for a CD player, it ultimately becomes frustrating. For example, the Marantz simply smoothes over the hard, cold, grit in Kate Bush's voice as she sings 'Feel It' from 'The Kick Inside' - it's all a bit too Barry White. As a palliative for hard, transistory systems it's great,

but you'd expect a player this expensive to be used with transparent ancillaries.

Likewise, the CD-7 is no superstar at soundstaging and image location. Compared to most Bitstream designs you get the sense of the far left and far right of the soundstage being squashed towards the centre. Nor is front-to-back imaging a forte. Instead, instruments hang around the plane of the speakers and never venture out or drop back too far. Within the soundstage's slightly curtailed extremes however, things are nice and tightly positioned. Playing with the switchable digital filters and noise shaping altered things slightly, but ultimately I found myself coming back to filter 1 with noise shaping off - it was simply more listenable.

Marantz's CD-7 is one honey of a Compact Disc player, and one I could live with until 16bit digital audio disappears for good. By any standards it's a gifted music maker but neither is it perfect. Just recently the competition's been getting tough - Arcam's FMJ 23 CD runs it pretty close in many respects for two grand less, whereas Naim's similarly priced CDX is even more bouncy and rhythmic - if you can stomach its lack of tonal colour. All in all the CD-7 comes heartily recommended though, and you can bet your last Wham CD that it'll be a future classic. ■ ▲

Marantz CD-7 £3,500
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WORLD VERDICT



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Measured Performance see page 111

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World Radio History

BIT-TERSWEET

Sony's CDP-X557ES harks back to those heady days of pre-Bitstream Compact Disc, where a player's worth was measured by its word length. With dual 18bit, 8times oversampling DACs, here was a CD spinner with much to shout about, says David Price.

Remember the CD player numbers game? The first Phillips-based machines had 14bit, 4 times oversampling, the original Japanese used 16x2. Then in 1986 the 16x4 Phillips players arrived and by 1988 a raft of 18x8 machines appeared from the Orient. The Great Bit War seemed to be on in earnest, but then Phillips launched Bitstream in 1989 and put a swift end to it. Nowadays almost every CD spinner around uses one-bit chips and people complain that they all sound the same.

Sony's CDP-X557ES is as eighties as red braces, shoulder pads and Sierra Cosworths. It was the biggest, boldest, brashest and best-endowed CD player of its time. Eighteen kilos of alloy castings, copper plating and over-the-top power transformers, it had the most bits on the block and just in case you didn't know, the "18 BIT LINEAR/ 8 TIMES OVERSAMPLING" legend reminded you every time you looked at it.

Under the hood was a textbook example of Japanese digital esoterica - the digital and analogue sections each got their own chunky power transformers, plus a shed-load of internal copper plating to reduce electronic noise. All discrete components were Akihabara specials - the pick of the crop from Tokyo's electronics Mecca. The transport was a piece of high art in itself with its all-alloy construction, rubber damping and high speed linear motor that reputedly also appeared in Sony's flagship £5,000 CDP-R1 transport. Dual Phillips TDA1541AS1 DACs paired up and shared gave '18bit resolution', and together with an eightfold oversampling digital filter you got a sound as bouncy as a kids' inflatable castle, and no less fun.

The big Sony sledgehammers its way through whatever you feed it. Give it bluff eighties power pop from Simple Minds and it puts you



Sony CDP-707ESD
Japanese version

at the very front of the crowd with your head stuffed against the PA stacks. Put in a mellow slice of jazz fusion from the likes of Fractals and, errmm, it puts you at the very front of the crowd with your head stuffed against the PA stacks. This is not a subtle player. Rather, it injects everything with an adrenaline, caffeine and ginseng cocktail; chemically enhanced to sound bigger, faster, brighter, louder. Now that's what I call music!

In truth, listening to the Sony is an eerie reminder of hi-fi a decade ago. By modern standards it's crude - even compared with a £200 Cambridge CD4SE it's seriously lacking in subtlety and even-handedness. The treble is splashy and ragged with a definite touch of digital hash, and the upper mid is undoubtedly 'brightly lit' if not harsh. And yet it has an infectious enthusiasm for music which makes modern exotica sound over-polite and disinterested. And as for the bass, oh the bass! Don't let anyone ever tell you all transports sound the same. All high end Sony players have mechanisms that seem to excavate about an octave's worth of extra low frequencies from any given digital disc. Allied to multi-bit's passion for playing tunes at subter-

anean frequencies, it's one big grin from the start to the end of the song.

Back in 1989 the CDP-X557ES got largely lukewarm reviews in the UK press - no surprise really, considering most reviewers back then still used forward sounding Naim amps which were hardly the perfect match. But slot it into a better balanced system with neutral interconnects (like LFD's Spirolink 3), a decent isolation platform and the right speakers, and you'll have a ball. There are still plenty around for £350 and with that Lexus build quality they'll last forever. They even respond very well to tweaking too - Trichord's Clock 3 made our sample even tighter and more dynamic.

By 1990, Bitstream had reached the world's high end players and the fun just wasn't there any more. Noel Keywood was one of the first to hear the new DACs and famously said it was 'more like good analogue'. He was right in the sense that it made CD truly smooth and civilised for the first time, but multi-bit had its moments too, not least in its ability to involve listeners like only the best turntables can. In a certain respect, old eighties bruisers like Sony's CDP-X557ES have never been bettered. ■



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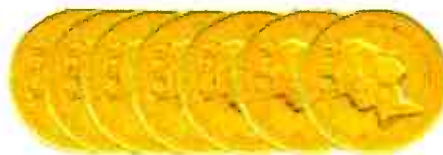
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just for the rec



Philips' new CDR-951 attempts to take the hassle out of CD recording. Noel Keywood investigates.

Recording to CD isn't easy. Philips have tried to address some of the difficulties in their new CDR951. It's a high quality machine with separate record (ADC) and play (DAC) converters, a digital fade in/out facility, a mic input with mixing control for singalongs or for recording vocals direct to CD, plus a host of quality connecting leads.

The CDR951 was slow to read a disc and then it initialised for up to 25 seconds whilst calibrating the laser. I was met by lengthy READING then INITIALIZING messages after inserting a CD-RW. My standard routine of trying to record a song from the radio was frustrated by this. All CD recorders are slow but this was no better than most, a little disappointing at the price.

The Philips recorder automates some recording processes and puts up helpful prompt messages. Before recording you must select Record Disc, which automatically copies an entire CD, Record Track which stops when a silence is detected and Make CD which is the same as Record Disc, but the CD is finalised (i.e. its TOC is closed). There's also Manual mode, which allows continuous recording.

I was surprised to find Philips have given the CDR951 a digital record level control that works when copying. So I turned it right down when digitally copying and found this confuses the auto-start system. Turn it right up and the machine will go into serious overload, the problem here being most CD originals are recorded up to 0dB and the 951 will add 6dB to this with little warning to users. The record level display lights red, but it does in any case when

replaying professionally recorded CDs. The recorder is very flexible, but must be used with care.

Digital record level can be controlled automatically to give auto fade-in and fade-out, with variable fade time. To do so means entering Menu Mode, in which it's possible to do other things like setting record balance, manual track numbering (instead of auto) and text entry using the Jog control. This sort of thing is laborious and a bit specialised, but the CDR951 is for the more committed recordist. Oh, and you can record LPs to CD and get the 951 to auto track number, providing silences of more than 2.7 seconds exist between tracks.

There are two coaxial digital inputs (SP/DIF) with switching between them, a digital output and optical digital in and out. I ran a transport in for digital copying and took the output to an external DAC, one arrangement that works well. I also used the normal analogue inputs and outputs of course, which uses the machine's internal converters.

Philips know their electronics so I wasn't surprised to be met by an excellent set of measured performance figures when testing the CDR951. Although its build quality is 'European lightweight', meaning satisfactory if not impressive, under the surface Philips do a good job. Don't be put off by the flimsy plastic CD drawer that whizzes out to greet you. The machine's handshake at the human interface might be a bit rickety, but the processing power behind it is not.

Recording quality was very smooth across high frequencies and quite fulsome in the bass, depending critically on record level set. It very much

reflected replay quality, highlighted by discs like Angelique Kidjo's *Fifa* which most clearly showed bass to be softer and less tuneful than is possible, whilst treble came over as particularly sweet. Vocals pushed through well, if still held within the mix a little more than my reference system. Philips tamed 16-bit some time ago though and seem adept at producing players that do not offend, the CDR951 included.

Strings came over sweetly in an SBM recording from Tring of Tchaikovsky's 'Pathetique'. The orchestra ebbed and flowed without hindrance, bringing a good sense of life and vigour to the recording. The CDR951 avoids the somewhat grey tonality of so many CD players, allowing through a pleasant sense of tonal colour to orchestral instruments, for example, which made them both credible and entertaining.

The CDR951 has a wide range of useful facilities for committed recordists. The digital record level control harbours a few potential problems though; it's quite easy to over-record. The machine is slow to get going too, but it offers a high standard of record and replay quality from CD. So there's a complex and somewhat mixed bag of properties here. Recording to CD isn't easy, despite Philips attempts to help out. On balance I feel the CDR951 offers good value, albeit to those who are prepared to cope with a fair bit of technological complexity. ■

WORLD VERDICT

Still not the easiest machine to use, but does its job very well. Good recording and replay quality.

Measured Performance see page 111

wedded to



Croft Vitale (top) and Troubadour

Unison Research and Croft allow us the opportunity to sample low-power all-valve amplification. Richard White eschews the Leaks and gives his Klipsches something different to chew on.

Unison Research and Croft are both respected names in thermionic amplification, so the chance of comparing an amplifier from each of them was not to be missed, although a direct comparison is not as easy as it might seem. True both these amplifier packages are comparable in price and both use valves. From there on, the differences start to outweigh the similarities.

Unison Research's S2 is a class A ultralinear design, driving two EL34s in single-ended configuration. Low level amplification is in the safe hands of a pair of ECC82 double triodes. Four line inputs are provided - no phono stage - and a choice of 8Ω or 4Ω loudspeakers. The S2 is long on style; its transformers are neatly covered by a ventilated box; the valves sit in ceramic bases in the open for all to see; nicely finished wooden fillets add a hand-crafted air. Controls are simple: ON/OFF at the back next to the kettle lead input; volume, channel and tape monitoring by heavy 'feel good' controls on the front.

BOTTLED UP

If Unison Research have chosen a quietly conservative route, Croft is tracking cross country. The preamplifier, the Vitale, walked off with a

deserved four globes in our recent review, and features four channels including MM phono, separate volume controls for L and R and three valves concealed within the sheet metal case. The Troubadour power amp is output transformer-less (OTL) which remains a 'good trick if you can do it'. In place of the usual transformers for matching loudspeaker load, four large double triodes output direct, with decoupling via good quality foil capacitors. Miniature double triodes drive these monsters and the whole works are encased in Croft's penny-plain sheet metal. A slight word of warning is needed here. Valve amplification is a warm business; the Troubadour would do very nicely as a coffee-pot warmer if one were foolish enough to try such a thing, so a well-ventilated shelf place is essential.

Neither of these packages will blow your head off with inefficient loudspeakers: the Croft manages about 10W into 8Ω and the S2 about the same, depending on the reactive vagaries of the loudspeakers used. In order to hear anything worth hearing, it's necessary to employ sufficiently sensitive 'speakers; there are plenty out there at most budgets if you search well. Using a low-power amp to feed efficient 'speakers is an

approach somewhat at variance with that most favoured today, but it can and does produce beguiling results, all things being equal. It is a technique which I favour personally, so I was not entirely surprised when these amps came to show off their paces driving my resident Klipsch Heresy IIs (93dB/W/m).

Unison Research have certainly not stinted on their transformers if weight is anything to go by; the complete S2 weighs about 30lb. Unison claim 'paintstaking' (sic) research into the output transformers, which is a good thing for a single-ended design which does not benefit from the 'self-correcting' characteristics of push-pull. Integrated amps are naturally self-contained and as such are less trouble to set up than pre-power sets. Matched pairs of valves are specified for the S2's input/driver stage, although this should not be super-critical with automatic bias; those supplied are indelibly marked L or R on their undersides.

Croft's Troubadour is supplied without its valves fitted too. All are oriented horizontally on the chassis; with horizontal valves, especially those without retaining clips, it makes sense to use a little spot of contact oil. An initial grumble from this

the bottle

A Hi-Fi World stalwart, the Minnesota Orchestra's vibrant recording of Stravinsky's Firebird on Reference Recordings opened the bowling. Once Unison's S2 had settled into its stride, I was struck by its very lush way with the orchestra. Whereas some of the more zippy solid-state amps can make for an uncomfortable earful, the S2 adopted a very silken approach. In short, the sound was very much what people seem to expect from a valve amplifier; a smooth, mellow sound; detailed enough but without any distressing sharp corners.

SOUND STAKES

The Troubadour certainly didn't spit in my eye either, but it manifestly had not been engineered with warmth as the prime consideration. Perceived dynamic range was if anything a little wider than the S2, with more than a hint of jaggedness on the brass and percussion - the Croft sounds fast whereas the S2 sounds more relaxed. In particular the amazing efforts of the woodwind section, which has many cameo appearances in this work, seemed happy with either the S2's warmth or the Troubadour's saltier approach.

I remarked on the Vitale/Troubadour apparent dynamic range; given a suitable thickness of texture, the Unison swiftly caught up, driving real power to the (admittedly very fast) Klipsch 'speakers. One game played and into tie-breaks already!

Interestingly, it was with more relaxed material that the Croft drew distinctly ahead: Diana Krall's 'come and get me' vocals are closer to easy listening than to true jazz, so I fully expected the Unison amplifier to contribute the appropriate cocktail warmth and glamour. Instead, the amplifier's comfortable sound put Miss Krall a shade off the boil; it was the Croft combination which restored the edge necessary to keep

things smouldering. Neither amp showed any difficulty over usual benchmarks like stereo imaging and both gave exceptional sound stage breadth.

It appears that Radio 3 is positively gorging itself on chamber music at the moment and tuning in, I found the Wallace Collection wrestling with some Bach. The S2 made a very neat job of this intimate occasion and perhaps was unduly forgiving of other presumably assiduously researched details. This is a most comfortable amplifier and I guess is what many transistorised people expect of valves. The Vitale/Troubadour's more sparkly touch was less forgiving of poor balance, sore throats, singing off key and sloppy entries - the all too common paraphernalia of the small-scale music movement.

FINAL THOUGHT

You pays your money, you takes your choice. Unison Research have crafted a fine, well-behaved low power amplifier here. If it's a little smooth for my taste, very many people will welcome it with open ears. Croft's unusual OTL Troubadour with its companion Vitale is altogether more exciting. The Croft package is dearer too, although you do get an excellent MM phono stage thrown in.

Much must depend on the loudspeakers: weighing up what I've written, the first step with either of these fine amps is to buy the 'speakers which will let them shine - don't hook up your 83dB bookshelf models and hope for the best: it's not to be had this way. ■ ▲



Unison Research S2

Croft Vitale £350
Croft Troubadour £750
total package £1100

Croft Electronics
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Birmingham
B24 9AB

Tel: 0121 373 1442

Unison Research S2 £995

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WORLD VERDICT



This combination gives an exceptionally fast sound for valves. A good value package with plenty of excitement.

Measured Performance see page 111

WORLD VERDICT



Mellifluous single-ended valve integrated with meticulous manners. Excellent dynamics with the right 'speakers. Too smooth to suit everybody, though.

Measured Performance see page 111

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Dear Hi-Fi World,

This is my current system:
 Sony 777ES SACD player
 B&W Nautilus 805s
 Arcam 10 + 10p
 4 x 3m QED Genesis speaker cable
 Chord Company Anthem interconnect

For my next upgrade I am considering one of three options and I would be very grateful for any opinions as to which would be the best route. I would like to have a bit more bass, but if the gains are going to come by upgrading my amp I will wait another year before sorting that out.

1. Chord CPA 2200 + SPM 600 (this will really break the bank)
 2. Upgrade 805s to 803s
 3. Add a sub. B&W or REL, don't know which model yet. Any ideas?
- If I went for the Chord amp, would it be powerful enough to drive a pair of 803s in the future or would I have to bi-amp with another SPM600?

Thanks for any advice.
 Stefan Avey.

Your current system looks a fine sounding mixture and all three of your suggestions will improve that quality even further. Adding a good sub such as REL's Strata III will not only bring you bone-crunching bass if you require, but will also refine the overall sound, adding depth to the sound stage and a more open midrange. Like so many things, something as powerful as a Strata III benefits from deft usage.

The second suggestion you make will raise the overall sound one peg higher, but I doubt if the benefits would

be as great as they would with your other options. Which brings us to your first option...

The Arcams are by no means bad but the Chord 2200 and 600 combination is quite outstanding in performance, looks and build. They're expensive but in this case, more than many others, they are good value for money. They would bring a sophisticated and unmistakably high-end sound to your set up, more musical than many other similarly-priced products.

Don't forget, that the equally able SPM 400 and CPA 1800, at £1,425 and £1,905 would save you over £900 over the 600 and 2200, if that softens the blow!

Speaking as someone who has driven power-hungry Magneplanars with a 30W valve integrated, I'd say that any combination of the Chord amplifiers should have no problem whatsoever in driving the 803s, unless you listen at ear-bleeding levels, of course. ■ SP

ON THE WIRE

Dear Sir,

I have recently purchased the amp of my dreams to go with my current system of Marantz CD16, KEF Reference 2, Michell Synco/RB300/Linn K18mk2. My chosen amp was Marantz PM14 which took an age to arrive but was really worth the wait. Its sound (after burning in) is just awesome. No more bass boom (as with my previous Arcam 290/1P290), just lots of deep controlled power with danty to die for, specially in the bass dept. I never knew bass could be so detailed and varied!

What I'd like is some help in the complex art of choosing interconnects and

speaker wire. Currently I'm using Cambridge Reference (Richer Sounds-£50) interconnects and Ixos 604 bi-wire (£6 metre). Clearly neither of these are up to the standard of everything else so could you please point me to some quality wiring that will do justice to the clunty possible from my system? I'm looking for something that will enhance the qualities of danty/openness and detail without sacrificing the deep, detailed and driving bass (Ear Bleeding Bass also on the occasions I'm in the mood!).

Thanks for any help you can give - it will be gratefully appreciated.

David Cooke
sheffieldbloke@clara.co.uk

There's no denying that cables do make a difference. One of the best upgrades you can give your system is to treat it to a decent cable, it can be like giving it a sinus clean!

There are many cables on the market we've encountered that will suit your needs - it all depends how much dosh you can spare. For excellent value for money you can't beat DNMs Reson cable; this is available in interconnect form for £40 per metre and as 'speaker cable for £6.95 per metre. It has a lively and transparent sound with good bass and a smooth treble. Heading further up the scale there's Nordost's fine Blue Heaven (£150 per metre for interconnect, £30 per metre single wire 'speaker cable) which will quite simply give you fast bass and almost unrivalled detail and transparency. The next Nordost step up from this is the more expensive Red Dawn, which has all the same aspects of the Blue Heaven, plus more emphasis on individual instruments and phrasing, but you're talking double the price of the Blue. You may also like to try van den Hul's Ultimate The First carbon cable for interconnect use. This gives excellent neutrality, and a sense that there's absolutely nothing in the way. Happy cabling! ■ SP



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HEAR ME TALKING

Dear Hi-Fi World,

I've always liked my music even with only one working ear - it simply means I sit sideways!

My present system is made up of JVC separates (CD, Cassette, and SA330 integrated amp) plus a good Dual vinyl deck, all hooked up to a pair of Bose 6.2s. I'm beginning to think it all may be a bit old and in need of replacement. Bearing in mind your old adage 'listen before you buy', one of the drawbacks is getting a dealer who stocks the narrowed down choices from the 'best buys' in magazines such as yours and within my budget (£3000-£3,500). Then you throw in new forthcoming formats like DVD (A)/SACD and think well! ... if I buy now, will today's speakers/amps be able to match the frequencies/specs of these new formats? Help!!

The sort of thing I have in mind would be Jamo Concert 8s or perhaps Chario Academy Millennium 2 (my room's about 1m x 4m), NAD C319 Amp or perhaps a pair of Linn Pre and Power Amps. Bearing in mind what I said earlier, should I keep the CD player for the moment and buy a DVD-audio when they come down in price?

Is a separate pre- and power amp better than an integrated at the same price? Sorry about all this but your Wisdom would be gratefully appreciated.

Yours musically, David Curtis

It will make a nice change for my wisdom to be appreciated! Unfortunately, too many opportunistic 'buyers' have worn out their

welcome with dealers for previewing even your narrowed down choices. With limited opportunities for auditioning, it's basics first: few sensibly priced loudspeakers offer genuine reproduction at extreme high frequency. Flicking through a few of our back numbers, it's notable that a gentle roll off from around 16kHz upwards is much favoured. Piezo tweeters can go higher, ionophonic types higher still, but there's not a great deal of music up there - even leaving your monaural hearing out of consideration for the moment!

As part of my job, listening to amplifiers which range from, say, 25kHz top to those which can reproduce up to 60kHz or more, the listening differences are not that striking, all other things being equal. True low distortion and an even response seem to count for far more than simple 'specification'.

By and large your choices seem sensible, although I guess you can buy more cheaply in all departments without sacrificing too much. Jamo Concert 8s are a tight, neutral sounding 'speaker but can be a hard load for an amplifier. NAD products are good value and eminently reliable. Musical Fidelity also make some very powerful and well-specified integrated amps around the £800 mark; these would be very suitable for the Jamos. Certainly you should hear the full details with that sort of set-up!

Separate pre-amplifiers allow greater exercise of choice but are not inherently better than similarly priced integrations.

SACD and DVD-Audio (especially in the software dept.) are hardly sweeping the board at the moment, so I should stick with your current CD and see what happens in the next year or so. ■ **RMW**

Dear Hi-Fi World,

Can you please help me work out my best option for buying a DVD player capable of running 'All Region' DVDs and audio CDs, looking to spend around £450. I am also in the market for some new 'speakers in the region of about £200. I appreciate good quality but know little about my best options.

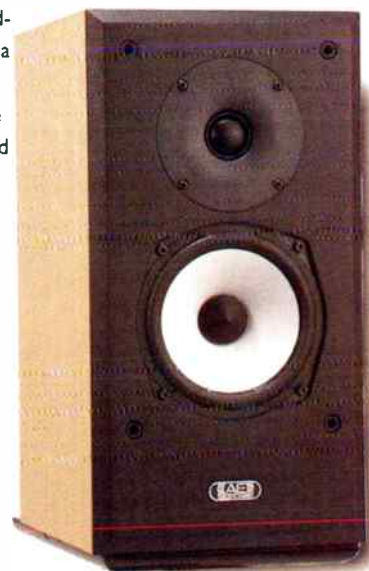
Thanks,
Andy Barnett.

The larger hi-fi specialist stores will sell all region machines for a few quid more than the single region models although availability isn't always what it should be.

One of the best DVD machines we've tested, for sound and vision as well as build quality and ease of use, is Sony's DVP-S725 at £490. If your limit is £450 you could always plump for the cheaper 525 from Sony (shop around for a price).

As far as 'speakers go, for floor-standers, check out KEF's Cresta 3s at £250, which have an open and clear midrange rare at the price, or for a cheaper, stand-mount option give a listen to Acoustic Energy's Aegis One at £150. Punchy and big sounding, they offer exceptionally good value. ■

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UPGRADE PROJECT?

I'd like some advice on upgrading my analogue front end. I have a 21 year old Rega Planar 3 with Grace 704 unipivot and Sumiko BP feeding the phono stage of a Hafler DH101, MF X-Pre, Audio Innovations monoblocks and Quad ESLs or Mission 780 Argonauts. Assuming a vintage turntable would offer best value for money, recently bought an early LPI 2 (old Garrards and TD124s being in short supply) to which I planned to add a DIY Armageddon-type power supply.

I can't help wondering, however, whether I'd do better simply to buy a new middle range turntable. I'm thinking especially of the Project range - quite cheap in Australia - noting the kinds of reviews the Project 6 attracts when coupled with a good arm. I'd appreciate your thoughts. For arm and cartridge, I'm thinking of an OL-modified RB250 and Dynavector 10X4 (having owned a 20B). I'm uncertain about the choice of phono stage and would consider a new pre-amp with integral phono section. On a technical note, can you suggest why the Linn's motor should make a 'chug-chug' sound that disappears when I lightly press the pulley towards the bearing, but is unaffected by the adjusting screws under the platter?

Phil Mohr Adelaide, South Australia

No, you wouldn't be better off upgrading to a new middle range turntable. Although Linn LPI2s are no longer flavour of the month, they're still damn fine turntables, especially if you like their distinctive take on things. The best thing you could do in the short term is take your Sondex to a Linn dealer and ask him to fit the Cirkus mod. Basically this is almost a new turntable - bearings,

springs, grommets etc. and even a new armboard! He'd also be able to sort the motor, which sounds like it's misaligned or worn out. This done you can then fit a Dynavector 10X4 (or if possible the latest DV20X-H or L) and you'll have a very decent front end.

If you don't want to invest money in your Linn, then save up for a Michell GyroDec SE. At £775 (UK retail) it's almost as cheap as a mid-price deck but is highly upgradeable, and with the addition of a £350 QC PSU almost reaches the super-fi league. Together with an OL RB250 and the DV20X-H, you'll be in vinyl heaven. The next step is then to sort out your phono preamp. £300 buys you LFD's superb Mistral Phono, £500 the entry-level Michell Delphini (should you choose the low output DV20X-L version of the Dynavector) - both will be a huge improvement. ■ DP

THE LAST WORD

I would like to add some information to Richard White's reply to Paul Benjamin's query on playing 78s, in July Hi-Fi World. This may also be of interest to anyone with a need for a highly adaptable hi-fi pre-amp or a need for acoustic room matching facilities at an affordable price.

Richard discussed most aspects well, but in talking about EQ and filters (which most people find necessary to enjoy old recordings) he did not mention the most useful and adaptable pre-amp of all: the Quad 34 Control Unit (pre-amp). This has six different Phono input modules available off the shelf from Quad: three moving magnet and three moving coil sensitivities, to enable

accurate matching of cartridges. It also has a well-designed filter system, operated from the touch button front panel controls which can introduce four different frequency response curves.

These can be used to remove much of the distortion inherent in gramophone record replay. The filter facility can of course be switched out. In addition to Mono and Balance the 34 unit also has 'tone controls' which are intended to be room matching controls. One is a 'Tilt' control which very gently tilts the response so that virtually no change occurs at the midrange but low bass is slightly increased and treble decreased (by 1dB steps), or vice versa. This gives super flexibility to combat equipment and room problems. In addition the 34 has bass lift, and step filter controls.

I am very aware that these sorts of facilities are no longer fashionable, but fashion is transient and cyclical. I prefer to continue getting the maximum enjoyment from all my sources, at a price level that is within my means. If cost is a consideration, Quad 34s are available in the classified ads at around £200.

Best wishes,
Brian Rowe.

Thanks for this advice - it looks as if Quad had very little faith in the quality of people's sources and loudspeakers in those days; perhaps they had a point! Despite all this electronic assistance, it must be remembered that filters and slope controls only disguise the problems. Always spare a thought for the poor old needle, and if an 'archive' record sounds too rough, it might be better off as a flowerpot. ■ RMW

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Computer Audio World's favourites listed - don't buy anything until you've seen this!

RADIO NIRV-ANA

Nirve (www.nirve.com) has launched a new entertainment web site called NirveNation, featuring MP3 radio, celebrity interviews, music reviews, email and virtual chat rooms. The MP3 radio service offers four channels of new, up-and-coming American bands.



REAL LIFE

Another day, another version of RealNetworks' RealPlayer! The eighth incarnation of the streaming media player adds an Internet radio tuner with links to 2,500 webcast channels, a program guide and regular notices of new music and video available on the Web. Accompanying it is the new RealJukebox MP3 player, complete with more intuitive user interface and some funky computer-generated visuals. RealNetworks reckons it now has 125 million registered RealPlayer users, and 34 million RealJukebox users. Should you wish to join this happy computer community, click on www.realplayer.com.

THREE'S COMPANY

One-time cassette tape specialists Memorex have moved into the silver disc burning game. The new Tri-Max 200 is an interesting mixture of DVD and CD-R technology, combining CD-ROM, CD-R/W and DVD-ROM functionality in one drive (with 6x4x24 CD performance and 4x DVD reading). The £279 package comes with Adaptec's Easy CD Creator 3.5c (which is now seriously long in the tooth but upgradeable for a fee), plus one free CD-RW aside. Multimedia fans should phone 0207 745 6000 or point their browsers at www.memorexlive.com

TOSHIBA GET FLASH

Japanese consumer electronics giant Toshiba has teamed up with data storage products company SanDisk to produce flash memory for MP3 portables and digital cameras, starting from next year. In a move which points to where Toshiba thinks the future of music is in no uncertain terms, the two partners have formed a semiconductor company called FlashVision, whose annual sales are predicted to be around \$1 billion by 2002.

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Seekers out of printed music, CDs and multimedia software might like to look at JumpMusic (www.jumpmusic.com). 5 million pages of sheet music are on offer, all searchable by song title, composer, music genre or instrument. It's a great online buying resource. The company says its customers include orchestras, amateur and professional musicians, music teachers, vocalists, church groups and solo performers.

GET ORGANISED!

Electronic personal organisers will soon be competing with CD and MD portables in the music making stakes, as Samsung's new Yopy proves. As well as having the distinction of being the world's first electronic organiser to use the Linux operating system (computer geek alert!), its super-fast 206MHz StrongARM CPU gives it full MP3 playback capability. See it at www.sem.samsung.co.kr



RIO GETS THE BOOT

Fancy a Nike Rio? The famous sportswear manufacturer is developing a Rio MP3 portable audio player with Diamond Multimedia called the PSA Play 120. Designed for sports fans, it features a kicking 64 MB of flash memory, giving healthy playback times of high quality MP3 music, plus a remote control for those too tired to pick it up. Nike is also said to be designing sportswear with special pockets to hold it! [www.rioport.com]

EGO MANIAC

It was bound to happen. The next generation of MP3 players look set to offer all manner of gadgets and gizmos, if I2go's £299 eGo is anything to go by. As well as playing music, it syncs to your email account, encodes your messages into MP3s and then reads them out to you! Just perfect for catching up on your correspondence on the move, reckon the makers... You also get the full 64MB of RAM and a high speed USB port for downloading. Check out:

www.i2go.com



sound as a pound

...Or thirty five of them to be precise. David Price looks for signs of cost cutting in Absolute Multimedia's Outrageous SoundMASTER MP3 portable.



How time flies. This time last year Diamond Multimedia's Rio PMP300 cost nearly £200 and was celebrated by many as a miracle of compactness and portability. One year on it looks and feels positively old hat, thanks to new generation models like Absolute Multimedia's Outrageous SoundMASTER MP3 Player.

This Swedish designed, Korean made portable retails for an unbelievably cheap £34.99. Real headline grabbing stuff for sure, but what it doesn't explain is that this design separates the player from the card writer that squirts the MP3 music down from your PC. For this you'll need to pay an additional £54.99 in the shape of the Outrageous SoundMASTER Writer and MMC (MultiMedia Card). Should you decide to buy both (very sensible if you want to hear any music) then Absolute MM will sell you a starter pack comprising Player, Writer, 16MB MMC, earphones, cables and software for £79.99.

The MP3 player itself is remarkably small, light and portable. With buttons for Play, Stop, Forward, Back and SRS (surround sound - hmmm...) plus a slider for Jazz or Rock preset EQs and 2p-sized volume thumbwheel, it's an ergonomic delight. Around the side there's a little door for two postage-stamp sized MMC cards (which come in 16, 32 or 64MB varieties, giving a theoretical maximum of 128MB), a battery hatch taking one AA cell.

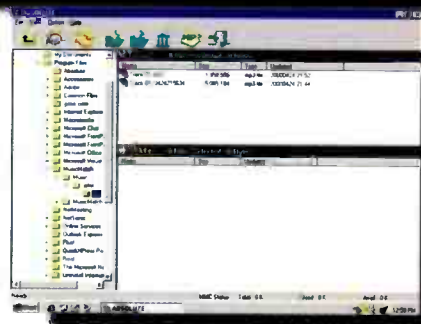
The idea is that you carry the Player around with you and leave the Writer at home connected to your PC. When you want to change your music, you simply take one or both of the MMCs out of the player, load it into the Writer and

squirt some music down from your computer. Then you just take the card out of the Writer and slot it back into the Player and you're off. In short the MMC works like twenty first century cassette - except it's tiny, weighs a matter of grams, stores up to 60 minutes of music and can be recorded onto around ten times faster than real time. As our American friends would say, 'pretty neat, huh?'

The Writer connects to your PC via a large serial port interface, with a pass through connector which lets you use your printer while it's connected. Another useful feature is that the MMC will store any file format, so you can use it to transfer large amounts of data between computers too. MMCs are fast becoming a new standard in the computer industry, and cost around £30 for a 16MB and £55 for 32MB. However, as more manufacturers commit to them, expect prices to fall dramatically and higher capacities to follow soon.

The supplied software is excellent. The manager lets you drag'n'drop MP3s from a Windows Explorer-style file menu to the card with a click of your mouse button, and worked without a glitch every time. The real treat however was MusicMatch Jukebox 5.0, which although not the full retail version is the first freeware on the market to offer full 320kbps MP3 ripping from CD. Complete with the excellent Fraunhofer Advanced CODEC, at this top data rate it gives superb sound, better even than of Sony's top MiniDisc DSP-Type R engine.

Unfortunately the Absolute



Multimedia MP3 Player isn't quite up to getting the best from its top quality bundled software. Sound quality is actually pretty good considering its ridiculously low price. You get a very warm, smooth sound with reasonable imaging and a token nod towards depth perspective too. Compared to the standards of the best £150 machines you lose a bit of bite and punch though, and you can certainly hear it sitting on dynamics.

All in all, Absolute Multimedia's Outrageous MP3 Player and Writer are actually great at doing the job they were designed for, which is music on the move on a budget. If you're looking for a cheap and easy way into the wonderful world of MP3, you could do a hell of a lot worse! ■

WORLD VERDICT



Bargain price, decent sound, superb ergonomics and top software make it excellent value for those wanting music on the move.

Absolute Multimedia SoundMASTER MP3 Player £34.99 / MP3 Writer £54.99

Absolute Multimedia 01635 279517

www.absolute-mm.com

Strong showing



Nick Tate reckons Guillemot's entry level Fortissimo soundcard makes a powerful case for itself.

Regular readers may remember the rave review Computer Audio World gave to Guillemot's MaxiSound ISIS last summer. It was a surprisingly good performer, not least considering its makers' core business lies in video and graphics cards. For a little over £200 the ISIS completely outflanked the opposition, offering an unbeatable blend of facilities and top sound. It shouldn't be a complete surprise, then, to see its younger, cheaper brother the Fortissimo making an appearance here.

For the princely sum of £50 you get a well presented package comprising the Fortissimo card itself, 2 installation CD-ROMs (including drivers, mixer software and a copy of Sonic Foundry's Acid DJ), plus a rather good quick install guide with photos. Nothing amazing here, especially if you're used to the shedloads of freebies that come with anything with the words 'Creative Labs' written on the box. However, the card itself looks pretty special. Build quality is excellent (considering the cheapo price tag), and not wholly dissimilar to my current budget fave, Yamaha's WaveForce 192XG. Indeed, close inspection reveals a certain Yamaha YMF744 chip, which is the Japanese giant's latest audio engine, packing stacks of features.

Working from 4kHz to 48kHz in 16bit PCM stereo or mono, the chip offers full duplex playback and recording with on-the-fly sample rate conversion (defaulting at

48kHz). There's also DirectSound 3D hardware acceleration - a useful feature which takes the audio processing work off your poor beleaguered PC's CPU - and the usual, A3DT 1.0 and Sensaura surround sound. Round the back you get inputs for mic in, line in, digital game port/ MIDI, front and rear speakers and the all-important S/PDIF optical digital out.

Computer musicians will doubtless be happy to learn that the Fortissimo contains a Yamaha XG compatible 128-voice polyphonic synth with stacks of downloadable samples - just perfect for recreating those early Depeche Mode hits in the comfort of your own home! The bundled ACID DJ software also comes with a library of more than 600 prerecorded, royalty-free sound loops, including hot guitar rhythms, funky bass, pounding drums plus some fairly weird noises!

After a day's burn-in the Fortissimo was given a dose of Donald Fagen to contend with, in the shape of 'New Frontier'. Through its onboard DAC and analogue output stage the results were mixed, the baby Guillemot sounding not a million miles away from one of those cheap but peppy sounding CD players you can pick up from Richer Sounds for sixty quid.

True, there was bags of rhythm and life to the sound, but this was partly down to a rather brightly lit upper midband, fizzy treble and light-but-tight bass. Ironically considering its name, although the Fortissimo could definitely do



rhythms its dynamics weren't the best I've heard. In fact, it all sounded a bit flat and compressed - almost breathless when asked to play Walter Becker's powerful jazz piano cadences. Not massively impressive through its onboard converters then, but few soundcards under £100 are, and it still sounds miles better than the cheapo jobs bundled with new PCs. Indeed the Fortissimo beats all its rivals with one notable exception. Via its optical digital out though, it was a different story. Driving Cambridge Audio's DACMagic 2 it was a star, with oodles of detail and refinement - easily the match of a lower mid-price CD player.

The bundled software is quality gear, the packaging is excellent and the instructions and set up are faultless. But if you haven't got an external digital converter then go for Yamaha's WaveForce 192XG, which comprehensively betters it through its line outputs for not much more money. ■

Guillemot Fortissimo £50
www.guillemot.com

WORLD VERDICT



Superbly presented budget soundcard with that all-important digital output. Great value, but only if you don't need its middling analogue outputs.

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David Price puts Zefiro Acoustics' delectable ZA2 'digital interface card' through its paces, bit by bit.

Zefiro's ZA2 is a specialist digital preamp for PCs, designed to give you the highest possible digital input, output, and switching options, plus a welter of clever Digital Signal Processing facilities. Although not actually a soundcard like Creative Labs' SBLive! (meaning it has no sound synthesis abilities), the ZA2 will work in parallel with Soundblaster-type devices, allowing them to do all the games sound effects while it specialises in serious digital duties. Indeed, thanks to its onboard 24bit Crystal DSP chip, it can do loads of clever tricks in the digital domain. It will transfer digital audio from CD, MiniDisc, DAT or satellite to your computer's hard drive, via optical or coaxial inputs, and then output it in any format you want.

The ZA2's 'Copy Digital Audio' mode lets you dub digital audio directly through the card, performing on-the-fly sample rate conversion when necessary. The 'Pass Through' mode sets all three of its digital outputs monitoring the same one digital input, allowing you to make simultaneous copies of your digital source onto DAT, CD-R, MD (or any other digital recorder) in your preferred subcode format (with SCMS or pre-emphasis turned on or off).

The ZA2 gives you three types of digital input-output and also includes a number of useful driver software and utilities. A half length (4.25x6.25") ISA card, it sports just two jumpers as most hardware configuration is done in software, meaning that once installed, adjusting parameters,

resources or switching inputs can be done completely in software without opening up the computer or setting any DIP switches.

It uses two of your PC's 16-bit DMA channels to offer simultaneous (full duplex) recording and playback. Although PCs only have three 16-bit DMA channels available, two ZA2 cards can be used at once thanks to driver software which dynamically allocates DMA channels, so that if one card is operating at full duplex, the other will switch to half-duplex mode.

Zefiro supply MS-DOS, Windows 3.1, Windows 95 and NT drivers with the ZA2. These little software patches configure the card's logic device and DSP chip to function with your PC. Because it is software-configurable, updating the Zefiro is simply a case of loading new drivers, rather than having to get a new chip or move a set of jumper switches. Windows 95 set up was relatively simple, with the drivers for the Xilinx 3030 control chip and 24-bit Crystal 4920 DSP chip loading and running transparently.

The installation software gives you a new menu from the Windows 95 taskbar, offering a welter of functions including digital input selection, subcode control (including the ability to switch on and off pre-emphasis, SCMS copycode protection (naughty naughty), test tone generation for DAT recorder diagnostics, sample rate conversion and Analogue Out Volume for monitoring.

'Play Normal' mode lets you play .WAV files at their original sampling rate (anything between 5-60 kHz).



You can also convert files automatically between any two sample rates while recording, and lock the DSP chip into any chosen sampling rate regardless of what the original was.

With a serious, purpose-designed digital interface installed in my PC I soon found myself connecting all my various digital devices (DAT machines, MiniDisc recorders and CD-Rs) to each other and spinning off numerous copies of myriad recordings. At all times the ZA2 was a rock - there were no glitches, and digital copies came out crystal-clear.

Most impressive was the sample rate conversion, which gave the best sounding results I've heard to date - better than Cool Edit Pro's already impressive conversion algorithm. Treble in particular sounded smooth and extended, and without the usual dullness and lack of air and space that comes from chopping things down from 48kHz to 44.1.

A most impressive product then. If you're after a flexible, powerful, digital interface, it comes highly recommended.

WORLD VERDICT



A specialised but extremely useful product for quality-conscious PC audio-philosophers.

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CREATIVE LABS SBLIVE! PLATINUM £145
Flexible 16/48 do-everything card with great software support, but not the best sound at this price. www.creativelabs.com

DIGIDESIGN TOOLBOX PC £420
Superb - fine sound, great installation and stability, quality software - but no 24/96 yet. www.Digidesign.com

EMAGIC AUDIOWERK 2 £199
Well presented mid-price 16/44 card with great features and software, but onboard DAC poor. www.emagic.de

EVENT ELECTRONICS GINA £499
Excellent but pricey - pro quality 24/48 audio-card that's super-stable and easy to install. www.eventl.com

GUILLEMOT FORTISSIMO £50
Solid budget soundcard with digital out; fine packaging, poor onboard DACs. www.guillemot.com

GUILLEMOT MAXISOUND ISIS £249
Excellent convertors, TOSLINK dig I/O, software and break-out box make it the best value around. www.guillemot.com

HOONTECH SOUNDTRACK NX £33
Stunning value 16/48 digital out-equipped card, but onboard DAC is poor. www.hoontech.com

LYNXSTUDIO LYNXONE £399
Superbly specified 24/96 card with fine sound. www.lynxstudio.com

VIDEOLOGIC SONIC VORTEX 2 £45
Capable 16/48 budget card with digital out, but onboard DAC is no match for the Yamaha 192XG. www.videologic.com

YAMAHA WAVEFORCE 192XG £59
The best budget all-rounder; 16/44, TOSLINK digital out and fine onboard DAC. www.waveforce.com

ZEFIRO ZA2 £299
Fantastic digital interface card with excellent sounding on-the-fly sample rate conversion; serious users only! www.zefiro.com

CD-R/DVD-RAM

LACIE USB DCDLW2A-Y2UC £230
First generation Philips mechanism in stand-alone case with USB connection; not bad but pricey. www.LaCie.com

TEAC CD-R58SK £249
8x24 This CD-R only, SCSI writer makes great sounding music CDs in very little time! www.teac.com

YAMAHA CRW6416SW £200
6x4x16 Top quality CD-RW makes super copies fast. 2MB buffer, SCSI only. www.yamaha.co.uk

MP3

DIAMOND MULTIMEDIA RIO PMP300 £99
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DIAMOND MULTIMEDIA RIO PMP500 £230
Superb ergonomics, 64MB, great sound and fast uploading make it the ultimate MP3 around. www.diamondmultimedia.com

ELEX JAZPIPER £140
Funky styling, neat ergonomics, punchy sound, good value, but bundled MP3 ripper is poor. www.jazpiper.com

FRONTIER LABS NEX £110
Great sound and 64MB memory make it the top entry-level player, but dubious ergonomics and build. www.frontierlabs.com

PHILEX MPRESS3 £150
Cute iMac styling, good sound and light weight make it a strong mid-price buy. www.mpress3.com

PINE D'MUSIC £130
Nice little package with decent sound, but beginning to look dated. www.pine-dmusic.com

SAMSUNG YP-E64 £199
Great build, generous specs and superb sonics - advances the state of the MP3 art. www.samsungelectronics.co.uk

SCHNEIDER MPMAN F20 £99
Decent sound for a first generation machine, but now off the pace despite price cut. www.schneider.co.uk

THOMSON LYRA £150
Big, overweight, new generation 64MB walkie with stacks of features and fine sound www.thomson-lyra.com

Multimedia Speakers

NXT X-SPACE £295
The best sub+satellite system we've heard, with a super-clean sound that's still a tad analytical and bass light www.nxt.com

PHILIPS DSS370 £140
Capable mid-price USB system with a clean, if clinical, sound www.philips.com

ROLAND MA150U £150
Great value if USB is important to you, the Rolands have a very tight, punchy sound www.edirol.com

VIDEOLOGIC SIROCCO £195
Superb sub+satellites package with hi-fi quality drivers and top electronics. A star! www.videologic.com

YAMAHA YST-M100 £80
Excellent budget active mini-monitors. Great build and very musical for the money www.yamaha.co.uk

Software

ADAPTEC EASY CD CREATOR 4 £49
Big improvement on 3.5, with MP3 and easier user interface. Fine general purpose package www.adaptec.com

MACMILLAN MUSICMATCH JUKEBOX DELUXE 5.0 £39
The best integrated MP3 package currently available; top quality Fraunhofer CODEC and easy user interface www.mediagold.com

SONIC FOUNDRY SOUNDFORGE XP4 £49
Truly stunning value stripped-down version of SF 4.0a, easy to use and loads of features www.soundfoundry.com

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KIT88 VALVE INTEGRATED AMPLIFIER KIT & KAT88 VALVE POWER AMPLIFIER KIT

Here is the amazing KIT88. The circuit is similar to that of the ever popular KEL34 with a few changes to incorporate the Tesla, JJ branded KT88 power tetrode. This is a pure Class A push-pull design providing 36 watts into an 8ohm load. Gary Devon has come up with a gem of an output transformer (E/I). Combined with the KIT88 it offers a virtually unmatched result for a valve amplifier. Frequency response measured 11Hz to 75kHz, separation 71dB, noise 98dB, sensitivity 400mV and distortion 0.03%. "As valve amplifiers go, the KIT88 is one of the best measured performances I have ever come across", says Noel Keywood. Jon Marks says, "The KIT88 pulled a series of surprisingly fast, meaty basslines out of its trickbag when dealing with Suzanne Vega's Nine Objects Of Desire album. As if this wasn't enough, the mid and

treble were nice too - cymbals had a deliciously natural, golden shimmer without sounding soft, and vocals were extremely transparent and crisply defined. KIT88 didn't hang around when it came to exploiting the virtues of its four output valves on numbers such as 'Leaves' and 'Suspect Sustain' from Cirrus' Land's End Jazz CD. Saxophone had a wonderfully smooth, realistic character, and acoustic guitar mixed speed with harmonic richness to very impressive effect. Asian Dub Foundation and Moloko showed no sign at all of the sluggish, woolly bottom-end and poorly-delineated bass beats that most valve amps are to blame for. Which makes the KIT88 an all-round, high-end bargain." Weight 16kg, external dimensions with valves are 30mm(w) x 300mm(d) x 190mm (h).



NEW!

£425

KaT88 VALVE
POWER AMPLIFIER KIT



£440

KIT88 VALVE
INTEGRATED
AMPLIFIER KIT

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)	£175.00
Pre-amplifier (PRE-II)	£175.00
Phono Stage (PHONO-II)	£100.00
Moving coil step-up transformer	£49.00



NEW

KEL34 E&I VALVE INTEGRATED AMPLIFIER KIT

The KEL34 E&I version is our second generation budget stereo integrated valve amplifier, providing a massive 40 watts of pure valve sound. With 4 line level inputs and one tape output. The KEL34 E&I is a simple and elegant circuit design using a 6AU6 pentode input valve, an ECC82 double-triode phase splitter and a push-pull pair of Tesla, J J branded EL34s. The result is a typically sweet, open valve sound with atypical bass control and power. The KEL34 E&I will work its magic into 'speakers of average sensitivity too. Jon Marks

says, "tonally the KEL34 E&I is a bit of a smoothie. It has a fast, dynamic sound, plucked guitar strings and bass drum enjoy crisp leading edges and great impact. Clear imaging and spacious sound staging meant voices and instruments really jumped out of the loudspeaker boxes. Overall the KEL34 E&I is a beautiful power amp." At the price, this kit is second to none and will open up the benefits of valve amplification to a whole new class of audio nuts! Weight 12kg. External dimensions with valves: 33cm(w) x 27.5cm(d) x 18cm(h).



£345

£255

KEL34 Upgrade Kit - with a superb Panasonic volume control, stargate electrolytics & paper in oil capacitors and fast recovery diodes. - £120 (REDUCED)

KEL80 MONOBLOCK AMPLIFIER KIT

Following the success of our budget KEL34 40watt kit amplifier, we have come up with a 'bigger brother' design. The output stage utilises 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 590.00 GBP a pair, a definite valve winner. Each monoblock weighs 12kgs., external dimensions with valves: 14cm(w) x 8cm(h) x 43.5cm(d).



£590
A PAIR

HD83 VALVE HEADPHONE AMPLIFIER KIT

The HD83 is our new headphone amplifier, 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 sockets. The circuit utilises high specification output 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 that added purity and is a quiet as a mouse. For sound quality Jon Marks says, "The bass is punchy and controlled without becoming artificial, while treble has the crispness of the best solid-state, with the tonal purity, delicacy and speed associated with valves. External dimensions 18cm(w) x 30cm(1) x 8cm(h) weight 4kg.



£175

parts directory

mains transformers
KIT88/KaT88 mains toroidal transformer
120mm dia. x 60mm(h).
Secondaries: 195V-0V-195V,450mA/0V-27V,100mA/3.15V-0V-3.15V,9A

Kel34 mains toroidal transformer
115mm dia. x 60mm(h).
Secondaries: 195V-0V-195V,390mA/0V-27V,100mA/3.15V-0V-3.15V,7.5A

Kel80 mains toroidal transformer (encapsulated)
130mm dia. x 65mm(h).
Secondaries: 195V-0V-195V,390mA/0V-27V,100mA/3.15V-0V-3.15V,7.5A

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

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

TRANS1 mains toroidal transformer
95mm dia. x 50mm(h).
Secondaries: 0V-370V,150mA/0V-6.3V,3.5A

output transformers
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

Kel34 E/I push-pull output transformer
80mm(w)x95mm(l)x82mm(h).
Primary-secondary 8K - 8ohms, max o/p-40watts, max current-120mA valves-EL34,5881,6L6

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-ECL83etc

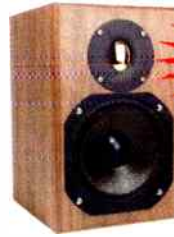
Pre-II E/I driver transformer
80mm(w)x50mm(l)x65mm(h). 6:1 step down transformer, max current-10mA valves-6922etc pre-amp stage

diy kits in the world

KLS10 HIGH TECHNOLOGY COMPACT MONITOR

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

taste and location. They are easy to drive and need just 30-60watts. KLS10 is unique. Technically advanced, yet compact and relatively inexpensive. There is little to match it. Sensitivity 89dB 1W/1m, 15mm MDF, internal volume 9Ltrs, external dimensions 19cm(w) x 31cm(h) x 23cm(d).
Drive units & Crossover KIT £394.00
Drive units only £358.00



£394

KLS10 GOLD SUBWOOFER

Designed to compliment KLS10 Gold stand mounters by providing a deep and open bass. The subwoofer is inexpensive, easy to build, comprising a simple crossover network to a high quality 8 inch Aerogel dual voice coil unit. A must for all KLS10 Gold customers. Sens. 89dB.

volume 25 litres, external dimensions 28cm(w) x 43cm(h) x 34cm(d).
DRIVE UNIT & CROSSOVER KIT £149.95
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Here's a storm for you - KLS9 with its BB4 alignment bass cabinet and Audax High Definition Aerogel 8in bass/midrange unit. Designed by Noel Keywood to possess optimal bass damping and a clean step response. Aided by a teensy bit of bass lift, KLS9 really thunders; it will re-arrange your furniture. But it does not waffle, falling silent when there's no bass in the music. Aided by a high power 1in fabric dome

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Drive units & crossover kit £230.00
Drive unit pack £160.00



£230

KLS3 3 WAY CARBON-FIBRE DRIVER LOUDSPEAKER

KLS3 uses extremely light and stiff carbon-fibre cone drive units for a fast, accurate sound. A dedicated 4inch carbon-fibre midrange drive unit provides the clean, smooth and detailed midrange characterised by superb projection. Its high 90dB sensitivity and near flat 8ohm impedance make it one of the easiest loudspeakers to drive. An ideal loudspeaker for

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Drive Unit Pack £230.00



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Drive Unit Pack £450.00



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capacitors & potentiometers

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- b. AEROVOX 150uF 500Vdc v. high quality electrolytic (solder tag radial) 55mm(h) x 35mm diameter
- c. AEROVOX 220uF 500Vdc v. high quality electrolytic (solder tag radial) 90mm(h) x 35mm diameter
- d. TROBO 470uF 450V high quality electrolytics (snap in radial) 50mm(h) x 35mm diameter

- e. TROBO 100uF 450V high quality electrolytics (snap in radial) 40mm(h) x 20mm diameter
- f. LCR 22.5uF 440Vdc polypropylene capacitors (wire leadouts radial) 100mm(h) x 45mm diameter
- g. ANSAR 22.5uF 630Vdc polypropylene capacitors (wire leadouts radial) 85mm(h) x 45mm diameter
- h. AMPOHM 0.47uF 630Vdc paper in oil capacitor (axial) 45mm(l) x 20mm diameter



Printed circuit boards
KIT82/KaT88 Printed Circuit Board
140mm(w) x 310mm(l) x 2.4mm(d)

Kel34 Printed Circuit Board
140mm(w) x 310mm(l) x 2.4mm(d)

Kel80 Printed Circuit Board (a pair)
120mm(w) x 215mm(l) x 2.4mm(d)

HD83 Printed Circuit Board
140mm(w) x 160mm(l) x 1.6mm(d)

PSU-II Printed Circuit Board
105mm(w) x 130mm(l) x 1.6mm(d)

PRE-II Printed Circuit Board
105mm(w) x 130mm(l) x 1.6mm(d)

PHONO-II Printed Circuit Board
105mm(w) x 130mm(l) x 1.6mm(d)
tag board 2 x 16 connections (hard wiring)
40mm(w) x 140mm(l) x 3mm(d)

special offers

K5881 chassis
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K5881 component pack
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parts directory

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amplifier kits description

amplifier kits description	order No.	qty	uk (inc vat & carriage)	overseas (exc. vat & carriage)
Kit88 Valve integrated amplifier kit (with valves)	Kit88-K240/120	<input type="checkbox"/>	£440	£375
Kit88 Valve integrated amplifier kit (without valves)	Kit88-K240/120	<input type="checkbox"/>	£325	£275
Kat88 Valve integrated amplifier kit (with valves)	KaT88-K240/120	<input type="checkbox"/>	£425	£365
Kat88 Valve integrated amplifier kit (without valves)	KaT88-K240/120	<input type="checkbox"/>	£310	£265
HD83 Valve headphone amplifier kit	HD83-K240/120	<input type="checkbox"/>	£175	£150
Kel80 Valve Monoblock amplifier kit (with valves)	Kel80 -K240/120	<input type="checkbox"/>	£590	£500
Kel80 Valve Monoblock amplifier kit (without valves)	Kel80 -K240/120	<input type="checkbox"/>	£520	£445
Kel34 E&I 40W push-pull integrated amplifier kit (with valves)	Kel34 E&I-K240/120 (with valves)	<input type="checkbox"/>	£265	£230
Kel34 E&I 40W push-pull integrated amplifier kit (without valves)	Kel34 E&I-K240/120 (no valves)	<input type="checkbox"/>	£220	£190
Kel34 E&I Transformer set (1 main & 2 outputs)	Kel34 E&I-K240/120 (T.set)	<input type="checkbox"/>	£140	£120
Kel34 E&I Output Transformer (pair)	Kel34 E&I-K240/120 (OPT)	<input type="checkbox"/>	£70	£60
WAP surplus toroidal valve mains transformer	Kel34 E&I-K240/120	<input type="checkbox"/>	£31	£21

loudspeaker kits

loudspeaker kits	order No.	qty	uk (inc vat & carriage)	overseas (exc. vat & carriage)
KLS3 Drive Units	KLS3D	<input type="checkbox"/>	£230.00	£200.00
KLS3 Drive Units + Crossover Kits etc	KLS3C	<input type="checkbox"/>	£350.00	£300.00
KLS3 Gold mkII Drive Units	KLS3G-D	<input type="checkbox"/>	£450.00	£392.00
KLS3 Gold mk IIDrive Units + Crossover Kits etc	KLS3G-C	<input type="checkbox"/>	£575.00	£500.00
KLS9 Drive Units	KLS9D	<input type="checkbox"/>	£160.00	£140.00
KLS9 Drive Units + Crossover Kits etc	KLS9C	<input type="checkbox"/>	£230.00	£200.00
KLS10 Drive Units	KLS10D	<input type="checkbox"/>	£358.00	£311.00
KLS10 Drive Units + Crossover Kits etc	KLS10C	<input type="checkbox"/>	£394.00	£343.00
KLS10-Subwoofer Drive Units	KLS10-subD	<input type="checkbox"/>	£71.00	£61.00
KLS10 Drive Units + Crossover Kits etc	KLS10-subC	<input type="checkbox"/>	£149.00	£130.00

parts description

parts description	order No.	qty	uk (inc vat & carriage)	overseas (exc. vat & carriage)
Kit88/KaT88 mains toroidal transformer	88 - mains T	<input type="checkbox"/>	75.00	55.00
Kel34 mains toroidal transformer	Kel34 - mains T	<input type="checkbox"/>	55.00	40.00
Kel80 mains toroidal transformer(encapsulated)	Kel80 - mains T	<input type="checkbox"/>	70.00	52.00
HD83 mains toroidal transformer	HD83 - mains T	<input type="checkbox"/>	35.00	25.00
PSU-II mains toroidal transformer	PSU-II - mains T	<input type="checkbox"/>	35.00	25.00
TRANS1 mains toroidal transformer	TRANS1	<input type="checkbox"/>	25.00	17.00
Kit88/Kat88 E/I push-pull output transformer	88 - O/P T(pair)	<input type="checkbox"/>	130.00	104.00
Kel80 E/I parallel-push-pull output transformer	Kel80 - O/P T(pair)	<input type="checkbox"/>	170.00	136.00
HD83 E/I single ended output transformer	HD83 - O/P T(pair)	<input type="checkbox"/>	85.00	65.00
Pre-II E/I driver transformer	PRE-II - driver T(pair)	<input type="checkbox"/>	70.00	54.00
KIT88/KaT88 Printed Circuit Board	88 - PCB	<input type="checkbox"/>	37.00	32.00
Kel34 Printed Circuit Board	Kel34 - PCB	<input type="checkbox"/>	16.00	13.00
Kel80 Printed Circuit Board	Kel80 - PCB(pair)	<input type="checkbox"/>	47.00	39.00
HD83 Printed Circuit Board	HD83 - PCB	<input type="checkbox"/>	18.00	15.00
PSU-II Printed Circuit Board	PSU-II - PCB	<input type="checkbox"/>	18.00	15.00
PRE-II Printed Circuit Board	PRE-II - PCB	<input type="checkbox"/>	18.00	15.00
PHONO-II Printed Circuit Board	PHONO-II - PCB	<input type="checkbox"/>	18.00	15.00
Tag board 2 x 16 connections (hard wiring)	TAG	<input type="checkbox"/>	3.50	3.00
Alps blue audio grade 50K dual log potentiometer	ALPS - 50K	<input type="checkbox"/>	11.00	9.00
Alps blue audio grade 100K dual log potentiometer	ALPS - 100K	<input type="checkbox"/>	11.00	9.00
AEROVOX 150uF 500Vdc v. high quality electrolytic	AERO - 150U	<input type="checkbox"/>	12.00	9.50
AEROVOX 220uF 500Vdc v. high quality electrolytic	AERO - 220U	<input type="checkbox"/>	17.00	15.50
TROBO 470uF 450V high quality electrolytics	TROBO - 470U	<input type="checkbox"/>	8.50	7.00
TROBO 100uF 450V high quality electrolytics	TROBO - 100U	<input type="checkbox"/>	4.00	5.00
LCR 22.5uF 440Vdc polypropylene capacitors	LCR - 22.5U	<input type="checkbox"/>	10.00	8.50
Ansar 22.5uF 630Vdc polypropylene capacitors	ANSAR - 22.5U	<input type="checkbox"/>	16.00	13.00
Ampohm 0.47uF 630Vdc paper in oil capacitor	AMPOHM - 0.47U	<input type="checkbox"/>	9.50	8.00
K5881 chassis	K5881 - CHAS	<input type="checkbox"/>	55.00	45.00
K5881 component pack	K5881 - PARTS	<input type="checkbox"/>	60.00	50.00

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Nottingham Analogue Space Deck	£550	£800
Wilson Benesch Full Circle TT - 0.5 arm	£1500	£2000
Wilson Benesch Act1 & Act2 tonearms	£550, £650	£1000, £1200
Wadia 860x Ex-Dem	£5900	£7500
Audio Innovations Series 800 Mk3	£650	£1000
Audio Innovations Series 800 Anniversary	£850	£1550
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Come with Border Patrol PSUs	£1950	£4200
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Art Audio Diavolo SE integrated - chrome/gold	£3500	£4500
Cary 300 SE1	£2300	£4000
Cary 805 805 50watt SE monos	£5000	£8500
Jadis JA80 monos - boxed, perfect	£6000	£10000
Living Voice Auditorium - black lacquer - seconds	£1100	£1500
Snell Types K (Mk1), J and E (Mk1) - including stands	£400 / £500 / 600	
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Our stock of part exchanged items is constantly changing. Most items come and go before they can be included in these monthly ads. Call for specific requirements.

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When are we going to get a high technology loudspeaker that blends into the home?

Amplifiers can be shrunk right down to fit a stylish none-too-large case, tuners became miniature push-buttons wonders long ago, whilst source technologies - from DVD through to mp3 - are in a state of turmoil because there's so much innovation. Yet to move air in the year 2000 we are still using an idea developed by Rice and Kellogg 75 years ago. Back in 1925 they used a coil and magnet to drive a paper cone, just as drive units do today.

Enter NXT. It uses a panel driven by an exciter to generate sound. Unlike other panels an NXT driver has a property I believe is unique: random phase output. I don't want to get technical here. Put simply, sound from the rear of the panel doesn't cancel that from the front, so a cabinet is not needed. My main interest lies in how NXT technology looks set to at last banish the conventional box loudspeaker from the home. It's conspicuously modern and looks like a fitting replacement for the box-and-cone arrangement.

Increasingly people value their homes and spend a lot on them. Consumers resist the idea that they should allow intrusive audio equipment into an expensively furnished lounge. Hi-fi must fit the home, not the other way around. Under these circumstances I feel there's little chance of pushing more ugly, space consuming, wire dangling hi-fi into peoples homes. NXT offers consumers a way in which they can regain living space at the same time as upgrading to a new high-technology loudspeaker.

Over the years I have seen technology attempt to take over domestic living space and fail. The first major expansion outward was four-channel in the late 1970s. It wasn't overly complex in some senses. Ignoring the fascinating problem of getting four channels of information onto an LP, a puzzle even the Japanese couldn't satisfactorily solve, all that was otherwise needed was a small decoder, a four-chan-

nel amplifier and the minor detail of four loudspeakers.

There were wires everywhere and, another pair of ugly loudspeaker stands to accommodate. The rear speakers have to fire over the furniture, meaning they must be up high. As Mission note, with surround sound systems, including today's 5.1s, you are always faced with getting a speaker lead past a door opening which in most homes cannot be arranged in any acceptable manner that doesn't involve a JCB.

What did you get for all this? Early stereo demo records were famous for featuring steam locomotives and the tradition carried on with four-channel, with fabulous titles like *Welded Rail* (I kid you not), "a demonstration of high speed by the Seaboard Coast Line on welded jointless



Today's surround-sound systems are much more complex, but that's no advantage. . .

rail". Yes, I have the L.P.

Today's surround-sound systems are much more complex, but that's no advantage. It means bigger, more expensive amplifiers, more wires, a hopelessly confusing number of source technologies (Dolby, dts, etc) each with their own array of options. The old problems remain, namely five loudspeakers to fit into the room and wires everywhere.

When you switch on, is it all worthwhile? In my view, no. If you listen to music rear channels have little more to offer. Surround sound is for film buffs rather than music listeners, the irony here being that high quality sound is less important where visual action dominates the senses.

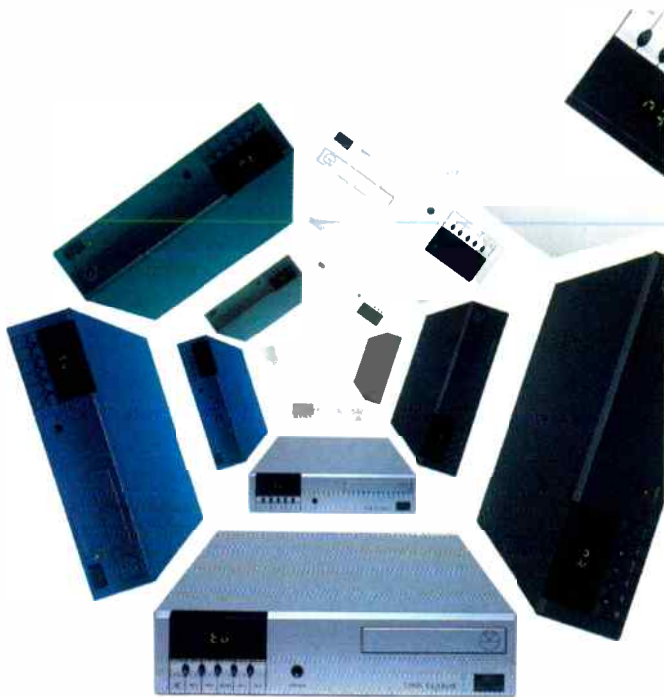
Like most hi-fi companies, Mission were keen for us to review an AV surround-sound 'speaker system. Musing upon

the practical complexities of the final system Editor Simon Pope and I thought it did little to highlight the real strengths of NXT. Here was an elegant and potentially unintrusive loudspeaker system being linked up to a complex surround-sound setup. As usual there were wires and kit everywhere, including two extraordinarily complex remote control units, one for the DVD and one for the A/V receiver, a monster five channel amplifier of such complexity that no ordinary person could hope to understand what's going on - and apparently it's one of the most user friendly!

It detracted from the innate advantage of NXT, to offer a new technology loudspeaker that promises to rid the home at last of wires and boxes. The industry has doubts because mono subwoofers are viewed with suspicion and the stereo imaging of NXT isn't pin sharp. But the Mission fs2 system itself, once installed is nearly invisible and takes up minimal floor space. The subwoofer works down to very low frequencies, providing the sort of bass that leaves people impressed and there's no critical listening position. Then there's the sound itself which fills the room in an almost eerie fashion, using merely small panels. I think Rice and Kellogg would have been impressed. After 75 years it's an idea the world is ready for. ●



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There has been another rash of white vans selling loudspeakers round my way. This is an enterprise which seems very durable. As soon as one particular brand is sufficiently rumbled, a new set of badges is cooked up and they're off again. Amazingly, people buy them.

A couple of years ago I was breakfasting in a café when a van-load of 'salesman' clambered in. Business must have been good that morning; they were more interested in tea and toast than sales. Making due allowance for the blarney, there's a lot of money to be made in this game. One of the things which amazed ear-wiggling me is that credulity obviously rubs off. Spending all day preying on the unsuspecting didn't stop one of them from bragging about how much he'd paid for his shoes, which appeared to be about seven quid's worth of leather-look paper with 'gold' buckles, £200.

We occasionally get calls to the office from people who've walked into this particular operation: "I've just bought a pair of Acoustic 3000 Monitors for £700; they're worth over £1200. What are they like?"

What are they like?! You spent £700 and you don't know?

To tell the truth, most of hi-fi nowadays is reasonably idiot-proof and will survive slap-dash choice: CD players are of a reasonable standard and therefore sound much alike, amplifiers ditto; levels of distortion which would have once seemed miraculous are mere minimum benchmarks for electronics designers today. Because of this it's unlikely that fingers will be too badly burned in the electronic jungle.

Unhappily this buy-with-confidence habit has rubbed off on parts of the audio chain where it is less appropriate and loudspeakers is one of them. All loudspeaker drivers, be they moving coil, electrostatic, piezo-electric or what have you, have limitations. To a large degree we've become acclimatized to these and, I suspect unconsciously, we excuse less than perfect performance because of this: "What can you expect from a bookshelf model?" "Floorstanders are like that..." "This is always the trouble with

horns..."

You can't win. At the time when the 'infinite baffle' (or 'sealed box') was popular it was possible to get a practically flat response with good drivers and a well-designed crossover. But amplifier power levels were raised to overcome low sensitivity. The results shrieked for themselves.

Going back further, when loudspeaker drivers were built with efficiency very firmly in mind, construction materials tended to add all the harmonics they could think of, leaving the execrable cabinet designs to ruin what was left. We're about halfway between the two extremes at present: practically all designs are based on the bass-reflex system, but those which sound best to my ears tend to err on the side of the closed box, having reflex ports which are dormant for most of



I've just bought a pair of Acoustic 3000 Monitors for £700; they're worth over £1200. What are they like?

the audible range.

Back to our boom-box bandits. One of the more disturbing features of the game is the fact that many people seem to buy not because they want the 'speakers but because they think that they can sell the things on at a profit, as a glance at the hi-fi columns of *Loot* or the local paper will show. Despite the unfortunate vendors having good cause to doubt the trustworthiness of the original salesmen, the same tired old slogans continue to do the rounds. To take an example from last week's *Tooting Bugle*: "Hi-Fi Speakers worth over £2000 - look at my shoes - bargain at £700 - two slices and no black pudding, cheers."

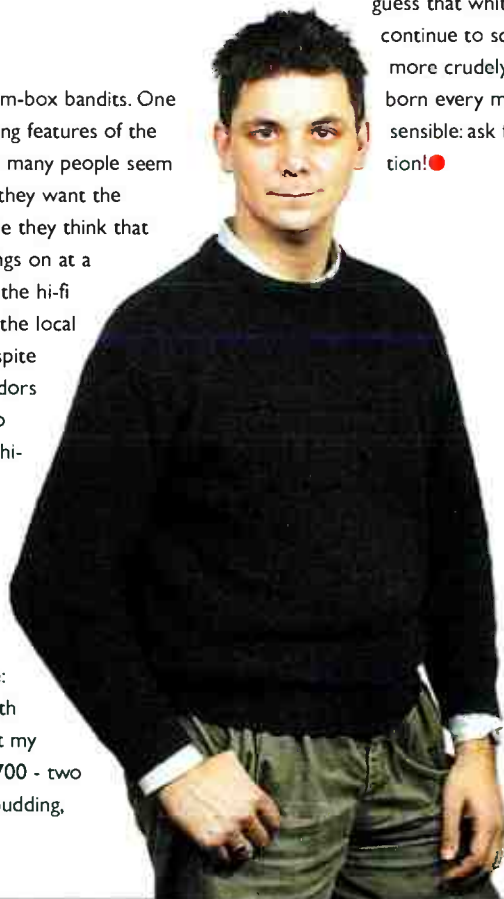
It would be comforting to think this trade will burn itself out as prices for 'legit' 'speakers come down, but I have my doubts. Gilbert Briggs, founder of Wharfedale, once put it succinctly: "The man in the street doesn't want to buy the best equipment but what he thinks is the best."

Why do people shell out something between £450 and £750, on the street no less, for a pair of loudspeakers? It's a lot of money by anyone's standards, sufficient for questions to be asked first I would have thought. Assured the Acoustic Monitors are "worth £1200" and are on offer at much less seems good enough reason for some people. Gullible?

It's not an offence to build a cheap loudspeaker, set its price at an astronomical £1200 then knock it down to £700. Perhaps it isn't worth either amount, in which case it would fail to sell in a showroom under the spotlight of demonstration.

No such thing ever occurs, of course. These 'speakers come straight out of the back of a van! Do people think they are buying stolen goods? More fool them if they do. The trade is more legit than they are, if that's the case.

Since a major part of salesmanship lies in persuading people what to think, I guess that white vans will continue to score or, to put it more crudely, there's one born every minute. So be sensible: ask for a demonstration! ●



Richard White

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Like any special interest group, from bikers to real ale drinkers, hi-fi nuts know a bit more about their specialist subject than the average bloke down the pub. But it's always fun to meet extremist audiophiles, people who hold unshakable positions on every aspect of high fidelity, and just can't be persuaded otherwise.

Bordering on zealotry, these folks are living proof that a little knowledge can be a dangerous thing. One step further down the slippery slope and they'd be phoning late night talk radio stations to expose imagined media conspiracies or explain precisely how Princess Di was assassinated. As Woody Allen once said, 'just because I'm paranoid doesn't mean they aren't out to get me'...

In my experience they're easy enough to spot - just look for the guy who thinks about everything in terms of a rip-off. Twenty five years ago they'd be pontificating on whether speakers or turntables were the most important links in the system chain, fifteen years back it was the great analogue versus digital debate, now it's moved on to the scourge of MP3.

A few weeks back I was talking to someone about good old fashioned analogue tape recorders, and the conversation moved to DCC. I remembered how I'd got to review one back in 1994, having just joined Hi-Fi World, and an A-B dem Noel did with Nakamichi ZX-9 and a Philips DCC951. The latter survived this torture test surprisingly well, proving in no uncertain terms how well its Philips PASC data compression system worked. The guy I was chatting to agreed with me on DCC, and then moved onto the vexed topic of MP3, mentioning the words 'crap' and 'rubbish' in swift succession.

Unaware of the fact that MP3 is actually a direct evolution of the PASC perceptual coding system, the guy was just trundling out ignorant, misinformed prejudices that many self-proclaimed experts possess.

Funnily enough, this is precisely the kind of nonsense that did no favours for his beloved DCC format several years earlier. I vividly remember Digital Compact Cassette being presented as the enemy of music thanks to its (shock, horror) data reduction system. The objection was a philosophical one - in a world where front ends should retrieve as much music as possible, here was some ghastly new format that was throwing it all away!

Being a big DAT fan at the time, I can't say I was particularly well disposed to DCC either, until I heard that Philips 951. The theory is often very different to the practice, and the practice was that PASC was a very



MP3 has elicited similar reactions from a lot of people who ought to know better

well developed compression system that made DCC sound far better than many uncompressed 16bit PCM CD players. Why get on your high horse about a sweet and detailed sounding DCC machine and not take objection to budget CD players that by comparison make dentists drills sound like waves lapping against the shore?

MP3 has elicited similar reactions from a lot of people who ought to know better. Simply a file format that uses intelligent compression to make it computer-friendly, some people seem to regard it as a mutant monster that's going to flatten our houses and swallow our children whole. Again, the objection is philosophical (it's a data compressed format) but this time there's more. Nightmare of nightmares, MP3's natural habitat (at the moment, at least) is computers, and instead of going into your friendly local music shop to buy a nice disc with pretty packaging, it suffers the indignity of

coming down the phone line!

What's the beef? Is it that some people just can't seem to get their heads round the idea that this century is going to involve contact with computers? Maybe it's the idea that hi-fi is so sacred it can't possibly involve the outside world? Or is it that storing music on computers is such an amazingly easy, convenient and powerful way of keeping it? I have 5,000 LPs in my house which take up an entire room of physical space - why not put them on one 5cm by 15cm computer hard drive, with only a modest loss of sound quality? These are issues hi-fi has to wrestle with in the twenty first century. As for me, I don't have a problem with any format - life's too short. I buy vast quantities of music on vinyl, to play it at home on my beloved Michell turntable, in the car on my Kenwood CD tuner (using CD-Rs recorded with my PC), and out and about on an MP3 portable. Simple as that. ●



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If one could own shares in the conventional Compact Disc technology, now would be the time to sell. CD, as we know it, finds itself between two particularly resolute newish rivals. On the one hand there is DVD, on the other, SACD (Super Audio Compact Disc).

At present, the budget CD market has little to worry about, but for mid-priced machines the future is looking increasingly grim. I get the impression that sales of mid-priced CD players from between £180-£800 are beginning to suffer. It's not hard to see why, either, from where I stand. In the store where I work the take up for DVD machines has been tremendous. Sales in the past six months, in particular, have rocketed. It's taken a DVD machine to knock our previous best selling separate, the family of Sony 500 MiniDisc machines from 500 to 530, off its long held perch. Yet whereas MiniDisc was always a complementary technology to CD (in fact it actually boosted CD player sales, especially if they were equipped with a digital output), DVD is a deadly rival.

Budget CD players from Technics, Sony, Philips and Cambridge continue to sell well, yet from around £150 upward sales appear to hit a glass ceiling. That glass ceiling coinciding precisely with the £150 price point that DVD players now start at. Budget DVD machines (below £200) have proved immensely popular, and occupy a price point where all but the most die-hard audiophiles would choose a machine that can also play films. Agreed, the sound quality of a decent £200 CD player will still outperform that of an equivalent DVD, yet the difference isn't that great to those not bothered (and there are plenty of them) about the finer nuances of music. Yet, perhaps most surprisingly of all, it's not these machines that are the best selling, but the class above (£200-£300). At this price point, the sound quality from machines such as the Toshiba SD2109 (our best selling separate) and Pioneer DV525 is actually not at all bad, with the added bonus that the picture quality is better than any VHS recorder can muster.

Rather like their budget counterparts these players are primarily being used for films. I still don't know of anyone who has bought a DVD at this price point solely for use as a CD player (although there must be someone out there that has!). Despite this, the sound quality is good enough for so many that they won't consider buying another CD player. Unless, that is, it's the new SACD format.

It's not unheard of in the hi-fi industry for potential customers to "just wait that little bit longer". As with many other consumer durables there always appears to be a new development just around the corner that's worth waiting for. Of course, taken to it's extreme, we'd never buy anything as we'd all be in a perpetual state of waiting! Yet the CD player market



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has had more than its fair share of "developments" to keep the doubting Thomases' doubting. First the shift to 16-bit 4 times oversampling, then Bitstream kept us hanging on. In the mid-nineties there was great interest in High Definition Compact Disc (HDCCD). This has yet to really catch on, though, as it's reliant on software that has been rather less than forthcoming. What's more there was also going to be SACD just around the corner. Well now that too is here. Actually it's been here for over a year now, but the prices are now seriously tempting. Industry leader Sony now have their SCD-XB940 player at just £550. A big reduction in price from previous offerings, and with the promise of cheaper still players to follow.

What's more, the sound quality from SACD is really rather good. SACD shows

measurable and subjective improvements in sound quality over conventional CD. However, rather like HDCD, the software could prove its stumbling block. But big name record companies are in on it, and the new hardware will play existing CDs, thereby not rendering existing collections obsolete. To the committed audiophile it's one new technology that's been worth waiting for with the only fly in the ointment being whether DVD-A (when it finally arrives) will be any better, and will it to have the necessary software back up?

Either way CD is definitely in the doldrums. Those who appreciate music but aren't especially fanatical about it are turning to DVD players in their thousands. Others are either plunging into the realms of SACD or waiting to see how it compares with DVD-A. Further developments will include recordable DVD, and the possibility of a unit combining both DVD and SACD (why not? Sony is already proficient in both sectors). I feel that these will only hammer down the coffin lid of CD more firmly. Who would have thought it when as little as ten years ago CD seemed all conquering after defeating vinyl sales? Times, they certainly are a changing. ●



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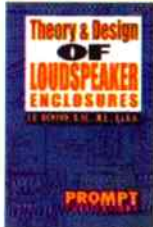
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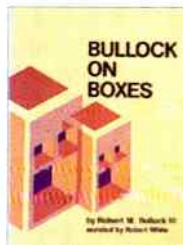
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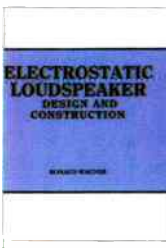
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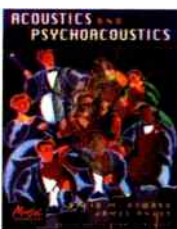
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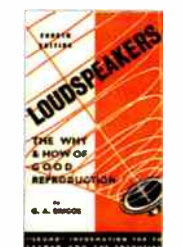
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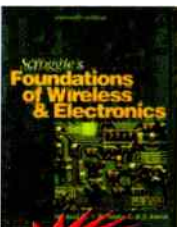
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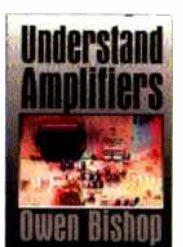
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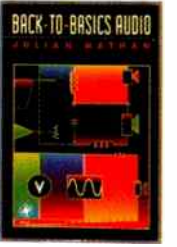
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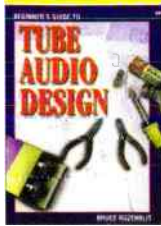


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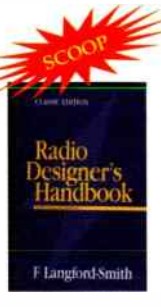
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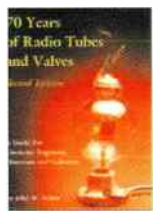
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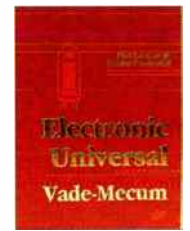
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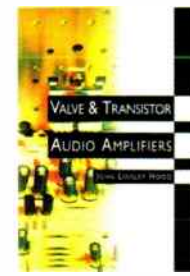
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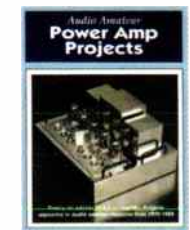
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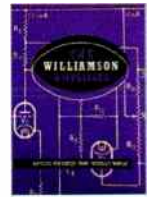
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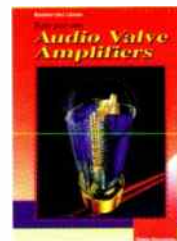
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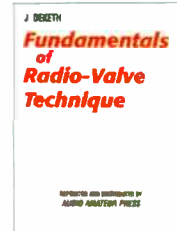
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Electronic Valves in Audio Frequency Amplifiers

by E. Rodenhuis
Originally published in 1954 by Philips, this book encourages amp. builders to experiment with design elements. Discussing the use of valve data, the function of different amplifier stages and includes detailed descriptions of eight designs. A wealth of practical data, measurements and interesting features will be found. A very good read.
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Contents: Stereo valve multiplex decoder, 7W EL84 amp., valve active crossover and 20W treble amp./50W bass amp., monaural, binaural, monophonic and stereophonic explained, heterodyne FM multiplex adaptor, transistor pre-amp., 60W EL34 amp., high power audio amps, hi-fi loudspeaker enclosure.
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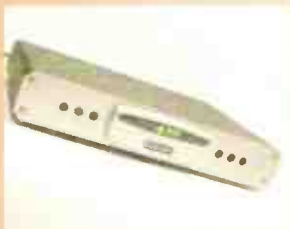
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welcome to

world favourites

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

Prices shown are those at the time of the review



Roksan Caspian CD player
Solid as a ROK

COMPACT DISC

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

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

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

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

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

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

MERIDIAN 506 20-BIT* £1100
Very detailed and revealing player. More cerebral than visceral sounding, however. (May 95)

MUSICAL FIDELITY X-RAY £800
Commonsense sturdy CD player of exceptional ability. Clear and detailed with high quality internal processing system. The X-Ray is inclined to show up poor recordings, but it's only doing its job! (Feb 99)

NAD S500 £1000
This dynamic top of the range Silverline spinner delights with any type of music. Exciting, sophisticated sounding and highly recommended. (Jun 2000)

ROKSAN CASPIAN £895
The Caspian has a smooth, slightly bright sound with some of the clearest treble in the business. Very engaging, dynamic character. (Aug 97)

ROTEL RCD 951 £300
HDCC 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)

CD TRANSPORTS

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 £299.9
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 HDCCDs. (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)

TUNABLES

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)

PROJECT DEBUT £110
Straight out of the box and onto the shelf! Nothing short of a bargain Vinyls never had it so good, so cheaply!

REGA PLANAR 2 £214
Brilliant starter deck with extremely polished manner. Better built £274 Planar 3 is a great all-in-one package that eats mid-price CD players for breakfast.

ROKSAN XERXES X £1295
DSU or XPS 3.5 power supply £150/170 extra. Excellent pitch stability from a new Swiss motor and outboard power supply. Very tight bass, fine dynamics and revealing clarity. (Jan 97)

SYSTEMDEK IIX900 RB250 £330
A fine all-rounder and easy to upgrade too. More depth and breadth than Rega Planar 3. (Sep 94)

VESTAX BDT-2000 £225
A stylish looking deck with infinitely variable speed 16-90 rpm, DC belt drive and built-in MM phono stage. Good value, with plenty of chassis room for alternative arms, if required. (Sep 99)

TONEARMS

HADCOCK 242 SE £649
Latest of a long line of unipivot arms. Added mass makes the 242 suitable for both low compliance MCs and straw-in-the-wind high compliance types. Revised geometry and chromium plating completes a first-class job. (Jun 2000)

NAIMARO* £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.

Audio Direct (UK) - the best offers in audiophile components!

Goertz Cables - world leading cables available at genuine US domestic prices
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ECC83 JJ	£4.45	(the best 300B)		KT88 JJ	£19.95	2A3 new Sovtek single-plate	£17.95
E88CC JJ	£4.95	6SN7/6SL7	£4.95	EL34L JJ	£5.95	6AU6WC Jan Philips nos.	£4.50
ECC99 JJ	£9.95	EL84 JJ	£4.45	EL84L JJ	£4.95	5814a (ECC82) Jan Philips nos.	£5.95

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JJ Capacitors - superb new caps for valve power supplies, quiet, transparent & dynamic
 100 uF 500/550V £4.95 500uF 500/550V £8.95 These new caps rival the very best at a fraction of the price!

Panasonic pots 100k dual log stereo pot £29.95 **Wonder Solder** £1.95/m (heavy gauge)

InfiniCap SETI- (0.01 through to 10 uF) **Kiwame carbon resistors** 2 watt / £0.95
 absolutely superb! e.g. 0.47uF @ £8.95 Superb for crossovers and valves! 5 watt / £1.90

Nordost hook-up wires - only available from Audio Direct! Totally stunning cables of the very highest quality- guaranteed to blow away any other copper or silver chassis wires available!
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 Silver Night - full copper braid screened twisted variant of Silver Note with black overall outer sheath. £13.95/meter.
 Blue Vulcan - screened twisted pair with drain wire, 8 nines copper/silver 26 AWG cable with pure Teflon £14.95/meter
 Blue Diamond - screened quad, 8 nines copper/silver cable, with pure Teflon dielectric and outer sheath £24.95/meter
 "Customers are astounded at the available performance in all amp, speaker & signal applications."

New Vibropods - "Stereophile" recommended isolation mounts for amps, CD players and speakers
 Five models covering 2 to 30 lbs.each. Outstanding value at only £3.95 each Unbeatable value - these really work!

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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 Campion with ample control, colour and drive. (Oct 97)

PHONO STAGES

CREEK OBH-8 SE £180
Punchy, rhythmic character with oodles of detail makes this a great budget audiophile product.

LFD MISTRAL PHONO STAGE* £300
The Mistral has a warmth and involvement that make many pricier stages sound overpriced.

MICHELL DELPHINI MONOBLOCS £1995
Analogue tour-de-force gives supremely clean, detailed and finely resolved sound with breathtaking dynamics. Great value, even at this price.

MUSICAL FIDELITY X-LP £125
One of the famous MF X series. Full marks throughout for clarity and detail. Switchable between MM and MC. Indestructible build! (May 99)

PROJECT 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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Epos ES22 Speakers (Light Cherry)	£799.00	Pioneer 515 DVD Player (NEW)	£249.00
Linn Kudos Tuner (2Yr G/tee)	£489.00	Quad ESL63 Electrostatic Speakers S/H	£995.00
Linn Kaber Passive (Black)	£1195.00	TAG 60i Integrated amp	£499.00
Linn Kaber Aktiv (Walnut/Grey) inc cards	£1095.00	TAG T20 Tuner (2YR warranty)	£749.00
Linn Wakonda Preamp S/H (1Yr G/tee)	£399.00	TAG PA10 Pre Amp (2YR G/tee)	£499.00
Linn Wakonda/Kudos Phono S/H	£799.00	TAG 60P Power Amp (2YR warranty)	£579.00
Linn LK140 Power Amp (2Yr G/tee)	£469.00	TAG 125 Mono P/Amps pair (2Yr G/tee)	£1695.00

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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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-JAS0E5 * £1300
This Sony can put the wind up Nakamichi cassette decks when used with better blank MDs. (Apr 98)

SONY MDS-JESSSES
MiniDisc recorder £520
The best sounding MD deck made so far, thanks to awesome build and heroic ATRAC-DSP Type R coding.



Alesis Masterdisk
A glimpse of the future

SONY MDS-JES10 £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-S000 £1600
Monster build, as you'd expect at this price. Facilities and gadgets galore and drop-dead high end looks. A very smooth and sophisticated sound, although not as good as similarly-priced CD players. (Mar 99)

PIONEER DV-717 £700
Well built and a solid performer, with a 'true' 24/96 digital output. Facilities in abundance and a controlled, exciting way with CD replay. Shame it lacks a Dolby Digital decoder! (Sep 99)

SONY DVP-S725 £490
One of the best buys in the DVD market. Available in a dodgy white case, but the facilities and performance more than make up for this. Excellent with both music and visuals, and a whole host of up to the minute facilities to keep you occupied. (Mar 2000)

HEADPHONES

JECKLIN FLOAT MODEL TWO £99
Wonderful panel-like and open sound from these esoteric-looking headclamps. Do not wear in public unless you like being made a fool of!

SENNHEISER HD-490 £50
Good value cans with an exciting and bassy sound. Everything one should look for in headphones at a sensible price.



Nordost Blue Heaven
A simple and effective upgrade

INTERCONNECTS

CHORD COMPANY CHAMELEON 2 £90m
One of our favourite favourites, the Chameleons are musical performers with a smooth yet open sound.

DNM RESON £40m
Neutral and transparent, and a steal at forty quid!

NORDOST BLUE HEAVEN £150m
Some of the fastest and most transparent cable around. A simple and effective upgrade.

VAN DEN HUL ULTIMATE THE FIRST £260.06m
Carbon interconnects that help you forget the electronics and concentrate on the music. Miraculous transparency.

LOUDSPEAKER CABLE

CHORD COMPANY RUMOUR £9.95m
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 £6.95m
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.

Billy Vee

SOUND SYSTEMS

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"TAG McLaren Audio engineers have spent thousands of hours in listening tests to guarantee compatibility between all components within the F3 Series, as the sensitivity of the human ear outperforms the ability of the engineers to specify an audio product in technical terms alone." Now it's your turn to test drive the superb New F3 Series. Call the sales numbers above to book an audition & set your pulse racing, start to finish!

In Stock - available for audition

CD20R CD Player	£1249.00
CDT 20R CD Transport	£1499.00
DAC 20sl	£1249.00
T20 Tuner	£1099.00
PPA 20sl Phono Preamp	£1499.00
60isl Integrated amp	£799.00
60lRvsl Integrated remote	£999.00
PA10 Preamp	£849.00
PA20Rsl Remote Preamp	£1499.00
60Psl Power Amp	£849.00
100Psl Power Amp	£1099.00
125Msl Monoblock Amp	£1199.00

If you would like any further information on the new TAG range, we will be pleased to send you a full range booklet.

Prices correct at time of printing. £500

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.

AMP TWEAKS

LEAK POINT ONE, TL12 & TL10

Ancestors of hi-fi, consequently expensive nowadays. As with all vintage valve stuff, overhauling is de rigueur before use, using original parts if possible.

LEAK PRE-AMPS

Line of 'good for their time' pre-amps. Use of EF86 pentode valve for high gain rules out ultra performance. Not the highest-fi.



Garrard 401
A legendary turntable.

LEAK STEREO 20

Excellent workaday classic valve amp. In good order the 20 will not disgrace itself. Various upgrades are available from specialist repairers.

LEAK TL12+

Plentiful monobloc equivalent of Stereo 20. Reasonably inexpensive and a tweakers' dream. Genuine valve hi-fi on a budget.

NAD 3020

You can't argue with success! NAD's budget transistor integrated gave thousands their first taste of hi-fi and remains great value.

QUAD 33/303 PRE/POWER

Great style and construction, also bullet proof. Warm and wooly sound, but easy going. A good introduction to early transistor audio classics.

QUAD 22/II PRE/POWER

One of the all-time classic valve amplifiers. Unusual circuit but it works beautifully. 22 pre-amp not up to today's standards.

SUGDEN A21

Seventies transistor integrated has an eminently likeable smoothness and musicality. Limited inputs via DIN sockets.

TECHNICS SE-A5 Mk2

Nice transformer and electronics, shame about the casework. With tweaking, this 150watter can sound sweet.

LOUDSPEAKERS

KLIPSCHORN

Not exactly plentiful or cheap but a splendid beast. For efficiency they have seldom been equalled. Space hungry!

LEAK SANDWICH

Rather warm sounding big infinite baffle but cheap with it. With a reasonably powerful amp can sound quite satisfying.

LOWTHER PM6A

High quality full-range driver; still manufactured. High sensitivity, as fitted to many classic horn designs.

MAGNEPLANAR SM6a

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.

WORLD CLASSICS

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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 ETC.
 Many similar models of infinite baffle or reflex design. Not the last word in tautness but the drivers work well in modern cabinets.

VINYL

ACOS LUSTRE
 Very honest piece of kit, well made and easily adjusted. Vinyl beginners could do very much worse.

ALPHASON HRI00S
 First class arm, up to present-day standards. Buy carefully, though, as there's no service available now.

ARISTON RD11
 A one-time king of turntables very similar to the Linn LP12. Now deposited but worth a look at the right price.

LINN AXIS
 Uncomplicated, lower-price version of the famous Sondek. Less expensive than some of its stablemates.

GARRARD 301 & 401
 Legendary turntables, once fairly plentiful. Excellent back-up available; many different custom plinths available. High quality.

GOLDRING LENCO 88 & 99
 Great deck for the kitchen table enthusiast. Garrard fans won't look at 'em but cheap and capable. Servicing available.

HADCOCK 228
 Recently out-classed by Hadcock's updated 228 Special Edition but a proper hi-fi arm for all that. Makers still service.

MICHELL FOCUS ONE
 20 years and still going strong. Early runner in the 'modern' turntable cycle with a first class arm. Factory servicing available.

SHURE M7S
 Recent line-contact improvements have left the M7S behind but the wide range of needles make it a handy tool.

SME 3009 IIS
 Everlasting classic tone-arm. Spares permanently available from SME. No longer the last word but peanuts second-hand.

THORENS TD124
 Best classic deck ever? Judging by the prices they fetch it's possible - 79rpm too!

THORENS TD150
 Mid-price deck with a keen following. No real difficulty with servicing - novices may find the suspension system unnerving.

TRIO L-07D
 Knockout heavyweight from 1980 with stainless bearing and 11lb platter! Not a give-away and beware! - spares scarce.

TUNERS

LEAK TROUGHLINE (ORIGINAL)
 Interesting ornament but no longer hi-fi. Limited coverage of 88MHz to 100MHz only.

LEAK TROUGHLINE II & III MONO
 Arguably the best-sounding tuners ever. Adaptation for stereo easy via phono multiplex socket.

LEAK TROUGHLINE III STEREO
 Excellent tuner with indifferent stereo decoding circuit. Best when adapted to use modern outboard decoder.

MARANTZ ST-8
 Possibly the ultimate Tardis console, including an oscilloscope for checking the strength of signal. Expensive even now.



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1. Expert, impartial advice on all aspects of audio & video, given by trained staff
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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

D.P.A. Renaissance Int. / Phono-Stage VGC / Manuals	600.00	299.95
L.F.D. Mistral Line-Level Int. MINT / LIKE NEW Boxed/ Manuals	500.00	299.95
Croft Vitale Valve Pre-Amp. The NEW Pre-amp. (Superb at this price) Available to Specia Order Only (Selling Very Well And Delivery Times Now Approx. 21-Days) NEW Standard		350.00
Deluxe (Timber Fascia / Brass Control Knobs) (Matching "Musica" Power Amp. Now Available: Please Phone For Details)		400.00
Meridian 101B / 105S 2 x 100 Watts Pre. / Power GC / Manuals (M.C. Boards)	N / A	379.95
Myst G-Ohm. Pre-Amp. / Phono-Stage/ Power Supply VGC / Boxed	N / A	129.95
Naim Nait II High-Current Int. With Phono. MINT	N / A	249.95
Musical Fidelity A-300 (2x150 Watts Int.) ABSOLUTELY MINT/AS NEW (Be Quick!)	1400.00	895.00
Musical Fidelity E-200 / E-300 Pre. /Power (Balanced)(2x 100 Watts) MINT / As New / Boxed / Manuals	1300.00+	795.00
Musical Fidelity A-1 Class A Int. VGC	300.00	169.95
Musical Fidelity B-1 2 x 40 Watts Int. VGC	300.00	149.95
Musical Fidelity B-1 2 x 40 Watts Int.(Another One) VGC (Buy The Two And Bi-Amp. For £275.00)	300.00	149.95
Papworth Audio M-100 Valve Mono-Blocks MINT / Boxed / 2x 100 Watts (EL-34's)	3800.00	1895.00
Audion Premier Silver Night (2-Box Valve Pre. with Phono-Stage) MINT	1500.00	750.00
Audion Silver Nights Valve Mono-Blocks (300B's) MINT / Boxed / New 300B's Fitted	2300.00	1095.00
Revox B-750. 2x75 Watts Int. VGC	800.00	269.95
Revox A-78. 2x50 Watts Int. MINT / Boxed / Manuals Etc.	N/A	179.95
Marantz PM-80 II SE. 2x25 Watts Class A / 2x100 Watts Class B / M.M./M.C. Phono-Stage Etc. Int. MINT / Boxed / Manuals Etc.	700.00	329.95
Marantz PM-66 SE Remote Etc. MINT / AS NEW Boxed Etc.	250.00	139.95
Marantz PM-55 SE Remote Etc. MINT	200.00	109.95
N.A.D. 2150 2 x 75 Watts Power-Amp. VGC	N/A	129.95
AMC 3050A 2 x 45 Watts / Full Remote Etc. MINT / Boxed Etc.	300.00+	149.95
Quad 405 Mk.I Power Amp. G.C 2 x 100 Watts	N/A	169.95
Sony TA-FB 930R. (2 x 65 Watts / Full Remote / Phono-Stage Etc.) MINT / AS NEW /Boxed/Manuals Etc.	300.00	199.95
Mission Cyrus One (Steel Version)(Resprayed Black)	225.00	89.95
Arcam Delta 60. 60 Watts Int. / Phono-Stage GC	300.00+	139.95

TUNERS

Revox B260 FM MINT / As New	1000.00	595.00
Revox A-76 FM (Excellent Tuner) MINT / Boxed / Manuals	N/A	199.95
Sugden FM VGC	N/A	90.00
Sugden R-51 VGC	N/A	95.00
Lecson FM1 F.M. Tuner (Very Rare) VGC	N/A	399.95
O.E.D. T-231 VGC	N/A	89.95
Meridian 104 VGC	N/A	149.95
Meridian 104 (Another One) VGC	N/A	149.95
Musical Fidelity T-1 VGC	N/A	229.95

TAPE DECKS

Denon DRM 10. HX 3 Motor Etc.VGC	N/A	119.95
Denon DRM 550. HX-PRO Etc. MINT/AS NEW	160.00	109.95
Marantz DCC-82 Digital Recorder MINT / Boxed / Some Tapes	650.00	199.95
Nakamichi RX-202E Auto-Reverse Mechanism Etc. VGC	N / A	429.95
Nakamichi 581VGC	N / A	199.95
Teac V-900X (3-Head / DBX Etc.) VGC	N / A	139.95
Alwa ADF-640 3-Head / 2-Motor Etc. MINT	300.00	99.95
Technics RSB-555. Direct-Drive / HX-Pro Etc. MINT	250.00	109.95
Technics RSB-555. Direct-Drive / HX-Pro Etc. (Another One)MINT	250.00	109.95
Technics RSB-565 Direct-Drive / HX-Pro etc. G/C	250.00	89.95

LOUDSPEAKERS

Epos ES-30 MINT / AS NEW (Reduced) (By £400.00)	2385.00	1295.00
S.D. Acoustics OBS. 3-Way / Open-Baffle / Ribbon TweeterVGC	700.00+	369.95
Castle Chester 1/4-Wave Horn-Loaded MINT / Boxed (Oak) With Plinths	725.00	379.95
Martin Logan Arius Electrostatic/Dynamic/200 Watts MINT/Boxed/Manuals	2300.00	1295.00
Kei Concerto Two (New Model) "Brand New" (Reduced)	800.00	629.95
Kei Reference 101 / II Uni-Q Monitors MINT	550.00	249.95
Heybrook Trio MINT / As New (Reduced)	375.00	199.95
Solid Active Sub. (100 Watts) GC	250.00	129.95
Celestion CSW 100 Watts Active-Sub. (Variable Gain / X-Over Points) VGC	350.00	169.95
Musical Fidelity MC-5. (5-Drivers/3-Way Monitors And Stands) 300 Watts / 4 Ohms / 92dB. MINT Excellent Loudspeaker At This Price!	800.00+	395.00
Musical Fidelity MC-2 (Bi-Wire) VGC (Reduced)	400.00	189.95
J.P.W. ML-610 MINT / AS NEW (Reduced)	170.00	89.95
Sony SS-ATL Mini-Monitors MINT (Similar To LS-35a's)	450.00	229.95
Impulse H-6 Horns VGC (Reduced) A Steal!!!	1500.00	499.95
Linn Isobarik Sara/ Stands VGC / Boxed / Afrosmosia Reduced)	800.00	325.00
Linn Kan II (Bi-Wire) (Stands Available) Black-Ash / VGC	500.00	199.95
Linn Helix / Ku-Stone Stands Black Ash / VGC (Reduced)	400.00	179.95
Linn Index Black Ash / MINT / LIKE NEW (Reduced)	300.00	139.95
Arcam Two Black / Bi-Wire / Fair Condition / No grilles.(Bargain)	300.00	99.95
Bose 301 T.M Omnidirectional VGC (Reduced)	350.00	129.95
Tannoy 609 2 X 100 Watts /Dual-Concentric / Stands VGC (Reduced)	350.00	219.95
Mission 762 GC (Reduced)	250.00	89.95
Mission 780 Mini's / Stands GC	250.00	129.95
Mission 731i / Brackets VGC	140.00	79.95
Mordant Short Festival III MINT (Reduced)	N/A	169.95
Celestion 7 II (Black) MINT (Reduced) £109.95	250.00	149.95
Wharfedale Modus Two (Black) VGC	200.00	99.95

(Please Note Many Reductions On Loudspeakers To Clear)

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

Audionote AN-CD 2 Remote / Valve Output Etc. MINT / AS NEW /Boxed / Manuals (Superb)	1000.00	595.00
Monarchy Audio 18B Deluxe D A.C. (Multi-Bit / Balanced / Volume Control Etc.) MINT / As New	800.00	399.95
Technics SL-21000 Transport /SH-X1000 DAC 2-Box State-Of-The-Art 24-Bit Remote C.D.Player (Balanced)MINT/AS New/ Boxed Etc. Absolutely Superb. A True Bargain	5000.00+	2395.00
Rotel RCD-970 BX Remote/Digital-Out Etc. MINT / As New / Boxed Etc.	400.00	229.95
Technics SLP-999 (Digital- Out Etc.) VGC But No Remote	500.00+	109.95
Technics SLP-G500A. Remote /Digital-Out MINT	200.00	109.95
Mission DAD-5 Remote / DAC-5 VGC	600.00	199.95
Mission Cyrus PCM II GC	500.00+	129.95
Q.E.D. Digit / P.S.U. VGC	150.00	79.95
AMC CD-9 Remote MINT / Manuals / Digital Out	250.00	129.95
Audio Alchemy Data-Stream Transceiver (Powered C.D. Connection) MINT/AS NEW	200.00	139.95
T.D.S. Harmonic C.D. Image Enhancement Unit MINT / Boxed	300.00	179.95
Arcam Alpha 6 Full Remote (MINT / Boxed)	600.00	329.95
Arcam Alpha GC / Digital Out Etc. / No Remote	350.00	159.95
DPA Little Bit DAC Digital To Analogue Converter MINT	520.00	229.95
Audiolab 8000 DAC MINT / AS NEW	900.00	449.95
Harman Kartron HD-7500 Remote VGC	350.00	129.95
Musical Fidelity X-Ray (24/96) (Superb Player) NEW Ex-Dem.	799.00	649.00
Sony CDP-337 E.S. (Digital-Out Etc.) VGC	550.00	249.95
Sony CDP-XE 900 E Remote MINT / AS NEW	300.00	169.95
Nad Monitor 5000 VGC / Digital Output	310.00	109.95
Nad 5420 VGC	150.00	69.95

VINYL

Notts. Analogue Paragon-One Linear Tracking Tonearm. VGC	1600.00	595.00
London (Decca) Super Gold / DeccaPod VGC / Boxed Etc.	520.00	200.00
London (Decca) Blue (Mono / 78) MINT / Boxed Etc. (Very Rare)	300.00	125.00
Project 0.5 / Ortofon OM-10 G / C	170.00	85.00
Linn Sondek LP-12 (Valhalla / Braced Plinth c / w Basik Plus / Trak Moving-Coil VGC	1500.00	399.95
Linn Sondek LP-12 (Valhalla) c/w Basik Plus Tonearm / Audio Technica OC-5 M.C VGC / Afrosmosia	1500.00	399.95

PRODUCT OF THE MONTH

Musical Fidelity A-300 Integrated Amplifier
The M.F. A-300 Is A Dual-Mono Integrated Remote Control Amplifier Giving 2 x 150 Watts R.M.S. Complete With M.M. / M.C. Phono-Stage.
Original Price. £1400.00 AA Price. £895.00

Purchased New Approximately 12-Months Ago
And Offered In MINT Condition With Box And All Manuals!
Please Contact Paul For Further Details...

Linn Sondek LP-12 (Valhalla / Braced Plinth) c/w Ittok LV II Tonearm VGC/Walnut	1800.00	499.95
Linn Basik Plus Tonearm VGC	N/A	79.95
Micell Synco (No Arm/Cut For Rega)(A Bit Tatty But Works Well) Box/Manual	350.00	125.00
Mission 775 SM / 774 Arm / Ortofon VMS-20EII M.M Cartridge VGC (Absolute Bargain)	N/A	319.95
Monacor SPR-6 M.M Phono-Stage / P.S.U (Excellent Value) NEW	N/A	26.95
Musical Fidelity XL-PS Phono-Stage NEW and Much Improved!	N/A	149.00
Musical Fidelity XL-P2 Mono-Block Phono-Stage / X-PSU NEW and Superb (M.M / M.C) (Switchable Impedence)	N/A	499.90
Audio Technica AT-32F M.C Cartridge VGC	N/A	50.00

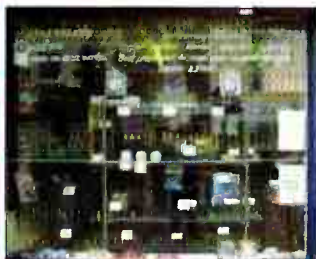
OTHER ITEMS

Yamaha DSP-E1000 Remote Pro-Logic Processor / DSP VGC	700.00	179.95
Sony TA-E1000 Full Remote Dolby-Pro-Logic Pre-Amp. MINT / AS NEW	600.00	369.95
Technics SA-EX 310 Dolby Pro-Logic R.D.S. Receiver VGC / Boxed	300.00	129.95
Sony TA-N220 4-Channel Power Amp. MINT / AS NEW	240.00	129.95
Parasound HCA-1205 Power-Amp. (5x150 Watts A.V. Amplifier)(Awesome)MINT	1800.00+	950.00
R.A Labs Shielded Centre-Speaker NEW / Boxed	139.95	89.95
TDL CSS Shielded Centre-Speaker MINT	150.00	79.95
Jamo Shielded Centre-Speaker VGC	80.00	29.95
Musical Fidelity X-Cans V2 NEW And Exceptional	N/A	149.00
Golden Dragon 300B Valves (3 Of / All Good)	90.00 ea	30.00 ea
Audio Synthesis Silver-Wired 2-Way Switch-Box MINT	90.00	59.95
Target VR-4 Gloss Silver Stand / Glass Shelves NEW / Slight Second	230.00	199.95
Apollo 5-Tier Rack VGC	200.00+	89.95
Sound Organisation L.S. Wall Brackets MINT	N / A	40.00
Marble Bases (Green-Flec) 19" x 14" x 2" For Amplifier / Loudspeaker Isolation Etc.VGC 2 In Stock	N / A	65.00 ea
Roni IS4W Input Expander (4-Way Line-Level Expander) NEW		15.00
Roni 4 m.m Banana Plugs (Gold Plated)(Screw-Type,Don't Require Soldering) NEW Per Four		6.95
Roni Optical Linc Cables (C.D / Minidisc to D.A.C. Etc.)		NEW 10.00
Prowire Silver Incon (1/2 Meter) MINT / Boxed	60.00	39.95
Monacor SPS-20 Anodised Adjustable Polished Cone Equipment Supports NEW (Super Spike System at a very good price) Set of 4	N / A	19.95
Parastatic Disc Preener VGC	N / A	5.00 ea
Monacor Power Concept Incons (1.5M) Excellent Value Interconnects NEW (Red or Black)		Only 9.95
Van den Hul The Snowtrack L.S. Cable 2 x 5 Metres Terminated	60.00	25.00
Lumley Silver L.S. Cable 2 x 2 Metres Terminated	133.90	69.95
Monacor DC-100 Carbon-Fibre Brush NEW (A Must)		5.95
Monitor Audio Pod Record-Clamp VGC	N/A	12.00

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Affordable Audio is always keen to buy, (or part-exchange) Good quality Hi-Fi separates in good condition. Especially top British manufacturers products!



We can also sell your equipment for you on a commission basis.
(Lowest rates/best return)
(Please phone Paul for details!)



***WELCOME TO
OUR MARKET PLACE***

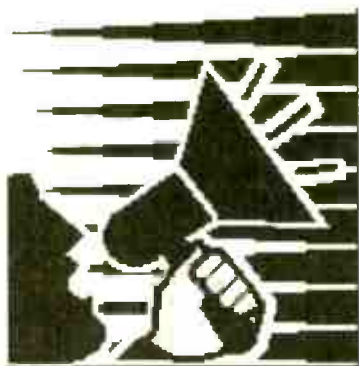


Here you will find a variety of stalls offering you a wide range of products.

Look out for our regulars, some of which have sales on this issue with some real bargains to be had.

So if you're looking for a great deal this summer then look no further.

HAPPY HUNTING!!!



Previously Cherished Items, Or something new from Choice

Clearance Items

	Our Price	Original Retail Price
Audio Alchemy DDE 1	£ 50.00	£ 200.00
Pink Triangle Ordinal 1307	£ 495.00	£ 900.00
Meridian 206 Delta Sigma	£ 395.00	£1000.00
Meridian 203 dac	£ 150.00	£ 500.00
Arcam Alpha plus	£ 150.00	£ 500.00
Meridian 563 dac 20 bit	£ 450.00	£ 950.00
Audion Silver Knights	£ 995.00	£3000.00
Micromega Tempo 2 Integrated	£ 395.00	£ 900.00
Audion Golden Knights	£1495.00	£4000.00
Linn Isobariks	£ 495.00	£ -
McCormack DAC	£ 395.00	£ 995.00
Cambridge Dac Magic	£ 75.00	£ 150.00
Audio Alchemy DDS 2 CD Player	£ 395.00	£ 900.00
Exposure V Active x over (3 Way)	£ 295.00	£ 995.00
Magnum P200 pre amp	£ 795.00	£1895.00

Pre Amplifiers

	£	£
Boulder L5 Pre Amp	£ 1995.00	£ 3500.00
Audible Illusions P3A Pre mm/mc	£ On Dem	£ 3140.00
Naim 42.5	£ 195.00	£ 450.00
John Shearn Phase 6 Pre	£ 695.00	£ 900.00
Naim 52 + Super Cap new	£ 4500.00	£ 5700.00
Naim 42.5	£ 195.00	£ 450.00
Plinius 16P Phono/ remote	£ On dem	£ 3,400.00
Mark Levinson No 28	£ 2250.00	£ 4,000.00
Meridian 201 Pre	£ 250.00	£ 600.00
Exposure VII	£ 295.00	£ 600.00
Electrocompanion EC4.5 (New)	£ 895.00	£ 1195.00
Audio Research LS3	£ 1095.00	£ 1845.00
Naim Nac 72	£ 475.00	£ 767.00
Audio Research LS9	£ 1985.00	£ 2500.00
Cello Audio Suite + master supply	£ 9995.00	£28,000.00
Jeff Rowland Consumate + Phono (3box)	£ 3995.00	£ 8000.00
Meridian 541 Dolby Surround	£ 650.00	£ 1095.00
C.A.T. SL1 Ultimate	£ X-DEM	£ 5750.00
Musical Fidelity X-P 100	£ 699.00	£ 799.00
Exposure XI pre XII psu	£ 795.00	£ 1500.00

* Reduced this month

New in This Month

	£	£
POWER AMPLIFIERS		
Mark Levinson 334	£4995.00	£ 5,500.00
Jadis JA 200	£3995.00	£15,570.00
Jadis JA30 (latest)	£3695.00	£ 5,180.00
Kenwood L1000C pre/ L1000M Power	£1495.00	£ 2,500.00
Tag McLaren Aphrodite System, Speakers & Remote	£3950.00	£ 5,300.00
Audiolab 8000 SE 550.00	£ 600.00	£ 800.00
Musical Fidelity X-A100R Integrated power	£ 650.00	£ 800.00
Burmester 850 Monoblocks	£1495.00	£ 3,000.00
Musical Fidelity A1000	£1495.00	£ 3,000.00
PRE AMPLIFIERS		
Krell KBL pre amp	£1595.00	£ 4,000.00
Quad 66 pre & remote	£ 395.00	£ 600.00
SPEAKERS		
Electrocompanion Qube	£ 895.00	£ 1,400.00
Soundlab Quantum	£1495.00	£ 2,400.00
Wilson System 5.1	£3950.00	£18,000.00
REL Studio Subwoofer (unopened)	£3495.00	£ 4,000.00
C.D. PLAYERS & DACS		
Musical Fidelity X-Ray	£ 550.00	£ 799.00
Marantz CD7 (new)	£3295.00	£ 3,500.00
DPA PDM1 mkIII	£ 795.00	£ 2,000.00
Wadia 8 Transport	£1995.00	£ -
Mark Levinson No. 39	£3795.00	£ 5,000.00
Micromega CD 3.1	£1,995.00	£ 2,995.00
TUNABLES/ ANALOGUE/ VARIOUS		
Linn LP12/ LVII/ Valhalla	£ 595.00	£ 1,200.00
Michell Syncro RB300	£ 450.00	£ -
Musical Fidelity X-Piara	£ 399.00	£ 599.00
Quad FM4 Tuner	£ 395.00	£ 850.00
Rega Planar 9 Incl. Arm	£1395.00	£ 1,795.00

Quality Speakers

	£	£
Audio Physics Rhea Sub	£ 2350.00	£ 3099.00
Mission 771 & Stands	£ 95.00	£ 170.00
Shahinian Arcs	£ 1195.00	£ 1875.00
Audio Physics Steps	£ On Dem	£ 999.00
Audio Physics Caldera	£ On Dem	£10,000.00
Acoustic Energy AE120	£ 350.00	£ 500.00
Wilson Cubs	£ 4995.00	£ 6,000.00
Acoustic Energy AE1 P/Blk + Strnd	£ 795.00	£ 1500.00
QLN Sig. + Stands	£ 995.00	£ 1800.00
Apogee Mini Grand	£ 2995.00	£ 8500.00
Audio Physic Tempo II	£ Special	£ 2499.00
Naim Credo	£ 695.00	£ 1175.00
Sonus Faber Minima Amators Iron Wood Stands	£ 1295.00	£ 1980.00
Audio Physics Spark	£ On Dem	£ 1749.00
Monitor Audio Studio 50 SE Piano Black	£ 1695.00	£ 4000.00
Proac Resp 1 SC + Stands	£ 895.00	£ 1500.00
Audio Physics Virgo	£ On dem	£ 3400.00
Cello Stradivari Grand Master (Rosewood and Piano Black)	£16,950.00 *	£60,000.00
Audio Static DC1+ (Audi Silver)	£ 2650.00 *	£ 4250.00
Rogers LS3/ 5A Black (NEW)	£ 575.00	£ 795.00
Rogers AB1 Sub (NEW)	£ 450.00	£ 595.00
Rogers LS55 (New)	£ 330.00	£ 430.00
Alon Adriana (New)	£ Special	£10,000.00
Alon V mkIII	£ Special	£ 5500.00
Meridian M 2500 Sub	£ 1095.00	£ 1600.00
Jamo SW3105 active sub	£ 495.00	£ 800.00
Orelle Swings	£ 795.00	£ 1200.00
Dynalab 2.8 Ref (New)	£ 495.00 *	£ 1200.00
Audio Physics LIBRA	£ On Dem	£ 5000.00

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Power Amplifiers

	£	£
Krell FPB 600	£ 8995.00	£12,900.00
Krell KSA 250	£ 2750.00	£ 6700.00
Krell 50S	£ 1995.00	£ 3690.00
Jadis JA 80 Monoblocks	£ 4995.00	£10,000.00
Krell KAS 2 Monoblock	£ 9995.00	£18,000.00
Jadis JA500	£ 6995.00	£21,000.00
Graff 50/50	£ 1650.00	£ 2150.00
Pioneer A300 Integrated	£ 90.00	£ 180.00
Cary 805 C Monoblocks	£ On Dem	£ 7995.00 +
Cary 300 se LX20 Monoblocks	£ On Dem	£ 5250.00 +
John Shearn Reference Phase 3 Power	£ 550.00	£ 749.00
John Shearn Reference Phase 2 Integ.	£ 475.00	£ 799.00
Naim 135 Power Amps (unopened)	£ 2995.00	£ 3800.00
Audio Note Ongaku (new)	£ p.o.a.	£45,000.00
Plinius SA250 mk IV	£ On dem	£ 6,000.00
Tube Tech. Synergy PPS	£ 3750.00	£ 6900.00
Quad 306	£ 275.00	£ 400.00
Exposure IX Power supply	£ 795.00	£ 1500.00
Restek Monoblocks Exponent (1.2kw)	£ 6495.00	£12,000.00
NRG 401M	£ 5495.00	£13,000.00
Meracur Intrane X-Dem	£ 995.00	£ 995.00
Audio Research Classic 150 M/Blocks	£ 5500.00	£12,000.00
EAR 861 Power amp	£ 1595.00	£ 3000.00
Linn LK100	£ 450.00	£ 600.00
Audio Research VT60	£ 1295.00	£ 2645.00
Adcom GF565	£ 1295.00	£ 2200.00
Rogers E40A (new)	£ 1495.00	£ 1848.00
Musical Fidelity A3 Integrated	£ X-Dem	£ 850.00
Quad 77 Integrated	£ 450.00	£ 900.00
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Cary 572 SE Monoblocks	£ dem	£ 2350.00
Audio Note Neiro (as new)	£ 9995.00	£16,500.00
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Exposure XII psu	£ 495.00	£ -
Musical Fidelity F19	£ 2250.00	£ 4000.00
Musical Fidelity XAS 100 (X-dem)	£ 699.00	£ 799.00
Quad 405	£ 225.00	£ -
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Mark Levinson 30.5/31	£11,500.00	£24,000.00
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Mark Levinson 360S	£ 5250.00	£ 6895.00
Marantz CD14	£ 1295.00	£ 1600.00
Naim CDS 2 + XPS (unopened)	£ 5500.00	£ 8500.00
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YBA Integre	£ On Dem	£ 1095.00
Oracle CD2000 Transport	£ P.O.A.	£ 7299.00
Musical Fidelity A3 CD	£ X-Dem	£ 850.00
Mark Levinson No 39	£ 4250.00	£ 5000.00
Quad 77 CD Player (Quadlink)	£ 495.00	£ 700.00
Helios Model 3	£ 495.00	£ 700.00

Turntables & Analogue

	£	£
Linn LP12, Valhalla, LVII	£ 695.00	£ 1400.00
Rega Planar 2 + Bias cartridge	£ 190.00	£ 260.00
Musical Fidelity XLP2	£ 395.00	£ 495.00
Cyrus 7 Stand (7 Shelf)	£ 295.00	£ 500.00
Thorens TD280 mk IV	£ 185.00	£ 240.00
Linn LP12/Lingo/Ekos/Arktiv/Cirkus	£ 2250.00	£ 4000.00
Naim Nat 02 Tuner	£ 850.00	£ 1165.00
Audiolab 8000T Tuner	£ 550.00	£ 800.00
Goldmund Ref Turntable	£ 8995.00	£ 3,000.00
Oracle Mk V Turntable	£ P.O.A.	£ 4199.00
Pink Triangle PT Too Ref Bearing, platter, clamp	£ 495.00	£ 950.00
Linn LP12/ARO/Armegeaddon/ Prefit/ Hi Cap/ 17 DII	£ 2500.00	£ 4000.00
Linn LP12/ LVIII Lingo Cirkus K9	£ 1095.00	£ 2000.00
Linn Klyde	£ 375.00	£ 500.00

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ALR JORDAN NO4 (BEECH)	NEW	£1200	£899
ALR JORDAN TAKE 2 (BEECH)	NEW	£1500	£1099
ALR JORDAN TAKE 4	XD	£2000	£1399
ANTHEM CD1 CD (BLACK)	XD	£1700	£1299
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ANTHEM INT 2 AMP	XD	£1800	£1399
AVI NU-NEUTRON LOUDSPEAKERS	XD	£500	£399
AVI BIGGATRON LOUDSPEAKERS	XD	£600	£479
AVI S2000 MM MONOBLOCKS PAIR	XD	£1400	£999
CASTLE EDEN LOUDSPEAKERS	XD	£500	£349
CASTLE TAY LOUDSPEAKERS	XD	£350	£249
CHARIO ACADEMY 1	NEW	£1500	£1099
CHARIO ACADEMY 1	XD	£1500	£950
CHARIO ACADEMY 2	XD	£1750	£1199
CHARIO ACADEMY 3	XD	£8500	£4995
ELECTROCOMPANIET EC4R	XD	£1495	£1099
ELECTROCOMPANIET EC1-2 (STONE)	XD	£119	£799
GAMMA RHYTHM	XD	£2500	£1995
HARMON KARDON HK630 AMP	XD	£230	£169
HARMON KARDON TU 950 TUNER	XD	£200	£149
JM LAB MICRON (CHERRY)	XD	£449	£279
MCINTOSH MCD 7008 MULTI CD	XD	£3000	£1995
MERIDIAN 500 CD TRANSPORT	XD	£1325	£1125
MERIDIAN 502 PRE AMP	XD	£1385	£1159
MERIDIAN 556 POWER AMP	XD	£950	£759
MERIDIAN 505 MONOBLOCK (EACH)	XD	£845	£679
MERIDIAN DSP5000 LOUDSPEAKERS (BLACK)	XD	£3885	£2999
MERIDIAN 200 CD TRANSPORT	SH	£800	£299
MICHELL ARGO LINE STAGE	XD	£730	£399
MICROMEGA MICRODAC	XD	£499	£199
MICROMEGA MINUM AMP	XD	£350	£229
MICROMEGA SOLO	SH	£2500	£1299
MONARCHY AUDIO M18 DAC	XD	£595	£369
ROGERS LS55	XD	£450	£249
ROTEL RCD951 CD PLAYER	XD	£300	£249
ROKSAN ROK ONE ROSEWOOD	XD	£595	£399
RUARK BROADSWORD	XD	£899	£499
PROJECT 6.1 TURNTABLE	XD	£499	£299
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SONIC FRONTIERS LINE 3 PRE	XD	£5000	£3499
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CD Players & DAC'S						
Audio Alchemy DDE1.0V D/A Converter	399	149	Audio Research LS9 Remote Solid State	1999	1399	
Audio Alchemy DDE1.1V D/A Converter	399	179	DPA Enlightenment New Style	799	499	
Audio Note CD2 (New & Boxed) Valve CD	1000	695	Gate Audio Line Valve Preamplifier	1699	650	
Audiolab 8000 DAX D/A Converter 24 Bit	1099	549	Linn Kairn / Brilliant PSU Preamplifier	1395	649	
Densen Beat 400 CD Player (New & Boxed) HDCD	1280	999	Mod Squad Line Drive AGT	695	299	
DPA 1024 Upgraded to DX512 DAC	8000	4499	Sony Reference Preamplifier Esoteric TA 1ES	3000	2399	
DPA Enlightenment DX32	800	350	Amplifiers			
Helios 2 CD Player	1000	595	Audion Sterling Integrated Line	799	449	
Midiman 24 Bit A to D Converter Flying Cow	350	250	Beard M1000 125W Monoblock 6550 Triode	6500	1999	
Monrio 18B2 DAC	950	499	Graaf 50/50 Push Pull Power amplifier (New & Boxed)	2100	1795	
Monrio Bit Match Transport	950	599	Graaf GM20 OTL Ex-Demo Re-Valved	2995	2395	
Monrio Privilege 20 Bit CD Player	950	699	Laverdin IT Integrated	3250	2195	
Nakamichi DV10 DVD DTS/5.1	799	549	MP211A monos 2X 211 SE Valves (Chinese)	2500	995	
Resolution Audio CD50 HDCD CD Player (with volume)	3000	2250	Meridian 551 Integrated (Phono Fitted)	1098	549	
Resolution Audio D92 24/96 DAC/Processor	1500	995	Meridian 555 Power Amplifier	950	450	
Resolution Audio VT960 DVD Transport	3500	1995	Pathos Model One Hybrid Integrated (6 months old)	999	750	
Theta TLC	229	125	Quad 33/303 Amplifiers (New caps Fitted)	N/A	199	
Turntables Tonearms & Cartridges						
Ariston RD40/RB250/Blue Point	569	249	Roksan Caspian Integrated	795	549	
Decca London Gold (J.Wright Re-Built/Podded)	N/A	250	Sirius D200 Power Amplifier 2 X200W	2999	1995	
EMT HSD15 Special MC Phono Cartridge (NEW)	995	650	Unison Research Pentode 35 Valve Integrated (4xEL34)	1500	995	
Garrard 401/Loricraft Plinth/SME 3009/2	N/A	499	Loudspeakers			
Garrard 401/Aphelion/SME 3009/V15	N/A	499	Acoustic Energy Aegis 2 Beech	299	199	
Garrard 401/Aphelion/RB300 (As New)	N/A	599	Audio Note AN-J/SP Light Oak Loudspeakers	1230	750	
Linn Archiv (Low hours)	1000	399	Audio Note AN-K/SP Light Ash Loudspeakers	1070	629	
Linn Ittok LVII Silver	N/A	325	Audio Note AN-Z Two Black Loudspeakers	450	375	
Linn LP12 Lingo Cirkus/Ekos Troika Blk(90)	3250	1599	Diapason Karis Walnut 2 Way Monitor (New & Boxed)	1250	950	
Linn LP12 Valhalla Black (89)	650	399	Epos ES30 Dark Cherry	2700	1299	
Linn LP12 Valhalla Afrosomia (95)	N/A	425	Impulse Maya Loudspeakers	695	395	
Linn Troika (no cantilever)	N/A	150	Martin Logan Quest Electrostatic Hybrid (Light Oak)	4890	1995	
Lyra Parnassius 600 hrs	1895	599	Odeon Rigeletto 91dB Horn	1850	995	
Michell Gryo/RB300 Latest style (99)	1270	850	Opera Callas Gold Mahogany	1050	649	
Michell Iso/Hera MC Phono Stage	599	350	Snell J MK2 Loudspeakers Black/ Huygens Stands	900	349	
Michell QC Gyropower	495	350	Spendor SP7/1 Black Ash	1900	850	
Naim Armageddon	780	475	VelodyneTX810 Mk 2 Subwoofer	695	379	
Naim Aro Tonearm	1400	750	Cables & Accessories			
Ortofon MC 30 Supreme (150 hrs)	550	299	Air Sus Cherry Platform	169	99	
Rega Planar 25 Ash Turntable (99)	598	449	Audiophile Systems 5 Tier BASE Table	650	350	
Roksan Radius 3 Tabrizi/DSU (98)	1350	499	Cetech AV Carbon Platform	250	169	
Roksan Shiraz (Latest Black Version)	1000	699	Mana Acoustics Phase 3 Reference Table	575	375	
Roksan TMS Piano Lacquer Turntable (97)	2750	1995	Mandrake 1m Balanced Silver Interconnect	1250	399	
Roksan Xerxes Black/ XPS1 / Rega Cut (Needs Atten)	498	279	MIT 330+ MK2 1m RCA interconnects	299	150	
Roksan Xerxes Piano Lacquer Cognoscenti/XPS 3/DSU	2000	850	Target B3 3-tier Table (New & Boxed)	169	99	
Roksan Xerxes X Black/Tabriz/Corus (New & Boxed)	2072	1200	Slate Audio Stands 21"	489	199	
Tubaphon TU2 (Stereophile Class B) 50 hrs	695	425	Shakti Stones (New & Boxed)	195	120	
Wilson Benesch Act 2 Tonearm	2000	999	Symo 2x 3.5m Bi-wired Cables	2500	495	
Preamplifiers						
Alchemist Forsetti Preamplifier	1299	499	Tuners & Tape Decks			
Alchemist Kraken Preamplifier	650	199	JBL ESC 200 Surround Package	299	129	
Audio Analogue Bellini Preamplifier	495	329	Magnum Dynalab FT101 Analogue Tuner (New & Boxed)	850	679	
Audio Note M2 Line Preamplifier	999	750	Revox B77 fi Track 3fl - 7fi MK1 Reel to Reel	1600	499	
Audio Research LS2 Hybrid Preamplifier	3980	1299	Roksan Caspian Tuner AM/FM	599	399	
			Sony TCD-D8 Portable DAT Recorder (New & Boxed)	599	450	

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JM LAB ELECTRA 905	£1195.00
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AUDIO ANALOGUE PAGANINI CD	XD	£750	£529
AVI NUNEUTRON	XD	£499	£389
AVI BIGGATRON	XD	£600	£469
AVI S2000 MC 24-BIT CD	XD	£995	£695
ALR JORDAN NO 4	NEW	£1200	£719
ALR JORDAN TAKE 2	NEW	£1700	£995
ANTHEM INT2 AMP	XD	£1800	£995
ATC SCM10 YEW	XD	£1240	£849
AUDIO ANALOGUE DONIZETTI	XD	£595	£449
CASTLE HOWARD S2 MAHOGANY	XD	£1299	£799
CASTLE SEVERN 2 SE	XD	£699	£499
COPLAND CSA28 INT	XD	£1349	£950
CHARIO ACADEMY ONE	XD	£1450	£799
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CHARIO ACADEMY THREE	XD	£8500	£3995
CRIMSON 610c PRE	SH	£450	£250
CRIMSON 620c PWR	SH	£450	£250
CRIMSON 630c MONOBLOCKS (PAIR)	SH	£850	£450
DIAPHASON ADEMANTES III INC STANDS	XD	£2450	£1795
DYNAUDIO CONTOUR 1.8 MK II	SH	£2000	£1200
INFINITY KAPPA 80S	XD	£995	£649
JM LAB ELECTRA 905	XD	£1200	£839
LFD MISTRAL PRE/PWR	SH	£1200	£650
LINN CLASSIK 2	XD	£995	£749
LINN GENKI CD	XD	£995	£749
LINN KOLEKTOR PRE	XD	£495	£375
LINN LK1 PRE AMP	SH	LOADS	£129
LINN LK 85 PWR	XD	£495	£375
MARANTZ SD57 TAPE	XD	£200	£129
MIRAGE M1 LOUDSPEAKERS	SH	£6000	£1795
MONRIO ASTY CD	XD	£700	£495
MUSICAL TECHNOLOGY OSPREY	SH	£250	£125
PIONEER PDS505 PRECISION	XD	£460	£249
PIONEER PDS904 CD	XD	£400	£199
PIONEER PDR509 CDR	XD	£300	£219
PROJECT CLASSIC CHERRYWOOD	XD	£449	£339
ROTEL RA-971	XD	£250	£149
ROTEL RA-972	XD	£450	£319
SONIC FRONTIERS TRANSPORT 3	XD	£7000	£4500
TANNOY REV R1	XD	£199	£129
TANNOY REV R2	XD	£350	£250
TANNOY REV R3	XD	£550	£399
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TANNOY SATURN S8	XD	£700	£450
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EX = EX DISPLAY, SH = SECOND HAND, NEW = BRAND NEW BOXED

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FULL WARRANTY

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LINN LP12 with Lingo and Ittok	£3200	£1648
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PINK TRIANGLE Tarantella + Rega RB300	£875	£698
REVOLVER Turntable with arm	£350	£188
ROKSAN Radius + Tabriz	£800	£449
ROKSAN Xerxes + Tabriz (Walnut)	£1400	£600
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on SME plinth		£428
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We have many customers looking for carefully used turntables, tonearms and unused cartridges.

Phono stages also required.

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AUDIO ALCHEMY V1 + PSU	£489	£169
AUDIO ALCHEMY V3 DAC + PSU	£900	£549
AUDIOLAB 8000CD	£1000	£648
AUDIOLAB 8000DAC	£699	£448
AUDIOMECCA Kreatura Trans	£1250	£648
AUDIONOTE DAC 1	£999	£448
CAMBRIDGE AUDIO CD2 CD Player	£300	£149
CAMBRIDGE AUDIO DAC Magic 1	£189	£95
CAMBRIDGE AUDIO DAC Magic 2	£199	£108
CONRAD JOHNSON DF2 CD Player	£2000	£1398
DPA Little Bit 3 DAC	£499	£298
DPA Bigger Bit 2 DAC 7	£800	£429
LFD Minstrel CD Player	£650	£328
LINN Karik CD	£1850	£1098
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MARANTZ CD17 K1 Sig CD Player	£1100	£848
MARANTZ CD63 (Clock 2) CD Player	£340	£198
MARANTZ CD94 CD Player	£799	£498
MERIDIAN 203 DAC	£499	£258
MERIDIAN 206 CD Player	£999	£398
MERIDIAN 206b CD Player	£995	£398
MERIDIAN 207 CD/Pre	£1200	£548
MERIDIAN 208 Trichord 3 CD	£1300	£898
MERIDIAN 263 DAC	£650	£248
MERIDIAN 500 Trans	£1325	£820
MERIDIAN 518 DAC	£1350	£698
MERIDIAN 563 DAC (18 Bit)	£999	£449
MERIDIAN 566 DAC (20 Bit)	£980	£599
MICROMEGA DAC 1	£599	£320

MICROMEGA DAC 2	£499	£499
MICROMEGA Drive 3 (Trans)	£970	£529
MICROMEGA Duo 3.1 (Trans)	£1800	£850
MICROMEGA Stage 2 CD	£700	£399
MICROMEGA Stage 5 CD (Ex-Dem)	£750	£549
MICROMEGA Stage 6 CD	£900	£598
MICROMEGA T-DAC	£999	£550
MICROMEGA Micro DAC	£500	£200
MONARCHY DIP (De-jitterer)	£299	£198
MUSICAL FIDELITY A2 CD Player	£548	£328
PINK TRIANGLE Ordinal DAC	£800	£399
PIONEER Precision PDS505 CD Player	£549	£258
PIONEER PDS904 CD Player	£450	£228
PRIMARE D320 CD Player	£899	£438



PRIMARE
204 Top Loading CD £4999 £2998

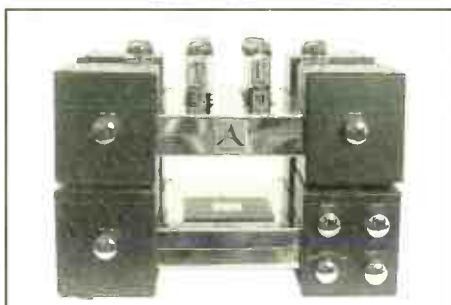
PROCEED DAP DAC	£2400	£1198
PROCEED PD2/PT2 Trans/DAC	£4500	£2498
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RADFORD WS1 CD Player	£999	£489
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ATC SPA2-150 Power amp (Latest)	£2699	£1699
ATC SPA2 Power amp (200 wpc)	£2699	£1998
AUDIOLAB 8000a Integrated (Grey top)	£499	£278
AUDIOLAB 8000a Integrated	£199	£358
AUDIOLAB 8000LX (Amp)	£479	£348
AUDIOLAB 8000c Pre	£498	£298
AUDIOLAB 8000m 100wpc Power (Pair)	£1600	£1000
AUDIOLAB 8000mx 100wpc Pwr (Pair)	£1800	£1200
AUDIOLAB 8000p 100wpc Power	£699	£528
AUDIOLAB 8000s 75wpc Integrated	£699	£498
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COUNTERPOINT Solid One (Power)	£1400	£499
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CYRUS AV Master Dolby ProLogic Proc	£699	£299
CYRUS 2 Integrated Amp	£399	£168
CYRUS Pre-amp	£650	£399
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MARANTZ PM66 K1 Sig Integrated	£400	£248
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MERIDIAN 205 mono Power Amps	£999	£548
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MUSICAL FIDELITY 3a Pre	£379	£229
MUSICAL FIDELITY E100 Integrated	£700	£399
MUSICAL FIDELITY F15 Power	£2000	£1198
MUSICAL FIDELITY F25 Pre	£2400	£1500
MUSICAL FIDELITY XPSU	£130	£88
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NAIM NAIT 3 Integrated	£749	£399
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NVA TIS Integrated	£1100	£799
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ORELLE SP150 Power	£500	£298
QUAD 33 Pre	From	£69
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QUAD 66 Pre	£799	£498
QUAD 77 Integrated	£699	£348
QUAD 303 Power	£300	£120
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SONOGRAPHE SC1 Pre (By Conrad Johnson)	£499	£220
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AUDIO RESEARCH LS3 Pre	£1700	£899
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LUMLEY Reference ST70 Power	£1989	£1179
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SJS ELECTROACOUSTICS Arcadia Pre	£1000	£750
SONIC FRONTIERS Anthem Integrated	£2000	£1398
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TRILOGY 902 Pre (Chrome)	£2000	£1399
UNISON RESEARCH Feather 1 Pre	£800	£558
BRAUN 301	£269	£99

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NAIM NAT101 + SNAPS		£POA
QUAD AM2	£NA	£48
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REVOX H6	£1549	£948
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SONY STA-3ES	£229	£138
TRIO KT-9xi	£289	£128
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DENON DRM650S Cassette	£199	£129
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ATC SCM-20T (Rosewood)	£2400	£1298
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B&W DM601 (Black)	£199	£148
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CELESTION 7000	£1800	£648
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GAMMA ACOUSTICS Epoch 5 (Cherry)	£3000	£1599
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KEF Q35 (Black)	£350	£240
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LINN Isobarik		IN STOCK
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GRADO ● HARBETH ● KEF ● KONTAK ● KRELL
LEXICON ● LINN ● LOEWE ● MAGNAPLANAR
MARTIN LOGAN ● MERIDIAN ● MICHELL ● MISSION
MOTH ● NAD ● NAGRA ● NAIM ● NORDOST ● OPERA
ORTOFON ● PMC ● PINK TRIANGLE ● PIONEER
PROAC ● QED QUAD ● REGA ● ROTEL ● REL
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MERIDIAN DSP5000 (Rosewood)	£4125	£1799
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MISSION 754 Freedom (Rosewood)	£1399	£699
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RUARK Templar (Mahogany)	£500	£240
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SPENDOR SP2/2	£800	£498
TANNOY 611 (Black)	£495	£250
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TANNOY D50 (Black)	£699	£328
TANNOY D300 (Walnut)	£1200	£748
TANNOY Devon	£750	£329
TANNOY R2 (Cherry)	£350	£225
TDL RTL3 (Black)	£400	£199
TRIANGLE Graphite (Black)	£800	£499
TRIANGLE Icare		£748

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AUDIO RESEARCH DAC 3 Mk2	£3999	£2249	GRAAF WFB2 Pre amp	£1350
AUDIO RESEARCH VT 60 Power	£1999	£1349	MONRIO ASTI Int amp New	£400
AUDIO RESEARCH LS5 Pre	£5290	£2699	MONRIO ASTI ST (Remote) Int amp New	£550
AUDIO RESEARCH LS15 Pre	£2999	£2149	MONRIO ASTI CD Player New	£695
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PS AUDIO 6.2 Pre	£899	£499	MERIDIAN 562V Digital Controller	£995
PS AUDIO UltraLink 2 HDCD DAC	£2590	£1449	MERIDIAN 563 D-A Converter	£705
PS AUDIO DigiLink 2 DAC	£999	£439	MERIDIAN 566 24 Bit DAC	£1380
PS AUDIO DigiLink DAC	£995	£429	MERIDIAN DSP5000 Digital Speakers	£3885
PS AUDIO ReferenceLink Pre AD/DA	£4550	£2499	MERIDIAN M33 Active Speakers	£1495
PS AUDIO Delta 250 (Mono Powers) Pair	£2980	£1669	MICHELL Gyrodeck - Bronze RB300	£1200
PS AUDIO Delta 100 Power Amp	£1499	£799	MICHELL ISO HR Phono Stage	£895
PS AUDIO DL3 DAC	£777	£439	MICROMEGA Stage 5 CD Player	£750
PROAC Studio 100 (Black & Walnut)	£699	£449	MUSICAL FIDELITY XA100R Int Amp	£1000
PROAC Studio 125 (Yew - bruised corner!)	£1100	£799	MUSICAL FIDELITY X-ACT	£129
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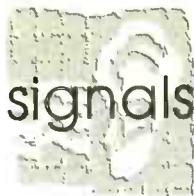
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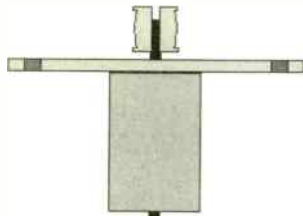
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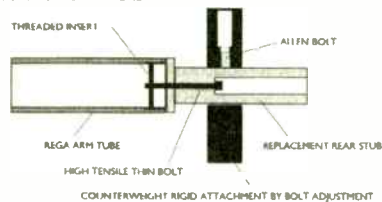
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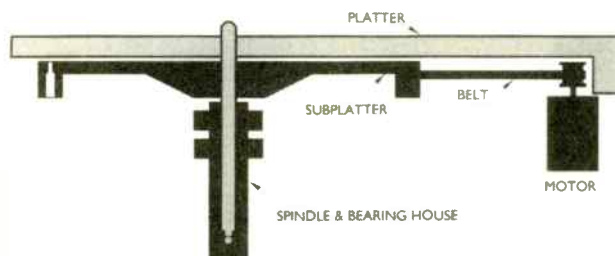
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Audio Designs of East Grinstead

Mail Order and Export Service

PRODUCT	STATUS	WAS	NOW	PRODUCT	STATUS	WAS	NOW
Arcam Xeta 2	s/h	399.00	199.00	LINN AV5103 (x3)	x/d	1200.00	900.00
Arcam AV 50	s/h	699.00	299.00	LINN LK240 (x2)	x/d	750.00	560.00
Arcam alpha 8P	s/h	259.00	149.00	MISSION 752	s/h		220.00
B&W CDM 7SE	x/d	995.00	795.00	MISSION 753 F	s/h		330.00
B&W CDM 1SE	x/d	599.00	499.00	NAIM 82 PRE	s/h	2360.00	1399.00
B&W CDM Centre	x/d	350.00	290.00	NAIM 72 PRE	s/h	790.00	395.00
CYRUS FM7 Tuner	new	398.00	298.00	NAIM HI-CAP	s/h	760.00	499.00
CYRUS 3i	x/d	598.00	388.00	NAIM NA AV	x/d	1730.00	899.00
KEF REF 2 (ROSE)	x/d	1850.00	1100.00	NAIM INTRO	new	700.00	425.00
KEF REF 3 (BLK)	x/d	2250.00	1350.00	NAIM NAIT 3	x/d	850.00	499.00
LINN KARIK 3	S/H	1850.00	799.00	NAIM cd 3.5	x/d	1112.00	945.00
LINN KABER ACTIVE	x/d	2375.00	999.00	REL STADIUM 2 (ROSE)	x/d	1095.00	849.00
LINN KABER	new	2100.00	999.00	RUARK PROLOGUE		899.00	699.00
LINN MIMIK	s/h	875.00	489.00	TAG T20 TUNER	new	1099.00	699.00
LINN KAIRN PRO	s/h	1400.00	650.00	TAG 601	new	799.00	499.00
LINN KLOUT	s/h	2400.00	950.00	TAG CD20 R	x/d	1250.00	875.00
LINN KLIMAX (x2)	x/d	11200.00	7790.00	TAG PA10	x/d	850.00	595.00
LINN KEILIDH	x/d	985.00	680.00	TAG DAC 20	x/d	1250.00	750.00
LINN WAKONDA	s/h	795.00	399.00				
LINN KUDOS	s/h	825.00	449.00				
LINN KREMLIN (recent)	x/d	2750.00	2200.00				

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SANYO and SHARP LCD projectors also available	£POA
PROJECT Debut entry level T/table	£109.00
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SME - full range available	£POA
NEAT ACOUSTICS - full range available	£POA
Ortofon cartridges - full range available	£POA

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Home Theatre systems now available.

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Various QUAD items including a pair of ESL 57 Electro-statics	£POA
REGA Planar 3 c/w RB 300 tonearm	£160.00
NEAT ACOUSTICS Elite floorstanders (B-grade stock)	£960.00
TDL CF-100 "Chiltern" bookshelf speakers (were £449.00)	£399.00
LINN NEXUS loudspeakers with home-made stands	£225.00
TDL CF-100 "Chiltern" bookshelf speakers (were £449.00)	£399.00
TDL CF-100 "Chiltern" bookshelf speakers (B-Grade)	£325.00
CASTLE "Chester" transmission line speakers c/w plinths	£375.00
ACOUSTIC ENERGY AE509 floorstanders	£550.00
ROGERS LS7 speakers with FOUNDATION stands	£225.00
ROGERS STUDIO 1 loudspeakers	£120.00
SUGDEN A48 integrated amplifier (original 70's version)	£120.00
Revox PR99 tape decks (two available)	£250.00 each
Various Turntables	from £70.00

DUE TO THE ADVENT OF TRICHORD CLOCK III WE NOW HAVE A NUMBER OF CLOCK II UNITS AT DISCOUNT. WE CAN OFFER THESE FITTED TO YOUR CD PLAYER OR TRANSPORT AT £110.00 INCLUDING RETURN CARRIAGE.

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TONEARMS: SME 3012 and 3009; GARRARD 301; 401; MICHELL Gyrodeck/Orbe; any EMT plus other vintage GEAR!

LOUDSPEAKERS/Drive units: GOODMAN'S Axiom 80 and other models; QUAD ESL57; ROGERS LS 3/5 (15 Ohm only); TANNOY Lancaster, York, Auto-graph etc. Westrex etc. VITAVOX

WE SELL: AUDIO VALVES.

6L6; 6V6 Brimar; ECC81, 82, 83, 88; GZ32; GZ34; GZ37; 5U4G; KT61; KT66; EL34; EL84; PX4;

SONUS FABER	LIST	SALE
CONCERTINO	599	450
CONCERTO	945	750
SIGNUM	1,250	999
CONCERTO G.P.	1,650	1,290
ELECTA AM. 2	2,849	1,950
GUARNERI HOM.	5,795	3,750
AMATI HOMAGE	11,500	8,750

ROGERS LS3/5A BBC Monitor vintage model 15Ω £ 550; TANNOY Monitor Gold 15" + Lancaster Cabinet mint (POA); TANNOY York (POA)

AMPLIFIERS: UNISON RESEARCH SMART 815 £ 2,850 (new boxed); LEAK TL10 POA; Leak TL12+ (pair) £ 400; Leak Stereo 20 POA; QUAD II amps POA, Pye HF25; Rogers HG88; Cadet III stereo etc.

TURNTABLE/CARTRIDGE/ARMS: Garrard 301/401; NOTTINGHAM Analogue Mentor £ 2,000; Interspace £ 350; Spacedeck £ 550; Hyperspace £ 1,190; ORTOFON Rohmann cartridge mint £ 750; SME 3009 and 3012 POA;

Lto Tel/Fax: 0208 343 0533
Tel: 07901 976 441

Ortofon WARNING

We have recently been advised that there may be some non-original and / or defect cartridges available on the UK market. Needless to say, these items are offered at very attractive prices and appear to be excellent value for money. Do not be fooled, only Ortofon products purchased from an authorised dealer are guaranteed authentic and are covered by the distributors and manufacturers warranty.

Please contact Henley Designs should you have any doubts or wish to locate your nearest authorised dealer.



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Alchemist Kraken Anniversary MkII	£599	£POA
Alchemist Forsetti R/C Int Amp	£1250	£650
Alchemist Genesis monoblocks	£1500	£695
Anthem CD player (5 star What Hi-Fi)(ex/d)	£1699	£899
Audio Research D240 Mk.II	£3500	£1195
Audion Black Shadows 845 valve monoblocks	£4000	£POA
Audion Silvernight 300B monoblocks	£2250	£POA
Audio Alchemy drive 3 + V3DAC + 3PSU	£1649	£759
AVI S2000MP Pre + Rata PSU	£1450	£750
AVI S2000 Monoblocks	£1400	£750
Chario Academy 1 solid walnut (ex/d)	£1299	£800
Chario Academy 2 solid walnut (ex/d)	£1649	£1100
Conrad Johnson PV10AL Pre	£1095	£595
EAR 859 pwr. amp	£1599	£750
Krell Kav 300I	£2495	£POA
Krell KSA 80 pwr. amp	£3498	£1495
Krell KSA 250 pwr. amp	£6700	£2500
Krell KSL pre amp	£2298	£995
Krell KAV-S Prologic, AC3, DTS, THX PRE	£13500	£6500
Macintosh 7106 6ch. THX pwr. amp	£4000	£1999
Meridian 207 CD + PRE		£350
Proac Response 4 spks	£12000	£3995
Pass Aleph LFP PRE	£3800	£2195
Quad ESL63 + Stands	£3500	£1395
Spendor SP7/1 spks.	£1995	£650
Tannoy D700 spks. rosewood	£2500	£1250
Theta pearl transport + Progeny dac	£2448	£1250
Wadia 23 CD Player	£2980	£1495

Wazoo integrated amp from Bow Technologies now on Dem

A NEW RANGE OF VIENNA ACOUSTICS SPKS. NOW ON DEM - ALSO PERREAUX EQUIPMENT AVAILABLE ONLY FROM AUDIO MATTERS ON DEM.

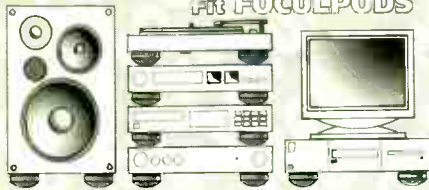
Alchemist, Anthem, Audiomeca, Audion Valve Amps, Cadence Spks., Chario, D.P.A., Goertz cables, Monarchy, Ortofon, Pink Triangle, Project T-T, Sonic Frontiers, Trilogy Spks., Trilogy Valve Amps, Vand den Hul,

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no vibrations dead sounds perfect

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 "...I thought they worked very well on some low-cost CD players I had knocking About..."
Hi-Fi Choice July 1995

FOCULPODS & POLIPODS are high performance vibration absorbing supports designed to be placed under Compact Disc Players, Turntables, Amplifiers, Loudspeakers and all other Audio & Video equipment. Designed using computer modelling techniques the spherical surface provides even contact and uniform energy distribution

4 FOCULPODS will support a maximum of 20 Kilos

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Designed to support a pair of bookshelf speakers or 2 items of lightweight Hi-Fi equipment



50 mm dia. x 20 mm

£14.95 per pack 4

available from most good Hi-Fi dealers



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WHAT THE PRESS HAVE TO SAY
 "...We found they worked best with CD players; allowing the transport to run more smoothly to give a more open and natural sound, and better stereo imaging..."
WHAT HI-FI - 1996

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Quad 405 Power-amp	£150
Quad, QA12P (pair)	£offers/swap
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Quad AM3 Tuner (boxed)	£220
Quad ESSL57 Electrostatics, one of the last pairs made, (mint)	£600
Quad FM1 Tuner	£40
Quad FM2 Tuner	£75

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Leak Troughline II Tuner (mono)	£70
TL12+ (single)	£150
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 Many Others. Please Phone For Details.

Most Models Of Leak Mono + Stereo Pre-Amps In Stock

DUAL 741Q Turntable	£50
NAD 5120 Turntable + Nagacka MP15	£40
Garrard 401 / SME 3009 S2 / SME 2000	
Plinth	£250
Nakamichi 582 c/deck (3-Head)	£175
Nakamichi 610 Pre-amp/620	
Power-amp/630 fm tuner	£550
PYE HF5/8 Amps (pair)	£700
Revox A77 2Track 3 1/2 I.P.S. mint + boxed	£300
Revox B77 4Track 3 1/2 I.P.S.	£375
Tannoy HPD15" gold crossover (single)	£50
Technics SL150 + 3009 S2 IMP + Shure V15 III. All Boxed and unused in original packaging	£450
Shure V15 II + Stylus	£20
SME 3009 Series 1	£200
SME 3009 II Arm	£75
Thorens TD124 Turntable	£150

VALVE ALERT

ORIGINAL MULLARD ECC83
 LAST BATCH MADE IN UK
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 MINIMUM ORDER 10 VALVES
 ALSO ECC81 £8 EACH

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Quad II mains transformer	£100
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Quad II choke	£30

Please phone for details of other Quad/Leak/Garrard spares

Speakers

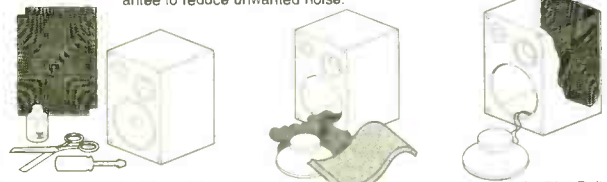
B+W DM3 (pair)	£75
Gnordmans Axiom 201 12" D/units	£100
Goodmans Trebax Tweeter Units	£100
Mordant Short MS600's with Decca Kelly ribbons (pair)	£175
KEF 104/2 Reference (type 3128) bi-wireable in black ash	£475
KEF Concord speakers (early type/B139+T15) (pair)	£75
Lowther Audiovectors in burr walnut with original (serviced) ALNICO PM4 drive units (pair)	£2,000
Lowther TP1 (X2) in walnut (PM3's need servicing)	£1,500
Tannoy 12" Monitor Red crossovers (original pair)	£200
Tannoy 15" monitor reds (pair) no crossovers	£800
Tannoy Lancasters (various)	
please phone for details	

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Deflex material is a specially formulated low resilience polymer with exceptional shock absorbing properties. Loosely grouped molecules within the material rub together and transfer vibrations into heat. In its soft form the material has a texture similar to plasticine but with a high memory characteristic, the mechanical properties of the material guarantee to reduce unwanted noise.



You need at least 2 Deflex panels for a pair of small bookshelf speakers, 4 panels for a pair of Tannoy 6's, and at least 6 panels for larger cabinets

Once you have gained access to the inside of the cabinet, remove foam and/or wool damping from the inside of the speaker (if fitted).

Place the flexible Deflex panel thru the speaker cut-out and stick to the inside of the cabinet using the recommended adhesive.

DEFLEX ACOUSTIC PANELS
 The simplest and most cost effective way to upgrade your existing system

"...Deflex panels seemed to give greater tightness and control, improved internal clarity, and pitch definition - all without deadening the sound in any way"

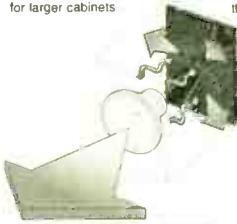
"...the result was sharper imaging, wider dynamics and a more natural sound..."

CHOICE VERDICT

Sound Quality
 Value for money

"...a marked improvement was obvious from the first few bars of REM's Automatic for the people album..."

"...But one thing for sure - the Deflex panels are no gimmick. They work..."



Now sit back and listen to the extra detail in sound, and far less distortion when played loud

PANEL PRICES

Standard Panel	£5.00	(28cm x 21cm)
Medium Panel	£4.00	(28cm x 18cm)
Small Panel	£3.00	(24cm x 13cm)
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Adhesive	£3.50	
Delivery	£3.00	

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We now have the following new products on permanent demonstration. PROAC Tablette 2000, Studio 125, Response 3.8 and 1.5 loudspeakers, VERITAS loudspeakers including the H3 horns, the complete AUDIONOTE Zero system, SUGDEN Masterclass pure Class A amps - in fact the whole SUGDEN range, the complete AUDIO SYNTHESIS range, GRAAF GM 20 OTL valve amplifier, PATHOS Twin Towers amplifier, INNERSOUND Eros and Isis hybrid loudspeakers, MUSIC FIDELITY A3 CD player, A3 and A300 integrated amp's, BOW TECHNOLOGY Wizard and Wazoo CD and amp, CHORD 1200C power amp, 3200 pre amp and DSC 1500E Dac plus of course all our regular range of products. Please call for more information. We now have DNM Electronics and Rhedeko Speakers plus ART Loudspeakers on permanent dem.

We have the following ex demonstration and secondhand equipment for sale:

- Acoustic Energy AE109 loudspeakers, Mint. S/H. £225.
- DNM PA3 Power amp, 9mths old, Mint. £1350.
- DNM Series 3 Start pre amp but with 'six' power supply. £895.
- Muse Model 18 subwoofer, S/H. £1800.
- Marantz 63 K1 signature CD player with Audiocom Superclock fitted. Mint condition. £325.
- Musical Fidelity X Dac, As new, Boxed. £175.
- Proac Response 1 SC loudspeakers, Cherry, With Target R series stands, Unmarked. £825.
- Michell HR Iso phono stage, Mint. £525.
- Naim Nait 3 integrated amp, Excellent condition. £375.
- Graaf GM20 OTL power amp, Stunning, Mint, Boxed, S/H. £2200.
- Gamma Aeons 211 valve monoblocks, Virtually mint, Boxed, Spare valves, S/H. £2500.
- Exposure Pre XIX and PowerXVIII amp combo complete with a 1m balanced interconnect cable, Mint, S/H. £795.
- Teac PS00 and D500 CD transport and dac combo, First class condition, S/H. £495.
- Golden Tube Audio SI 50, 50 watt integrated amp. £650.
- Linn LP12/Ittock/Troika, First class condition. £725.
- Croft Micro pre amp, Excellent condition. £225.
- Diapason Adamante Limited Edition, Complete with matching stands, Stunning looks - Beautiful sound, New £4000. £2500.
- Audio Innovations Series 500 Integrated amp, First class condition, Boxed. £495.
- Linn Isobariks, Black with matching stands and external covers. First class condition. £950.
- Linn Kaber loudspeakers, 5 years old, Virtually mint. £875.
- Ex Dem (Absolutely as new - just run in) Veritas H3 horns. £5000.
- Impulse H6 loudspeakers, Grey Black, First class condition, Boxed. £450.
- Roksan Caspian integrated amp, Excellent condition, Boxed. £525.
- Roksan Caspian power amp, Excellent condition, Boxed. £375.
- Roksan Xerxes (Black) Tabriz w/Chorus Black, First class condition, Boxed. £695.
- Rotel 965 CD Player, First class condition, Boxed. £175.
- Proac Response 1 "S" loudspeakers (Black) with Target R1 stands, Excellent condition. £650.
- TEAC VRDS 10 CD player, First class condition, Boxed. £475.
- Arion integrated valve amp, As new, Boxed. £500.
- EX DEM Audio Synthesis DAX Decade DAC, Absolutely as new, Boxed etc. £2450.



H.F. A. Audio Consultants
The High End Service

CODE KEY:- N = NEW X = EX DEM S = SECOND HAND

MAKE	MODEL	TYPE	WAS	NOW ONLY
ARCAM	XETA 2	AV PROCESSOR		£250.00
CASTLE	TAY	LOUDSPEAKER	£350.00	£225.00
BOOKSHELF LOUSPEAKER WALNUT				
CASTLE	INVERSION 15	LOUDSPEAKER	£515.00	£300.00
BOOKSHELF LOUSPEAKERS FINISHES INCLUDE WALNUT, MAHOGANY & CHERRY				
CASTLE	INVERSION 15	LOUDSPEAKER	£515.00	£350.00
BOOKSHELF LOUSPEAKER DELUXE ROSEWOOD FINISH				
CELESTION	A1	LOUDSPEAKER	£900.00	£500.00
BIG STAND MOUNTING LOUSPEAKER - BLACK				
DENON	AVP A1, POA T3 & POA T2		£5,500.00	£2,200.00
SECONDHAND DOLBY DIGITAL PROCESSOR WITH MATCHING POWER AMPLIFIERS				
DENON	DVD 2500	DVD PLAYER	£550.00	£450.00
MULTI REGION DVD PLAYER - BLACK				
ELAC	EL 140'S	LOUDSPEAKER	£800.00	£350.00
SECONDHAND FLOORSTANDING LOUSPEAKERS				
JAMO	CONCERT 8	LOUDSPEAKER	£1,400.00	£850.00
EX DEMONSTRATION BOOKSHELF LOUSPEAKERS				
LOGIC	DM 101 + RB 300	TUNABLE	£800.00	£350.00
PIONEER	DV 717	DVD PLAYER	£850.00	£500.00
MULTI REGION DVD PLAYER IN GOLD				
QUAD	ESL 63'S	LOUDSPEAKER	£3,000.00	£1,450.00
ELECTROSTATIC LOUSPEAKERS BLACK IMMACULATE CONDITION				
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Measured Performance

amplifiers

CROFT TROUBADOUR

Croft use output d.c. blocking capacitors in the Troubadour, instead of transformers which both block d.c. and act as an impedance match between valve and loudspeaker. It's been tried before and none too successfully, the problem being excessive distortion due to gross mismatching between valves and load. Croft have tackled this problem relatively well, but all the same capacitor coupled valve amps have weaknesses to offset strengths. They are peculiar beasts.

The Troubadour produces just 10W into 8Ω before clipping. Without load matching through a transformer it cannot be adjusted to cope with lower values, as valves need to be. The level of mismatch goes up, pulling power down to 6W. Below output overload however the amplifier does act like a capacitor coupled solid-state amplifier (i.e. constant voltage source), producing almost twice as much power into 4Ω than 8Ω.

Loaded by 8Ω, distortion levels were reasonable, measuring 0.2% at 1W/1kHz and 0.55% at full output. A good transformer-coupled amp will produce much less distortion (around 0.01% second harmonic) at 1W and about the same amount at full output,

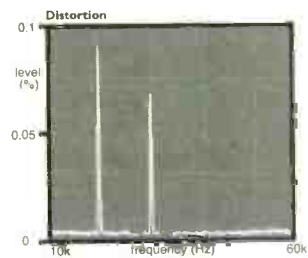
but low level performance counts for more, so capacitor coupling has no benefits here. It does give equivalent levels of distortion to a poor transformer at low and high frequencies, whilst not matching a good one.

Frequency response of the Troubadour was very wide, stretching from 3Hz up to 130kHz within 1dB, a performance impossible to achieve with transformers. Channel separation was good and noise low. At 900mV for full output sensitivity was low, so a pre-amp with gain is needed. Hum was low and so was hiss, a condition helped by very low gain.

The Troubadour needs careful 'speaker matching. Very few loudspeakers these days stay above 8Ω and can deliver useful output from 9W. Castle and Klipsch manage best, most others using low impedance to draw power from solid-state amps, not a situation the Troubadour greets with enthusiasm. It is a quirky product, but capacitor coupled valve amps are. NK

Power	8Ω	10W
	4Ω	6W

Frequency response	3Hz-130kHz	
Separation	1kHz	110dB
	10k	82dB
Distortion	1W	full output
	1kHz	0.19%
	10kHz	0.2%
Sensitivity	900mV	
Noise	-107dB	
d.c. offset	0mV	



CLEARAUDIO SYMPHONO MC PHONO AMPLIFIER

With warp filter selected, frequency response of the Symphono shelved down slowly below 1kHz, reaching -1dB at 50Hz. Below this frequency the filter rolls off response quickly. This is very much the European approach, which follows an IEC directive specifying use of a warp filter. Japanese, American and British designs usually lack this facility. The slight 318μS shelving makes for a lean sound and absence of deep bass lighten things further, although it also makes bass seem less ponderous. With warp filter selected, using jumpers, response runs down to 8Hz (-1dB) but there was still a slight (-0.2dB or so) shelf loss below 1kHz. Response measurement suggests the Symphono will sound a little bright, perhaps analytical.

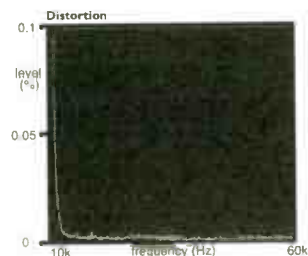
From a source impedance of 47Ω there

was plenty of gain available for low output moving coils. At x500 the meagre 0.2mV output from a low output moving coil cartridge becomes no less than 100mV. As usual with solid-state designs based on integrated circuits, overload occurred at 10V rms output, or 20mV input. There's plenty of headroom here.

Equivalent input noise measured 0.044μV, down at the lower end of what is possible, so the Symphono is very quiet, making it a suitable match for low output moving coils.

Well-engineered, this moving coil stage does its job properly, but it may have a lean or dry sound, especially with warp filter selected. NK

Disc MC	
Frequency response	50Hz-30kHz
Separation	57dB
Noise	dB
Distortion	0.005%
Gain	x500
Overload	20mV in/10V out



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TAG MACLAREN 60i

TAG's 60i amplifier produces a useful 72W into a standard 8Ω load, increasing to 120W into 4Ω. The power supply is fairly "stiff", making this a good amplifier for dealing with low impedance loudspeakers.

TAG have applied feedback evenly, suppressing high frequency distortions as much as those in the midband. From very low output levels up to full output, and at all frequencies, distortion did not exceed 0.01%. The rise in distortion caused by heavier draw of a low 4Ω load was less than usual, so the 60i measured well here also. This is a truly low distortion amplifier.

Channel separation was wide and noise low. The latter was partly attributable to a low-ish input sensitivity of 310mV. The amplifier is best used with modern high

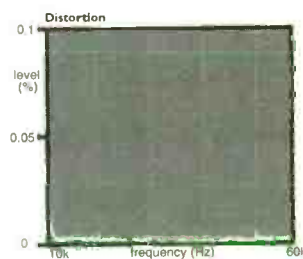
output sources, rather than ageing tuners or cassette decks.

Frequency response stretched from a low 4Hz up to 40kHz. This is a good compromise between the warmer and more enclosed sound of limited bandwidth amps and wideband designs that can sometimes sound a little hard and scratchy.

The F3 Series 60i measures well in all respects and should provide interesting results. NK

Power	8Ω	72W
	4Ω	120W
Frequency response	4Hz-40kHz	

Separation	1kHz	80dB
	10k	65dB
Distortion	1W	full output
	1kHz	0.005%
	10kHz	0.01%
Sensitivity	310mV	
Noise	-103dB	
d.c. offset	0.6mV/2mV	



UNISON S2 AMPLIFIER

The EL34s of the S2 amplifier arranged in single-ended mode each produce 8W/channel. To make the most of this small amount of power takes careful loudspeaker choice. They must be sensitive and have a reasonably smooth, resistive impedance characteristic. This excludes small loudspeakers, which are insensitive. Big floorstanders from B&W and Castle manage around 90dB and are most suited, as are most Klipsch models.

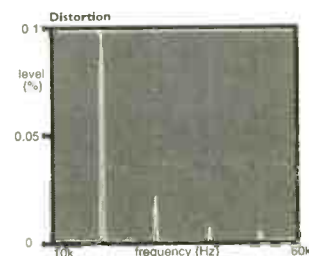
Single-ended mode generates quite a lot of distortion, the S2 producing no less than 1.3% of second harmonic distortion at 1W output. Luckily second harmonic is inaudible at this level and even at high levels only lightens timbre, never sounding nasty. Near to full output third harmonic distortion

appears too, and this sharpens the sound. There was quite a lot of third at low frequencies, which may sharpen bass too. The transformers could swing just 4.5W at 40Hz for 4% distortion so there's little real bass grunt.

Frequency response was wide enough, measuring 9Hz-48kHz and there were no treble peaks. High frequency distortion was no different to that at lower frequencies. Noise was low and channel separation wide.

The S2 is a classic single-ended design. In common with many valve amps it does not measure well but it has simplicity on its side, which can give pleasing results notwithstanding. NK

Power	8W
CD/tuner/aux.	
Frequency response	9Hz-48kHz
Separation	73dB
Noise	-98dB
Distortion	1.3%
Sensitivity	150 mV



loudspeakers

ALR ENTRY S

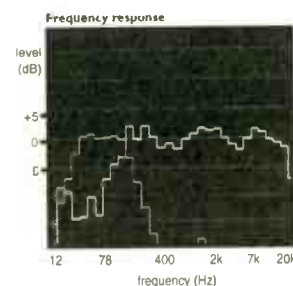
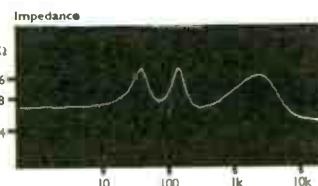
This tiny loudspeaker produced some interesting results. I was impressed by its damped port output, which gives remarkably even response from a low 30Hz up to 160Hz. The Entry S can produce low bass although, like any small loudspeaker, it won't be at any great level.

Bass apart, the 'speaker's frequency response has a few ups and downs but still reaches 16kHz within acceptably tight limits. The Entry S is fundamentally accurate. A midrange peak will likely aid

voice projection.

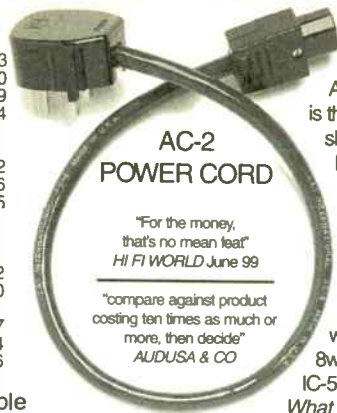
Sensitivity was a low 82dB, always a problem with small loudspeakers. The Entry S needs a lot of power to go loud. A true 8Ω impedance accounts for some of their insensitivity; most small loudspeakers have a lower impedance to raise sensitivity. These 'speakers are a comparatively easy amplifier load.

The little ALR is neatly engineered and should give a good sound. NK



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HEYBROOK HB-1

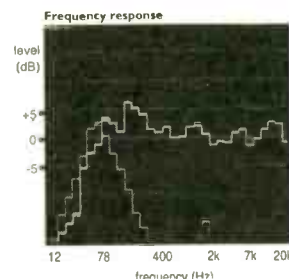
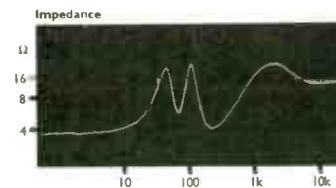
The HB-1s have some lumpiness in their frequency response and may sound a little characterful as a result. That isn't always assessed as bad though and the HB-1s have been popular for some time, so they will likely pass muster. There's some bass emphasis and rising treble too, giving a loudness effect. It will make the HB-1s sound lively, the treble lift being sufficiently well controlled to avoid excessive brightness.

The ports do little, peaking narrowly at 60Hz and extending bass down to 40Hz.

However, this means that most bass comes from cone forward output which, being in-phase, is likely to have more coherence and slam.

Sensitivity was good at 86dB, but as usual the bass/midrange unit draws current so the HB-1s will benefit from a sturdy amplifier. The impedance curve is smooth enough but drops low below 500Hz.

The Heybrook's will go loud and sound lively. There'll be plenty of perceived detail too. NK



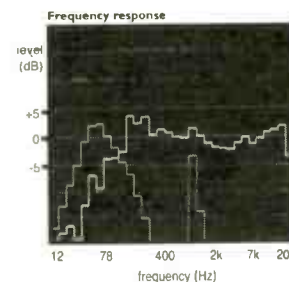
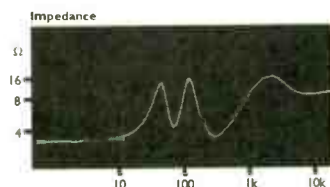
JPW ML510

The JPW ML510 produced a loud 87dB from one nominal watt of input so it goes louder than most small loudspeakers. However, the bass/midrange unit draws current and overall impedance is low at 5Ω, so the JPWs need a beefy amplifier for good results.

A cabinet resonance can be seen in the port response at 1kHz, with a corresponding peak in the forward response. The cabinet is lightly damped and resonant, so there'll be some coloration. The 'speaker has empha-

sized bass and treble, to give it life and zing. It will sound lively in a showroom but may not be so easy to live with over a period. The port will give bouncy reflex bass because its tuning is relatively narrow. It does reach down to 30Hz however, so the ML510 should have some bass weight all the same.

JPW have engineered the ML510 to go loud and sound lively. It isn't the smoothest of performers but it manages well enough. NK

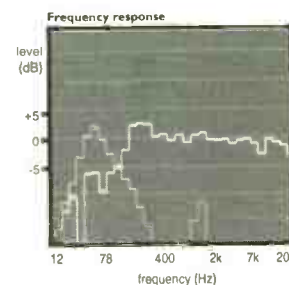
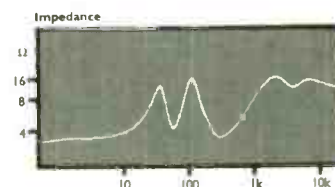


KEF CRESTA

The Cresta has a smooth, even frequency response characteristic that falls slowly toward high frequencies. Such a response pattern offers an equally smooth sound, one with some warmth and fullness to it. Absence of treble peaking will make the Cresta seem less forward in a showroom demo than others, but it is accurate and will prove itself in long-term listening. Forward output falls away below 100Hz, the rear firing port taking over below this, taking output down to 30Hz (-6dB). The port peaks at 50Hz so it works quite low for such a small cabinet.

Impedance measured 6Ω overall, a figure achieved by using a low impedance bass unit with a DCR of just 3.5Ω. It draws current at low frequencies and will benefit from being driven by an amplifier with a good power supply. The Cresta is an easy high frequency load, but not so easy at low frequencies. However, this keeps sensitivity up, measuring 86dB from one nominal watt - respectable for a small bookshelf cabinet.

The Cresta measures well. It will sound smooth and even, with good bass when partnered with a quality amplifier. NK



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TANNOY mx1

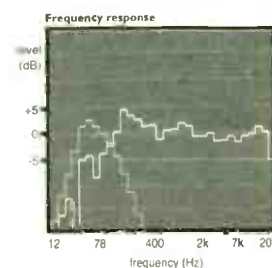
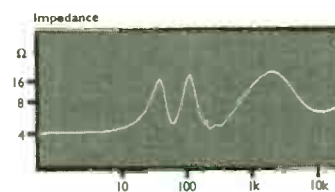
A small rise in treble output will give a little zest to the mx1's treble but the speaker will not sound bright. Likewise, there's some overall lift toward low frequencies too. Together these effects should make the mx1 sound quite lively. It is accurate enough though, with the tweeter well integrated with the bass unit. The port peaks at 52Hz and reaches down to 30Hz. Overall bass output seems quite high. It will not be bass-shy.

A low impedance bass unit (DCR 4.2Ω) draws current in order to generate bass

power, contributing to the reasonable sensitivity value of 85dB from one nominal watt of input. Overall impedance measured 6.6Ω, due to the usual rise in reactive voice coil component, before the tweeter cuts in. This makes the mx1 an easy high frequency load but, like the Cresta, it will benefit from an amplifier with grunt for best bass.

Tannoy's mx1 follows current design trend in small loudspeakers, offering a good balance of performance all round.

NK



loudspeaker system

MISSION fs2

We had difficulties with this system, unlike X-Space before it. There's a dip in the crossover region between subwoofer and NXT panel, from 250Hz to 300Hz. This is the lower midrange which affects the degree of "warmth" in the sound. The panel and the subwoofer don't tie up too well in effect. The problem lies with the subwoofer.

Standing upright in a corner, as intended, the subwoofer runs smoothly from 30Hz up to 160Hz (-3dB), our analysis shows. It's an impressive result. Trouble is, the cone sees an anti-node at 300Hz due to the distance from cone rear, via port, to floor. This puts a suckout at 300Hz in the forward response which spoils integration. If the subwoofer is repositioned so the port doesn't see a wall or floor in order to improve integration, deep bass is lost, so there's a compromise here.

Unfortunately the NXT panel also loses a bit of output below 400Hz against a wall which worsens the problem slightly. Otherwise the NXT panel runs smoothly up to 10kHz, after which output falls away to 16kHz.

Used as intended the fs2 has a signifi-

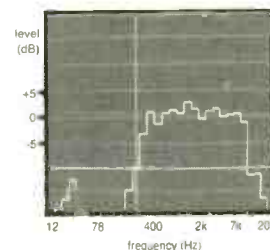
cant dip in its forward response around 300Hz. Better dimensioning could have avoided the problem. Mission told us they were happy with the sound, but we felt the dip could be plainly heard.

Sensitivity was a reasonable 85dB when working the mono subwoofer from one channel. Impedance measured 15Ω, but of course bass power is supplied by the subwoofer amp so impedance will appear high. Our impedance analysis shows a primarily resistive characteristic, with very high impedance up to 500Hz where an amplifier is seeing the subwoofer, then a smooth descent to 8Ω as the NXT panel comes in, before rising back up. This is a very easy load for any amplifier, so the fs2 system will get the best from amplifiers.

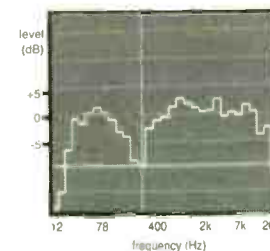
Mission's new NXT system measures very well in most respects. Key points are deep bass extension, low distortion, coloration free midrange without phase problems and great dispersion. The subwoofer and panels don't integrate as well as they could though, unfortunate considering that the X-Space had no such problem.

NK

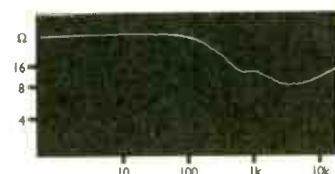
Treble panel response



Integrated system response



System impedance



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CDR

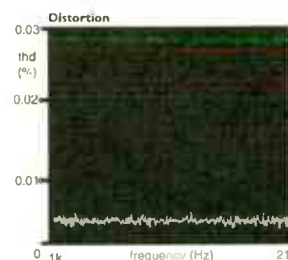
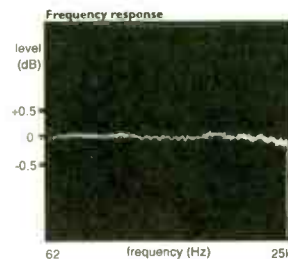
PHILIPS CDR950 CDR

Philips consistently produce CD players and recorders that measure well and this one is no exception. The CDR950's frequency response extends from 4Hz to 20.7kHz, measurement showed, whether recording or just replaying. At all signal levels distortion was as low as possible, within the limitations of 16bit coding of course. The A/D converters were linear, adding no distortion, only a few dB noise.

Philips have paid more attention to input sensitivity than on earlier recorders, allowing the player to match a wide range of analogue sources, including old tuners and such like that produce 300mV or so. Analogue input sensitivity ranges from 150mV up to 2V. Anything over 2V will overload. Output was normal at 2V and channel separation and noise figures good.

NK

Frequency response	4Hz-20.7kHz	
Distortion	left	right
-6dB	0.006	0.005
-30dB	0.006	0.006
-60dB	0.22	0.21
-90	12	11
Separation	left	right
1kHz	109	109
20kHz	104	104
Noise		-101dB
with emphasis		-101dB
Dynamic range		110dB
Output		2.1V
Sensitivity		150mV



SACD

SONY SCD-XB940

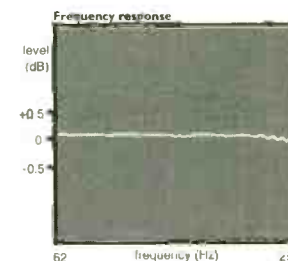
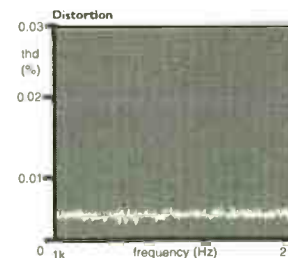
With standard 16-bit CD sampling at 44.1kHz, frequency response of this player reaches 21.3kHz, as shown in our analysis. With SACD this stretches out to 100kHz. Our measurements show SACD discs contain quite a lot of information above 20kHz. It falls off smoothly, up to 50kHz or so in most recordings. So SACD does deliver supersonic information.

The lower frequency limit of this player measured 4Hz, like ordinary CD - plenty low enough for real subsonics.

Distortion levels were as low as possible with ordinary CD and are lower still with SACD. In this respect the SCD-XB940 was up with the best, but then Sony CD players consistently are. Channel separation and noise figures were good, and output normal at 2V.

In every area this "budget" SACD player measured well. NK

Frequency response	4Hz-21.3kHz	
Distortion	left	right
-6dB	0.006	0.006
-30dB	0.007	0.007
-60dB	0.43	0.42
-90dB	30	30
Separation	left	right
1kHz	115	118
20kHz	103	104
Noise		-102dB
with emphasis		-102dB
Dynamic range		110dB
Output		2.07V



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E180CC		2.50	5Z3GT		3.60
ECC81		2.15	5Z4GT		1.90
ECC81	CV4024	6.00	5Z4G		6.00
ECC82		2.50	6CH6	Brimar	2.50;
ECC82		2.50			£200 for 100
ECC82	MULLARD	8.00	6F07		9.45
ECC82	CV4003, MULLARD	12.50	6L6G	CV1947	30.00
ECC83	SOVTEK	3.35	6L6	METAL	9.80
ECC83	MULLARD	15.00	6L6GC	SYLVANIA	14.90
ECC85		2.30	6L6GT/C		2.50
ECC88	TESLA	2.00	6L6WGA	SYLVANIA	12.00
ECC88	MULLARD	10.00	6L6WGB		12.00
ECC808	TELEFUNKEN ORIGINAL	30.00	6SL7GT	BRIMAR	8.00
	WITH <>	30.00	6SN7GT	BRIMAR	8.00
E88CC	MULLARD	10.00	6V6GT		5.10
E88CC/01	MULLARD	16.95	6X4WA		3.30
ECL82	GERMAN	4.50	12BH7	BRIMAR, BLACK PLATE	15.00
EF37A	MULLARD, GREY	2.50	12E1	STC	10.00
EF86		4.35	807	CERAMIC BASE	20.00
EF86	MULLARD	11.00	808	USA	5.00
EL34	SOVTEK	6.00	813	POA	35.00
EL37	MULLARD	45.00	6072A	RCA	7.45
EL84	SOVTEK	2.15	6336A	USA	49.00
EL84	MAZDA	5.10	6550A	GE	24.15
ELL80		25.00	6550A	MATCHED PAIRS	32.00
EZ80	MULLARD	6.00	6550-B2	SVETLANA	12.75/ea
EZ81	MULLARD	6.00	B4 BASES		1.00
GZ33	MULLARD	13.00	B5 BASES		1.50
GZ34		3.50	INTERNATIONAL OCTAL, CERAMIC		3.00
GZ37	MULLARD	7.00			3.00
KT61	GEC	25.00	B9A, CERAMIC,		2.00
KT66	GEC ORIGINAL	65.00	UX4 / UX5, CERAMIC		2.50
PCL86	14.5V, HTR, ECL86	0.50			
£35 / 100; £250 / 1000 PT15 MARCONI					
35.00					
PX4		POA	AVO CT160 VALVE TESTER		£150.00
VT4C	211, GE, USED, TESTED & GUARANTEED	45.00	ELECTRONIC UNIVERSAL VADE-MECUM		
VT4C	GE	120.00	VALVE DATA BOOK £50 EA P&P extra		
			MANY OTHER TYPES OF VALVES, INCLUDING VINTAGE, IN STOCK		

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RCA transformer

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Primary 115-250-440V Secondary 640-0-640V
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5H 100mA Oil, Parmeko, £15.00

5H, 400mA £38.50 ea; 7.5H, 250mA £30.00ea

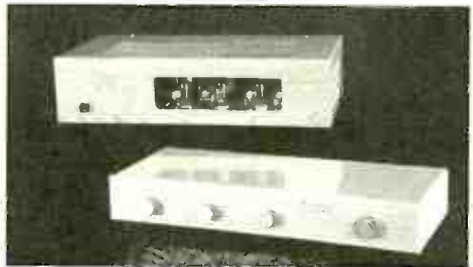
10H, 75mA £23.50 ea; 10H, 170mA £33.00ea

10H, 75mA Varnished £10.00

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- Sounds Perfection Helston, Cornwall 01326 221372
- Shadwell Hi-Fi Studios Leeds, Yorkshire 0113 237 1019
- Input Audio Dukinfield, Cheshire 0161 3047494
- Kevin Galloway Audio Killmarnock, Ayreshire 01563 574185
- Romers Hi-Fi Rishton, Lancashire 01254 887799
- Hazlemere Audio Consultants High Wycombe, Bucks 01494 437892
- Audio Illusion Langley, Berkshire 01753 542761
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 Klipsch KG5.5 (Light Oak) £650
 Cabasse Farella 401 (Bubinga) £600
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 JBL LX-66 (Black Ash) £300
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RUARK SOLSTICE (Yew Finish) £2750. KEF Reference Model Four (rosewood) £2000. Cyrus DAD-3Q, FM7, ACA7 pre and power £1500. B&W CDM1-SE (rosewood) £450. All as new, complete with boxes/packaging etc. Tel: 0973 899 651 (Sept(I))

MARK LEVINSON 332 200W and 333 300W power amps. Each Class A dual mono block, fully balanced, award winning power and refinement, immaculate, boxed, full documentation, guarantee. £3845 (£6500 new) and £5445 (£8500 new). Tel: 020 7706 8838 or 0589 0589 95 (Oct(I))

TEAC A3440 immaculate many extras £360. JBL Century L100 walnut £200. Revox A77 four track, built in speakers £175. Meridian 203 D to A converter £200 (boxed). Other items, ring for details. Tel: 01642 452742, mobile 0411 531 928 (Sept(I))

KENWOOD DP-X9010 CD transport + 'Clock 3'/P.S.U., superb build and sound, recommended by 'Hi-Fi World'. Also Mission Dac 5 (Dac 7 conversion) worth £800 +/£300 sell for £450/£100 or both £500. Tel: Leonel on 0118 959 8271 or 07957 344 541 (Sept(I))

MERIDIAN 551 £375. 555 £375. Linn Mimik £375. Sony TCK515S 3 head £90. NAD 402 £75. Proac Studio 100 with stands £395. Tel: 01255 814 858 (Sept(I))

MISSION 753 speakers rosewood, very good condition with manual £250 (£700) Tel: 01322 663 535 (Sept)

MERIDIAN 501 pre-amp, 8 months old in mint condition with Meridian system remote £450 (ono) Tel: 020 7603 2730 (Oct(I))

COMPLETE NAD system plus Rega Planer 3 and Rega Elys cartridge. Comprises classic 3020A amplifier, 4020A analogue tuner, 5420 CD, 6340 cassette, 8225 speakers. All excellent condition. £500 Tel: Huddersfield 01484 321 379 (Oct)

PAIR OF Lowther Acoustaloudspeakers in good condition but grills tatty £340 Tel: 01179 239 376 (Sept(I))

NAIM EQUIPMENT CDI IO2 140 Hi-Cap Linn Keilidh speakers with Ku Stone stands, plus Soundstyle equipment stand with all leads, manuals, receipts. £3000 the lot - may split. Tel: 020 8270 9393 (Essex) (Oct(I))

HI-FI CLEAROUT: Various turntable clamps; Harmonix, SME, Oxford Crystall etc, Thorens MTC-5, Clearaudio Interface network, Sound pressure meter, Shun Mook Isolation bases, Sicomen bases, Target wallshelf, tube traps, vector isolation feet, mana support, GM stand, Swift cartridge microscope, sorbothane dampers, pearl tube dampers, WBT bidding posts etc; various cables, digital, SE etc. Too numerous to list. Telephone or fax number for complete list and prices Tel: 01566 880 025 (Sept(I))

T.D.L. REFERENCE monitors, Snell Type A MkIII, Marantz CD 10, Audio Alchemy DD53/DDEU3, Audionote DAC1, Musical Fidelity P180/F22, Ear 802 pre 509 MkII monoblocs, Linn Isobariks, all boxed, Nottingham Analogue spacedeck/spacearm, Audio Innovations 2nd audio monoblocs. Tel: 01992 718 265 (Oct(I))

NAIM: CD2 £950. NAC 72MM/NAP 140 £800. Intros £300. All mint, boxed. Monitor Audio Studio 20SE, cherry, 6 months old £950. Tel: 0208 330 7611 or 07776 236 724. Email: markedigman@yahoo.co.uk (Sept(I))

MARANTZ PM7000 A/V amp, Marantz 44SE amp both good condition £100 and £70. Jamo centre speaker free with PM7000. Yamaha 580 cassette, for sale, slightly faulty £50. Wanted! Rotel power amp RB981. Tel: 01622 690 999 (Sept(I))

1970's PIONEER PLI2D turntable including Ortofon Stylus, Sony TA1066 integrated amplifier, TC186SD cassette deck V.U. meters Ferrite heads, ST212AL 4-band manual tuner, K.E.F. Celeste speakers all excellent £175 or split. Tel: 0121 624 1922 (Sept(I))

ROKSAN XERXES, TABRIZ-ZI, Corus, £550 Musical Fidelity X-A1, £270 Lehmann Black Cube, £220 Kimber high current Powerkord (3ft) £45, 6-way block (3ft) £110. Tel: 01234 309 970 (Sept(I))

QED MUSIQ RFS unwanted prize not used and unopened extends system to two further rooms. System was reviewed in T3 April 2000 £750 ono (£1000 new). Tel: 01452 613 661 (Sept(I))

ROKSAN XERXES rosewood Artemiz black chorus virtually mint £645. Quad 66 pre-amp with remote also virtually mint £345. Tel: Brian 020 8952 2044 (N.W. London) (Sept(I))

PINK TRIANGLE Ordinal DAC 1307 filter Teac T1 transport remote control mint boxes £700. Bowers Wilkins P2 monitors Audax treble units fitted ideal for valve or transistor amps. Offers please. Tel: 01782 870 804 (Sept(I))

B&W SILVER Signature speakers (Bobinga Root finish) external crossovers, silver cables, perfect condition. World renowned reference speakers £2500 ono (£6000). Audio Analogue Puccini SE, integrated amplifier, silver, 5 months old, mint condition, full warranty £430 ono (£635). Tel: 01481 238 586 after 5.30pm (Sept(I))

NAIM 42/110/SNAPS with 2 x 8m. Naim bi-speaker cable £400. Arcam 6 CD player, barely used £200. Musical Fidelity MC4 speakers, very rare, superb £200. Target 17" speaker stands £50. Revox A77 MkIII £200. Tel: 020 8270 4824 (Sept(I))

EXPOSURE XXVRC amplifier, boxed, 15 months old, as new £600 ono. Tel: Mr Rasmussen 01454 411 093 (Sept(I))

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CAN YOU LIVE WITHOUT IT

I spend a lot of time evaluating all items of hi-fi (and home cinema), from turntables to cartridges, amps, speakers, interconnects, speaker cables, stands, and equipment racks. Sometimes things can be extremely close, and I could happily live with any of those items that I stock, otherwise I wouldn't stock them.

Occasionally, however some item or system is so overwhelming that you couldn't bear to be without it. There isn't a perfect speaker, each having an individual signature, which is why I find speakers so fascinating. Even one particular piece of music can sound absolutely right on one given speaker and not on another. A live recording by the BBC of Tchaikovsky's Manfred by the B.S.O. under Silvestri only worked 100% on the passive ATC 50's with AVI cd player, preamp + monoblocks, one particular interconnect and Sonic Link AST 200 speaker cable. It doesn't strangely work quite so well on the ATC 50 actives although basically a better speaker. I wouldn't want to live without that sound. But one of the things I miss most when I have loaned it out, is the Townsend Seismic Sink stand or the Arcici stand, both using air suspension. You get so used to the sound you get when sitting your components on these units and you forget how much contribution they are making, until you take them away. I referred to this 2 months ago, but as there isn't much new around at the moment, I thought I'd remind you. They aren't cheap, but can be far more worthwhile an upgrade than changing amp or speakers. So do come and hear how dramatically they can change a fairly modest system.

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Hi-Fi World June 99*

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*As reviewed by Simon Pope
Hi-Fi World October 99*

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Special Internet offer
see page 130 for details

MICROMEGA CD player T Drive T DAC AES nice £550. REL Q100E subwoofer, boxed, instructions, vgc £200. UKD Callas speakers with stands, solid walnut, Focal drivers boxed and wonderful! £300. Tel: 01603 300 944 (Sept(I))

NOTTINGHAM ANALOGUE Space 50 corner loudspeakers. Free-standing and finished in black ash. Beautifully natural sound and excellent looks £325. Tel: 0115 937 3783 day-time/evenings (Nottingham) (Sept(I))

NAIM SYSTEM SBL speakers CD3 62 pre 90 power £1600. Sonus Faber Concerto's + stands £700. Rega Planar 3 RB300 Goldring 1042 £175. Wanted: Linn Klassik. Tel: 0121 246 0486 (Sept(I))

WANTED: MUSICAL Fidelity power amp P140X in good condition. Cash waiting. Tel: Kris Watson 020 8340 5572 (Sept(I))

QUAD 66 pre £345. Quad 606 £325 or £650 both. Quad 66 CD £375. Quad 34 MC & MM boards £130. 2 x 5 metres van den Hul CS122 loudspeaker cable £60. All excellent condition. Tel: 020 8952 2044 (Sept(I))

LINN LPI2 Circus. Naim Armageddon power supply. Ittock LVII. New Lyra Lydian. Boxed. Immaculate £1150. Pioneer PD9700 CD player. Black. Full remote. Immaculate. £125. NAD 3020. Immaculate. £70. Tel: 01722 334 694 (Salisbury) (Sept(I))

MERIDIAN 563 DAC, upgraded to full current 24-bit spec, £550 (£1380). ATC50ASLs, rosewood, with custom slate stands, guaranteed, £3200. Transparent Ultra balanced XLRs, 4.5m, £800 (£2000). Tel: 0131 225 9002. Email: S.Hussain@ed.sac.ac.uk (Sept(I))

TANNOY CHEVIOT'S lovely condition dark teak £300. Royd Minstrel's near mint mahogany finish on spikes £125. Alchemist amplifier AX10M integrated vgc £135. Tel: 01922 865 414 evenings or weekends (Sept(I))

J.T. HORN loudspeakers fitted with Lowther DX-3 units. Superb sounding. Retail for £2700. Accept £1250. Tel: 020 8994 2030 after 6pm 'RFS' moving house (Sept(I))

EPOS ES-22 floor standing speakers cherry finish excellent condition, three years old £1350, asking £500. Bargain. Tel: John 01202 516 289 evenings or 01425 489196 daytime (Sept(I))

BLACK GATE Ultra high grade capacitors, various types for valve and transistor applications from £4. AVO valve tester with book £140. General Electric 211 £60 each. Audionote stepped volume control £100. Leak Troughline £85. Various Nos valves call for details. Tel: 01384 837 319 or 0976 286365 (Sept(I))

LINN KELIEDH speakers in cherry finish inclusive of bases and two lengths of K-400 bi-wire cable £550. Tel: 01942 810 908 or Email: stuart.ainsworth@btclick.com (Sept(I))

LINN MIMIK II CD player £550. Linn Wakonda pre-amp (phono) £600. LK100 power amplifier £450. All mint, latest finish. Tel: 01942 810 908 or Email: stuart.ainsworth@btclick.com (Sept(I))

AUDIOLAB 8000T tuner, as new, boxed, little use £465 ovno, also Target Audio stand, twin shelf (top isolated) plus wall mounted turntable shelf £50. Tel: 01663 765 549 any-time (Sept(I))

CRIMSON S10/S20 £150. Chapman electrostatic hybrids £80. Goodmans Maxims Mk1s £40. Meridian M2s £200. Monitor Audio, Direct Drive, SME 3009/2, Linn K5 £80. Garrard 301, solid maple plinth, Decca FFSS arm, Mk1 head - mint £300. Michell Hydrolic Reference, Rega RB300 £150. No reasonable offer refused! Tel: 07974 657 885 (Sept(I))

WANTED: NAKAMICHI Tuner2, Receiver2, CD Players3, CD Player2, Cassettedeck2 and/or Receiver1. Private buyer. Cash waiting. Tel: Andrew 07968 707 542, Email: andrew@hough.net (Sept(I))

WANTED: DYNAVECTOR MOVING coil cartridge good condition. Reply Alan Wells, 200, RG1 3PJ or Email: alan-wells@bigfoot.com (Sept(I))

SONY WMD6C professional walkman boxed, manual, superb, little use £160. Audio Innovations Series 1000 mono power amplifiers with DIY steel stand to allow for stacking. Excellent condition £700. Tel: 01202 293 447 or Mobile: 07773 876 019 (Sept(I))

KEF REFERENCE Series Model Four loudspeakers, rosewood, excellent condition and sound; £2200 ono. Tel: 01424 220 462 (Sept(I))

WANTED: FERROGRAPH mono two-track record/replay tape head type FR7A. Must be "as new" and unworn. Tel: Bob 01865 762 554 (Oxford) (Sept(I))

DPA ENLIGHTENMENT DAC, DX32 processor. Instructions. Fabulous sound, see HFW listing. Slightly marked at rear, hence £260 ono. Bargain buy. Demo a pleasure. Tel: 0131 538 9073 evening (Sept(I))

CELESTION A1 speakers cherry veneer. Superb sound, great reviews. With Target R2 heavyweight stands. Both as new and boxed. £1200 new, bargain at £550. Tel: 01992 626 138 (S.Herts) (Sept(I))

IMPULSE H6 loudspeakers, Burr Oak finish. Excellent condition, boxed £475 ono. Audio Innovations LI valve preamp excellent £125 ono. Tel: 0141 339 7387 (Glasgow) (Sept(I))

MICHELL ARGO HR pre-amplifier upgraded with Panasonic pot volume control. Plus Hera P.S.U. £490. Audio Alchemy headphone amp £150. Tel: 01952 406 759 (Sept(I))

NAIM NAP 250 serviced January 2000. Boxed. Reason for sale. NAP 135's £765 including carriage. Tel: 01200 426 983, Mobile: 07967 664 425 (Sept(I))

MICHELL FOCUS one turntable £120. Aura Evolution VA100II amplifier £150. Denon TU260L tuner £50. Classical LP's. Tel: 01422 846 582 (West Yorkshire) (Sept(I))

QUAD ESL63 loudspeakers on Arcici stands £1000. Epos ES22 Loudspeakers light Cherry £600. Luxman SQ38s Tube integrated amp £1500. Tel: 020 8642 6516 (Sept(I))

LINN KLIMAX power amps £7995. Linn Kolektor pre-amp £325. Linn AV5103 system controller £3200. Linn interconnects £20 per pair. Linn Karik + Numerik P.O.A. Tel: 01582 456 137 (Sept(I))

LEAK STEREO 20 rebuilt, excellent specification including Audio Note capacitors, new Mullard valves. Excellent sound £400. Ortofon T20 step-up transformer £110. Tel: 01525 854 652 (Beds) (Sept(I))

Classified Ads

Classified Ads

Most cables have a sonic signature or tonal character to match specific components. In well-matched systems these cables are often found to be harsh or dull.

Petros cables were designed for AudioSOURCE to complement transparent components in a well-matched system: the goal was neutrality - musical flavour transmitted as water flows along a smooth pipe. If our cables sound bright or blurred, be confident that it is the equipment that you are hearing! Stratos cables have the greatest differentiation of all interconnects we have compared, that is to say that different recordings and different components just yield their own characters, transparently.

The design is the attention to many details, based on simple physics and many listening tests. We are now so far ahead of the game - and still moving the goal posts - that we will disclose the basic principles. The two major principles are conductivity and contamination. **Conductivity:** low resistance, capacitance, etc, using the highest purity copper (silver content acid-free solder) in very fine but many strands. In outer space, such cables would transmit Nothing But Signal (hence the esteemed American NBS brand! Incidentally, we have some of their amazing cables for sale at half-price). **Contamination:** since the invention of radio we are aware that your wires act as aerials. Designers cannot eliminate this in the equipment without serious degradation of the music signal. Planet Earth is now contaminated with EMI, RFI, you name it fields from cellular phones to AC mains. Coming from your neighbours, factories, and your own hi-fi and non-hi-fi devices. Our cables use twin axial (quasi-balanced) plus and minus wires, inside a triple-shielded braid earthed at source only and taken through to the plugs. We also apply Kontak cleaner to greatly reduce RF rectification and enhance surface conductivity. It lasts for about six months. If you haven't tried it, you don't know

what you are missing. £14.95 per bottle.

Stratos Series II (launched in August) is a major leap forward in interconnects which exceed the sonic performance of all but one extremely expensive (NBS) digital and stereo interconnects we have tried in a wide variety of equipment. Series two features our own RCA state-of-the-art phono plugs which use our tried materials (solid phosphor bronze, not bent copper) for enhanced contact and noise rejection. Do not judge the performance by the price. Customers are disposing of major brands now shamed by Stratos II because our cables are sold direct to end-users without marketing costs. This saves at least 75% when you consider that packaging and promotion double the cost of cables and dealer margins and vat double it again. One stereo metre of Stratos II thus sells for only £125. Stratos II Digital costs £59. Terminations are RCA or Neutrik Black Gold XLR from stock; others to order.

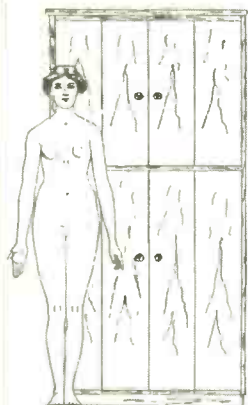
"These cables are everything you said they were ... this has been the cheapest and by far and away the most significant upgrade I've done to my hifi in years. I ordered cables, and when I opened the box, the contents looked like cables but these Stratos cables are much, much more than that. They have made such a huge difference to my listening pleasure that it's the equivalent of replacing one or more of the key items of hardware. At £120 [series II now £125] a 1 metre pair, they are the cable bargain of the decade." - Mr E.H., Aberdeen, 12/08/99.

Dirty mains has been neglected for too long in the UK but conditioners can degrade sound by limiting speed and power. The best place to clean up your mains is between your wall and the equipment. We are at beta test stage on effective AC mains cords, and can advise you on high-end products from America before you invest. Advice on speaker cables freely available.

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NAIM CD3, mint condition, boxed £500. Mordaunt Short MS40 floor standing speakers, vgc £170. B&W 620i floor standing speakers, vgc £170. Arcam Alpha 9 amplifier, mint condition £320. Tel: Paul 01992 578 764 (Sep/I)

NAIM CD3 factory serviced, new transport, boxed, as new, complete with Chord interconnect £495. Tel: 01568 780 389 after 6pm (Sep/I)

NAIM 250 Power amp, two years old, boxed, mint, manual and leads £1050. Tel: 01984 629 086 (Sep/I)

E.A.R. 859 WORLD's best integrated Class-A valve amplifier? £700 (perfect condition). UKD Callas loudspeakers, solid wood £550. TDL RTL3 loudspeakers £150. Pink Triangle pre-amp (PIPI) £70. Tel: 01423 541 874 (Harrowgate) (Sep/I)

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B&W P4'S, rosewood finish, mint condition with original boxes and manuals. £80 Plinths included. Can demonstrate. May deliver £375. Tel: Craig 01543 466 466 or 01543 415 628 (Sep/I)

REL STORM black £300. Audio Note Otto £575. Nakamichi BX150 £100. Aura VA80 boxed £95. Virtually unused Thorens 124, original packing £150. Arcam 5 Plus CD £125. Tel: 0771 297 6103 (Sep/I)

MISSION 752 Freedom floor-standing speakers. Light oak veneer, boxed in immaculate condition. Cost £650, sell for £350. Tel: 01908 696 126 or Mobile 07867 904 935 (Milton Keynes) (Sep/I)

SONY CDPX77ES £375. (£999 new) Powerful, clear, sold bass and almost liquid treble. Quality mint condition, boxed. Tel: 020 8643 4260 (Sutton) (Sep/I)

SME MODEL 20 turntable, boxed, mint condition £1300. Tel: 07976 695 218 (Sep/I)

ROTEL MICHICHI RHC-10 Pre £400. RB-981 monoblocs £450 pair. RCD-971 £300. Musical Fidelity X-24K DAC £200. X-10D £80. 2x pairs Broadcast 2 interconnects £80. All boxed as new. Tel: 01905 353 969 or 07880 770 179 (Sep/I)

TANDBERG TD20A Reel to reel, 3 3/4, 7 1/2 IPS. Excellent condition and boxed. 25x 7" tapes and 10x 10.5" tapes, head demagnetiser, spare NABS, splicing kit. The lot £300. Tel: 01482 666 313 (Sep/I)

CARY SLP74 Pre, SLA70 Mk2 power £1400. Audionote OTO SE phono £850. SME 309 tone arm EAR MC3 step-up transformer £350. Ortofon MC25FL £95. All boxed and in mint condition. Tel: 01380 831 261 (Sep/I)

LINN ASAKA low use, boxed £75. Linn Troika, usable but ideal for rebuild £75. Tel: 01245 292 356 (daytime), 01473 832 188 (evenings). Email: linn@9designs.clara.co.uk (Sep/I)

LEAK TL50 pair with GEC KT88s and Leak TL10 pair rebuilt, 6L6s fitted. Rega Planar 3 complete. Tel: 01462 671 594, Email: john.ryan9@virgin.net (Sep/I)

NAIM NAIT 3 amplifier, mint condition, boxed, manuals £375 ono. Arcam Alpha 5 Plus CD player, remote, just serviced by Arcam, mint, boxed, manuals £165. Both hardly used. Tel: 01444 455 593 (West Sussex)

AUDIO ANALOGUE Bellini/Donizetti pre/power amps. Boxed, excellent condition. Clean, smooth, powerful sound. Upgrade forces sale. £600 ono. Tel: 020 8926 6916 (Sep)

DENON MONOBLOCS + 250 preamp £700. No split. Nakamichi DR1 £400. Nakamichi CR3E £200. Naka,ichi 1000ZXL needs attention, offers. Tel: 020 8942 6553 (London) (Sep/I)

MARANTZ CD17KS £700. B+W P5 speakers, cherry nut £700. AVI 2000M amp £600 All boxed and pristine. Tel/Fax: 01706 375 619 (Sep/I)

MSB LINK DAC II. Reason for sale - upgrade. Hi-Fi News recommend Feb 1999. Tel: 0802 9817 Mobile, 0958 492 243 (Sep/I)

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AUDIO RESEARCH CD2 £1750 (£3500). Audio Research LS5 Mk2 preamp £1650 (£5600). Mark Levinson 333 poweramp £4500 (£8500). All Stereophile Class A. Apogee Caliper Signature speakers £575 (£3800). MIT Proline 1 metre balanced interconnect £75 (£250). Einstein 8 way mains block £85 (£200) All mint, manuals, boxes. Tel: Bill 01993 851 508 (Sep/I)

AUDIO NOTE DAC3 Signature, wonderful sound £1350 (£2800). Proceed Amp 2 poweramp, 150wpc, highly rated in Stereophile, detailed, powerful and musical £900 (£2000). Musical Fidelity X24K DAC (up to 96 kHz sampling) £185 (£300). Linn Kolector preamp, 10 inputs, transparent tone controls £300 (£500) Tel: Jerry 01372 468 266 (Sep/I)

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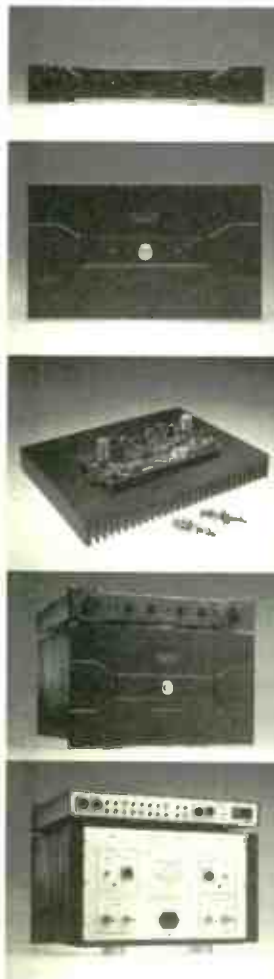
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3518 (Sep/1)

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£350 - £150 ono. Nordost Blue
Angel balanced cables, 1mtr £70
ono. Deltac Black Slink, 0.5mtr
pair £70. Ortofon 7 nine's cable
1mtr £170. Heybrook Tri-wired
speaker cable, 3m, banana
plugged £60 ono. Please tele-
phone Jules on 01792 280 061 /
Fax 01792 518 958 / E-mail:
sales@sounddrjuleshifi.co.uk
(Sep/I)

EX-DEM EQUIPMENT.
Classe CA100 amp (£1495)
£695. CAV75 six channel amp
(£1995) £995. Mirage loud-
speakers. Phone for details.
Digital I/Cs and mains leads.
Tel: Audio Visual Concepts
01628 440 873 anytime
(Sep/I)

J.M. LABS Cobalt 815 speakers
(new) £750. Meridian 200/203
£250. Ion Systems SPI/X-Pax
pre-amp + MA1000 poweramps
£500. Helios Model 2 CD (new)
£700. Tel: 01952 502 097. See
our website: www.midshop-
shireaudio.co.uk (Sep/I)

WILSON 5.1 Watt/Puppy speak-
ers (piano black), mint, cost
£18,000, bargain at £8000 ono.
Krell KPS 20i/L CD, mint, cost
£11,000, bargain £4995. Krell
KSP-7B pre-amp/p.s.u. £1295
mint. All boxed. Tel/Fax 020 7349
9675 or mobile 0958 607 613
(Sep/I)

Classified Ads

HI-FI WORLD CLASSIFIED ADS ORDER FORM

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

RATES

Maximum length per advert is 30 words, each additional word is 50p extra.
Telephone and model numbers are treated as one word, i.e. Quad 303 = two words

PLEASE TICK BOX FOR TYPE OF ADVERT REQUIRED

- | | | | |
|----------------------|---|------------------|--------------------------|
| Private: | Free Internet | £10.00 per month | <input type="checkbox"/> |
| Private: | Display Black Box - Free Internet | £15.00 per month | <input type="checkbox"/> |
| Trade: | Free Internet | £10.00 per month | <input type="checkbox"/> |
| Trade: | Display Black Box - Free Internet | £15.00 per month | <input type="checkbox"/> |
| Internet Only | Trade or Private advert published immediately | £15 per week | <input type="checkbox"/> |
- PLEASE TICK HERE IF YOU DO NOT WANT YOUR FREE INTERNET ADVERT

Please write neatly or type your advertisement copy in block capitals with one word per box.
Please continue on a separate sheet if necessary. WE WILL ACCEPT PHOTOCOPIES OF THIS FORM

1	2	3
4	5	6
7	8	9
10	11	12
13	14	15
16	17	18
19	20	21
21	23	24
25	26	27
28	29	30

Name _____
Address _____
Post Code _____ Daytime Tel No: _____

SPECIAL OFFER
BOOK A PRIVATE OR TRADE CLASSIFIED AD AND GET ONE MONTH'S FREE INTERNET AD.

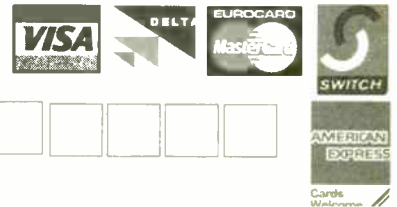
I enclose cheque/postal order for £ _____ Made payable to: **Audio Publishing Ltd.**

Please debit my VISA/MASTER/SWITCH CARD Card No. (Switch Card Issue No _____)

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Expiry Date _____ Cardholders Signature _____

Send in your private classified ads with our NEW Freepost service. No need for a stamp!
Send this form together with your payment in an envelope marked:
Hi-Fi World, FREEPOST LON3478, LONDON W9 1BR



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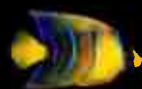
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