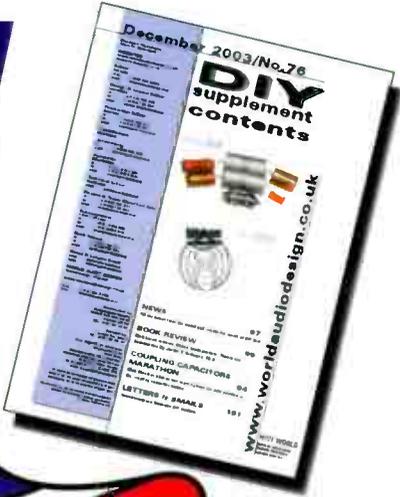


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# HI-FI WORLD



DECEMBER 2003 UK £3.20

DIY SUPPLEMENT NO.76  
INSIDE THIS ISSUE!

# BEST OF BRITISH!

NAIM'S CDS3 - 16 BIT JUST DOESN'T GET BETTER



**THE BRIT PACK:**  
integrated amp supertest  
Arcam, Cambridge, Creek, Cyrus,  
Myryad & Rega

Cambridge Audio 640 CD - stunning value  
Making History: the British hi-fi story  
Shop Talk: Arcam on the record  
Linn: yesterday and today



**NAD's C320BEE & Monitor Audio's Gold 60,  
winning UK designs...**

DECEMBER 2003



**COMPUTER AUDIO - BRAND NEW MP3 SUPERTEST**

**MARKET PLACE - 100s OF BARGAIN CLASSIFIEDS INSIDE!**

**COMPETITION - WIN A STUNNING ROKSAN RADIUS 5 TURNTABLE**

## Digital has truly come of age

amazon  
amphion  
apollo furniture  
argento  
audible illusions  
audio physic  
breuer dynamic  
brinkmann  
carfrae  
cartridge man  
cawsey  
chord electronics  
clearaudio  
decca london  
dnm  
duevel  
dynavector  
ear yoshino  
ecs  
es lab  
final lab  
gamut  
graham slee  
hadcock  
incognito  
infinity  
jbl k2  
klimo  
korato

Our old first generation friend, CD, is already looking decidedly like Old Hat. Super Audio CD and DVD Audio are with us, assuming you can find the titles you want (rather than the titles they want you to have) at a record shop near you, or indeed in a record shop anywhere.

Music (and gadget) lovers can revel in the multitude of ways to store and play their (compressed) music, from home or portable hard disk players, hand-held memory card players, or the humble home computer itself.

So why do we fill our adverts (and our shop) with obsolete mechanical machines from a bygone age to spin huge discs at 33.3 and 45rpm with a sharp diamond on the end of a moving arm to read tiny squiggles in the vinyl? How quaint!



**Amazon Model 3 inc  
RB250 arm - £995.00**

**Brinkmann La Grange inc 10.5  
Tonearm (cart extra) - £6995.00**



**Origin Live Aurora (arm &  
cart extra) - £997.00**



**Michell Gyro SE (arm & cart extra) - £870.00**

We have the largest selection of vinyl players anywhere in the UK (and possibly further afield too) - just a small selection on this page



**Michell Orbe SE (arm & cart extra) £1916.00**



More importantly, nobody assembles and tunes turntables like we do - to perfection!



**Nottingham Analogue Horizon inc  
RB250 arm - £528.75**



**Nottingham Analogue Spacedeck  
(arm & cart extra) - £889.75**



**Origin Live Resolution (arm & cart  
extra) - £1979.00**

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lyra  
michell engineering  
morch  
musical fidelity  
nordost  
nottingham analogue  
origin live  
ortofon  
papworth  
pink triangle  
pluto  
rega turntables  
ringmat  
rose  
shun mook  
shanling  
shelter  
sme  
sonneteer  
spendor  
stax  
sugden  
sumiko  
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### Warning!

We have a huge selection of accessories for the vinyl enthusiast which can be purchased either by personal callers to our shop, or by mail order world-wide.

Please consult our web site for product details, and how to order.

### Latest!

- \* The amazing state of the art JBL K2 speakers on demo now
- \* Shanling CDT-100 CD player on demo
- \* Naim Aro tonearm and Armageddon PSU on demo
- \* Rose and Korato preamps on demo
- \* At last - the new Michell Engineering Tecnodec - on demo



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david price

Ask any foreigner what they equate with Great Britain, and the answer is invariably The Queen, David Beckham, London buses and fish and chips. Probe harder and you'll hear brands like Rolls Royce, Jaguar, Harrods, Burberrys and Aquascutum mentioned. What comes as a surprise to many is that the UK is

a centre of excellence for many technologies, from Formula One motor racing to – yes – high fidelity music reproduction.

As any audiophile knows, Britain's audio industry is one of the jewels in our crown – for a great many years, we've consistently produced not just world class, but world-beating hi-fi. Our manufacturers have consistently – year in, year out – come up with products that the rest of the world not only respect but desire, and on p21 you can read all about how this came about.

From London and Glasgow to Huntingdon and Salisbury (and many points in-between), you'll find British success stories. So we thought we'd spend this issue celebrating them! In 2004, UK plc manufactures some of the very best hi-fi money can buy – as our reviews of Naim's CDS3 CD spinner (p39) and Linn's Akiva cartridge (p36) attest. Yet it's not just about esoterica, because this country's hi-fi industry has a proven track record of producing some brilliant budget buys, as products from NAD (p54) and Cambridge Audio (p50) show. And yet still we make superb mid-price kit too, as our integrated amplifier supertest (p11) and review of Monitor Audio's GR60 loudspeaker (p59) prove. The fact is that – if you want serious sound as opposed to frills and fripperies – there are still few countries that can compete.

Britain has always had a strong hobbyist tradition, which is why our latest DIY Supplement can be found on p91. Building it yourself is a great way to get the best 'sound per pound', and learn new skills too. And we've always been early adopters in the computer sphere, which is why we have a 5-page MP3 player special – you can see just how the latest digital audio devices measure up on p71. Sit back, relax and read all about the best of British!

*David Price*

## 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.

**WORLD VERDICTS:** This issue marks a change in our rating system, to make it clearer and better understood. As a rule we only review products we find interesting, so don't expect too many low scores. Likewise, five globe awards will be few and far between because there's only one superlative product of its type. The £ sign remains, as we often come across flawed gems that are great value for money.

	<b>OUTSTANDING</b>	- Simply the best.
	<b>EXCELLENT</b>	- Extremely capable.
	<b>GOOD</b>	- Worth auditioning.
	<b>MEDIOCRE</b>	- Unremarkable.
	<b>POOR</b>	- Seriously flawed.
	<b>VALUE</b>	- Keenly priced.

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**HI-FI WORLD**  
SUITE G4, ARGO HOUSE  
KILBURN PARK ROAD  
LONDON, NW6 5LF

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[www.hi-fiworld.co.uk](http://www.hi-fiworld.co.uk)

visit our website for a comprehensive list of all the products we have reviewed over the past 11 years

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# Put Music First



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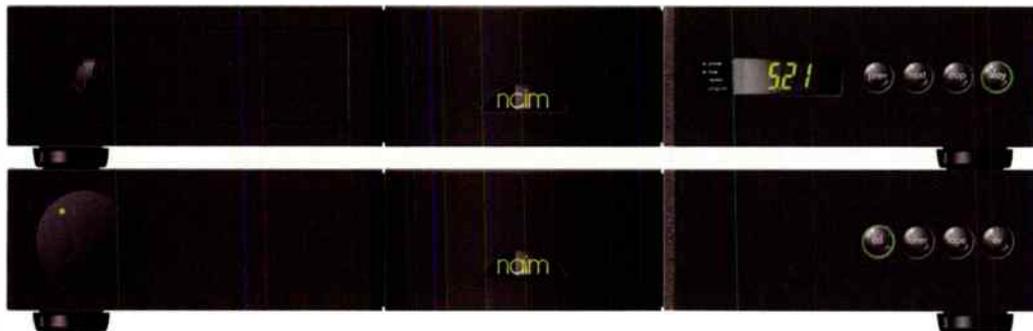
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# news

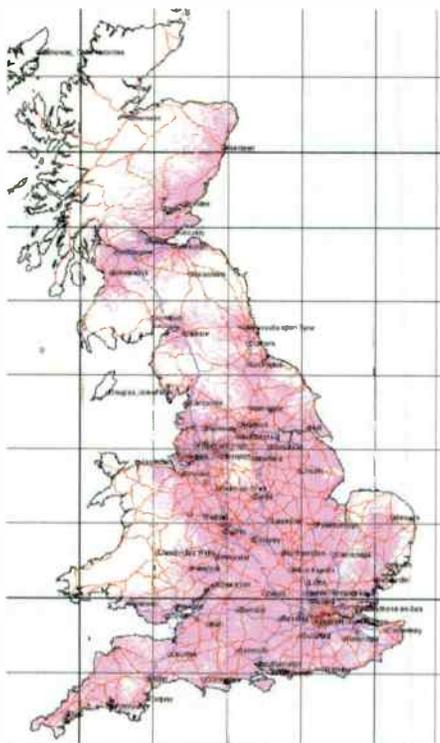


## NEW NAIMS!

Not content to rest on its laurels, Naim Audio has revamped its fine entry level 5-series separates. The new £825 CD5i uses technology and thinking from the company's top CDS3 (tested in this issue) and CDX2 silver disc spinners. It shares the same Naim-developed replay and control software as the former, and the drawer and transport suspension from the latter. Its die-cast zinc and extruded aluminium casework is a development of that used in the existing 5 series and results in an inert case with great resistance to pollution from external vibration. The CD5i continues the trend of the latest Naim reference products by including RCA phono sockets alongside their traditionally used DIN sockets, for easy connection to non-Naim amplifiers. Meanwhile, twenty years after the launch of what was arguably the first ever 'super integrated' - the original Nait - comes the new £699 Nait 5i. It borrows the input switching and volume control from the recently introduced Classic series. The most powerful Nait ever, its output is a quoted 50W per channel continuous with peaks into 1ohm of almost 500W, with microprocessor controlled protection circuits! And despite last year's rumours of a silver colour option, the finish for both 5i separates is any colour you like as long as it's black! More information can be found at [www.naim-audio.com](http://www.naim-audio.com).

## MORE EXPOSURE

Ten new national Digital Radio transmitters have just been switched on across the country, as part of the BBC's commitment to increase DAB coverage from 65% to 85% of the UK population by mid-2004. This translates to around 2.4 million new people having access, while the signal has been improved for almost 2 million more. The transmitters are at Heathfield (East Sussex), Idle (Bradford), Piccadilly Plaza (Manchester), Naish Hill (Chippenham), Manningtree (Ipswich), Rowridge (Isle of Wight/Southampton), Dover (Canterbury/Folkstone/Dover), Bromsgrove (Bromsgrove/Worcester), Salisbury and Bath. Existing Digital Radio listeners in the above areas should carry out an 'autotune' to scan and store the newly available services. For advice on receiving BBC Digital Radio, you can ring 08700 100123 or go to [www.bbc.co.uk/digitalradio](http://www.bbc.co.uk/digitalradio).



## MISTAKEN IDENTITY

The Recording Industry Association of America (RIAA) has withdrawn a file-swapping lawsuit after a possible case of mistaken identity. The suit, for the illegal file swapping of Busta Rhymes songs, had been launched against Boston-area senior citizen Sarah Ward. She claimed that she could not possibly have been involved in the file-swapping incident attributed to her as she was a Macintosh computer user, and there is no Apple version of the Kazaa file-trading software she is supposed to have used. An RIAA spokeswoman said the group did not believe it had made a mistake in identifying the ISP account used by Ward, but that it was dismissing the case for now. Lawyers say the incident is not likely to carry immediate damage to the group's legal efforts, but it does raise questions about the fallibility of the recording industry's investigative procedures. The RIAA filed the lawsuit against Ward last month as part of the first wave of 261 copyright infringement suits levelled against computer users deemed by the RIAA to be "egregious" file swappers. Other interesting stories to arise from this action included cases against 12-year-old New Yorker Brianna Lahara and a 71-year-old Texan grandfather.



## SHOW ME EMOTION!

Clearaudio's new Emotion turntable is said to possess all the qualities of a high-end analogue turntable at an affordable price. The chassis is precision machined from high quality GS-acrylic and aluminium, a combination that brings ideal mechanical and acoustic properties. The maintenance free main bearing uses a polished and hardened steel shaft running in a

polished sintered bronze precision cap. The motor is isolated and damped from the chassis, driving the precision-machined 20mm thick turntable platter via a polished jointless drive belt. Speed selection of 33 1/3 and 45 rpm is easily achieved by changing the position of the drive belt on the motor pulley (an optional 78 rpm pulley is also available). It comes complete with the Clearaudio Satisfy tonearm, a completely new design with extremely high structural rigidity and ultra-low-friction movement. The Clearaudio Aurum Classics Wood cartridge completes the Emotion package, a moving magnet design with a claimed high output and excellent dynamic range turntable to set a new standard in this price class. At £675, this should give Roksan's new Radius 5 and Michell's TecnoDec something to worry about... For details, call Audio Reference on 01252 702705 or click on [www.audioreference.co.uk](http://www.audioreference.co.uk).

## KEF KOOL

KEF Audio's new £1,199.99 KHT5005 5.1 system comprises slender cast-aluminium column speakers incorporating two 75 mm long throw bass drivers with ultra-low distortion motor systems, with a Uni-Q array boasting KEF's 16mm metal dome HF driver at the acoustic centre of the 75mm midrange cone. The new elliptical PSW 2500 subwoofer for the KHT5005 is a closed-box design with a 250 mm long-throw cone that delivers a claimed 250W of distortion-free bass. Individually adjustable phase, frequency and level controls (with 12dB/24dB variable slope switching) allow the user to fine-tune the output to personal preferences and the acoustics of the room. And with the choice of floor stands, wall brackets and either short or infinitely adjustable height desk stands, the satellite speakers can be positioned wherever is best suited. The KEF KHT5005

speaker system comes in a Matt anodised silver finish, with the option of soft black for the subwoofer. For details, call 01622 672261 or click on [www.kef.com](http://www.kef.com).

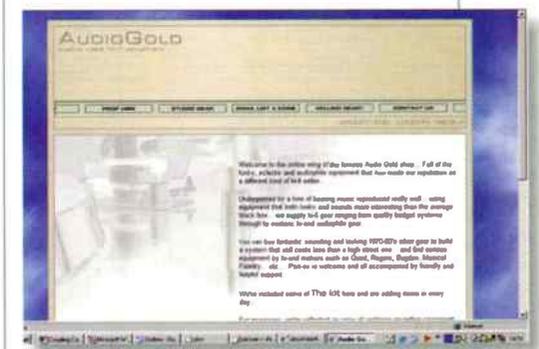


## COMING SOON...

...to a home cinema near you is Denon's new all digital A/V system. It is claimed to 'redefine high-end home cinema sound and vision', with the likes of Lexicon, Krell and Meridian in its sights, no less. The £25,000 plus system is the result of 3 year R&D programme, coming to fruition as core digital technologies like HDMI are finalised. The system boasts a host of technologies including DVD video, DVD-A, SACD and HDMI, HDCP, DVI, Firewire, Denon Link, progressive scan, line quadrupling, video-scaling and more. The components comprise the DVD-I Universal Disc Transport, AVP-I Digital Audio Processor and Control Unit, AVP-I Digital Video Processor and POA-I 7 channel Pure Digital amplifier.

## WEBWATCH

A veritable festival of classic hi-fi, this is the new website of Audio Gold (308-310 Park Rd., London N8 8LA). The majority of the equipment is second hand - serviced, soak tested and guaranteed - ranging from rarities such as first generation Sugden A21s, through to high-end contemporary gear. There's also a good choice of quality mid-priced equipment. For more information click on [www.audiogold.co.uk](http://www.audiogold.co.uk) or call them direct on 0208 341 9007.



## IN TUNE

NAD has introduced a new budget-priced AM/FM RDS tuner, the C422. Available in classic NAD grey or the company's new silver titanium finish, it matches NAD's new low-cost integrated amplifier, the C320BEE, tested in this issue. Price is £179.95. For more information, call 01908 319360 or point your browser at [www.nadelectronics.com](http://www.nadelectronics.com).

## FREE STUFF!

Digital One, the national commercial radio network, is giving away free copies of DAB Digital Radio magazine, with information on the station's programmes and presenters, plus the latest radio sets. To get your free copy you just need to register your details at [www.lovemyradio.com](http://www.lovemyradio.com) or send your name and address to Issue 2 - Free, DAB Digital Radio, Freepost 20648, London, W1B 2BR.

## HERE COME THE SON KING...



Ardent eighties hi-fi fans will remember the Inca Tech brand with affection – the company produced a range of fine sounding amplification offering a sweeter and smoother alternative to the (then) quite acerbic Naim sound. Well, it's back – under the Inca Design name! Among the first products will be an all-new version of the classic Claymore (£995), re-designed for Inca Design in 2003 by the original designer,

Colin Wonfor. The new range also includes the

Katana CD player (shown) at £695, the Katana SACD at £995, the Talon integrated amplifier at £695, the Falcon preamplifier at £1,495, the

Eagle stereo power amplifier at £895 and the Osprey class A mono block amplifiers at

£3,195. For more info, contact Activ Distribution on 01635 291357, or click on [www.activdistribution.com](http://www.activdistribution.com).

PMC has launched a new Signature version of its LBI industry standard professional monitor, bringing significant improvements in terms of construction and components. Design enhancements include the replacement of all high grade polyester capacitors with polycarbonate SOLEN devices from France, new transmission line damping material and a revised component layout. The Signature model is finished with a distinctive

stainless steel front badge featuring designer Pete Thomas's signature on both the front grille and cabinet as well as a hand stamped Serial Number plate. There's also a centre channel variant for surround sound systems and a matching active TLE1 sub. A range of standard booked matched, hand selected

veneers includes Black Ash, Cherry and Oak, with Premium veneers

available on request. For further information, visit <http://www.pmc-speakers.com>.

## GOING FOR A SPIN

Tivoli's award winning range of table radios now has a matching CD spinner for £199.99. Designed to perfectly complement the Tivoli Model One table radio or the Model Two stereo radio system, the new Tivoli Model CD Compact Disc Player will also fit the needs of those in need of a smaller-sized CD

player to add to a home stereo system. Its unique front-loading slot design is similar to most in-car CD players, making loading a disc easy. The cherry wood cabinet looks great (and it's also available in Metallic Taupe), and there's a credit card sized remote control thrown in. Tivoli products are available now through a wide range of specialist audio retailers and department stores such as Conran, Harrods, Selfridges, and John Lewis. For details, point your browser at [www.tivoliaudio.com](http://www.tivoliaudio.com).



## STOP PRESS!

The vinyl revival continues. TV Music Fairs is dedicating an entire record fair to black plastic - in fact, CDs are banned from the event! Its first UK vinyl-only Record Fair will be held on Sunday November 9th 2003 (9am-4pm) at Baden Powell House, Cromwell Road, London SW7 (next to the Natural History Museum. Nearest tube is Gloucester Road and the area is well served by a variety of bus routes. Expect to see all kinds of music from Jazz and Blues to Psychedelic and Soul. Click on [www.tvfairs.co.uk](http://www.tvfairs.co.uk) for more info.

## JUST IN TIME!

The new Intempo PG-01 digital radio comes with stereo speakers, FM radio for those outside DAB reception areas, 4 presets, alarm clock and sleep features. It also displays information on the screen about the playing artist, song and presenter. At £119, it's very reasonably priced indeed. For more information, call 023 92 313090 or visit [www.nevada-radios.co.uk](http://www.nevada-radios.co.uk).



## next issue

January's Hi-Fi World is devoted to digital - what's the best recording format? How do you get the best sound? Are CD players getting better? What future for SACD and DVD-A?

### KEN ISHIWATA INTERVIEW

DP meets Marantz's CD guru

### BIT FOR BIT?

Meridian's original 14bit MCD Pro versus latest 24bit 507!

### RECORDER SUPERTTEST

Just how does CD-R stack up against MD, hard disk, MP3 and ye olde Compact Cassette?

### SUGDEN HEADMASTER/ MUSICMASTER

Designer looks meets full Class A operation!

### MARTIN LOGAN CLARITY

Is this electrostatic hybrid the ultimate digital monitor?

Performance: get it out of your system.



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World Radio History

# The Brit Pack

**An integrated amplifier like the Audiolab 8000A made it all so easy. A general-purpose workhorse par excellence, it did everything well and nothing badly. The essence of its appeal lay in its balance of sensible facilities and serious sound. In this month's group test, Noel Keywood goes looking for its spiritual successor – a great, real-world, do-everything hi-fi amplifier...**

Let me recap, briefly. Back in the early eighties, Audiolab launched its famous 8000A integrated. For years, it was a dull sounding but worthy bit of kit, but constant refinement meant that, by the end of the decade, it was nigh-on unbeatable as a do-everything mid-price transistor amplifier. It had plenty of power and its sound was beefy with sufficient drive for insensitive loudspeakers, too. With a good phono stage (switchable between MM and MC), defeatable tone controls, easy connection and elegant slimline proportions in the favoured long, low style Britons like, this was an amplifier that appealed to practically everyone. Its main drawbacks were a greyness of tone and a lack of subtlety, not surprising since it used bog-standard ICs and circuits. Still, at least it was smooth, tough and as reliable as a Swiss train.

The six amplifiers reviewed here are all mid-price transistor designs, like the Audiolab (although today's hi-fi market is such that even a £250 separate like the Cambridge 640A could be considered 'mid-price'), and all offer their own particular solution to the perceived problem of making an amplifier for all men (and women). However, where they're all united is on output power. Whereas the Audiolab's 60 watts were considered very generous when it was launched (back then, you were lucky if you got over 30!), these days it's par for the course. All six amplifiers in this group test easily meet this, meaning they offer enough power to make most loudspeakers go loud in most rooms. Having said this, there are still many small, inefficient monitors around that need at least 60 watts – surprisingly perhaps, large loudspeakers actually

need less power, which is always worth bearing in mind!

Tone controls were unfashionable in the 8000A's time, yet it still sold well, perhaps because it had them whilst others didn't. Arcam offer tone controls and so do Cambridge, but Rega, Myryad, Cyrus and Creek do not. As loudspeakers become increasingly bright, especially when fed 24/96 DVD Audio, a well-engineered treble control able to subtly trim level may be useful. Both Myryad and Rega omit the balance control too, which is sometimes useful. And whereas remote control was undreamed of twenty years ago, it's standard issue here. Arcam's is the most comprehensive by far – great for couch potatoes, especially those with poor eyesight since the amplifier's volume display is panoramic.

Technically there's not so much to note nowadays, because transistor amps are well developed – but that's not to say they are perfect. Distortion should not rise above 0.1% in the worst case and all six models easily met this criterion. Fluctuation of distortion structure with level and frequency, as well as the existence higher order harmonics, all degrade sound. However, I believe component quality has a greater impact, determining the tonal colour of an amplifier. Happily, component quality is improving. Although not one of these amps uses copper plating to suppress eddy currents in steel chassis work, the Cyrus, Creek and Rega use non-permeable alloys, making plating unnecessary. This can improve an amplifier's tone. So there's plenty to distinguish all six amplifiers. The question is: which one – if any – is a worthy follow on to the 8000A – in the great British tradition?



## ARCAM FMJ A32

### VERDICT ●●●●●£

A muscular sounding all-rounder with a full complement of facilities. Does everything well.

ARCAM A32 £1199.90  
 Arcam  
 +44 (0)1223 203203  
 www.arcam.co.uk



**T**he A32 is both large and heavy, due primarily to the large toroidal mains transformer inside. This allows it to produce in excess of 100watts into 8ohms and almost 200watts into 4ohms, so it's got some punch as compensation for its weight and bulk! Not wanting to be criticised for missing out any facility it appears, Arcam have laden the A32. It has tone controls and a balance control, all remote controllable. It has sensitivity trims for each input, and it even has a bright green display with a selection of readouts, including large volume numerals visible at a distance. Brilliantly practical stuff, as per the old 8000A and the late lamented A60, which I'm sure John Dawson would argue was the true precursor to the aforementioned Audiolab.

A phono stage is fitted as standard, with MM and MC sensitivities no less. These sensitivities can be adjusted too with phono trim. Two pairs of loudspeakers can be connected and each selected independently. Bi-wiring is possible using radial and axial connection. The preamp and power amp can be split and used independently. There are two tape monitors and a headphone output. The A32 uses a steel under tray, moulded synthetic front panel with metal effect finish and a non-magnetic cover. It is well finished but not especially elegant.

### SOUND QUALITY

Although not an immediately engaging amplifier to listen to,

like say the Myryad, the A32 really is a lovely listen; it drew me in steadily. With plenty of power it has strong dynamics and can deliver good strong bass, well controlled. Whilst it doesn't have the sense of endless downward extension of the Myryad M1120 it still has both power and control, so walking bass lines in Angelique Kidjo's Agolo pounded out with unrestrained vigour. Vocals sprang from the speakers and the general sense of detailing was good. The Arcam handles big performances like this without getting flustered or imposing restraint.

It was with classical and Rachmaninov's Piano Concerto No2 that the Arcam showed just what an agreeable amplifier it is to sit in front of. It is a little hard to pin down in terms of character, since it doesn't sound as tidy, controlled and tightly ordered as the M1120 yet it is easy on the ear and quite fluid in its

delivery. Strings rose and fell without any sense of restraint, giving a good sense of dynamic contrast. There was better resolution of tonal colour than is common and quite a sweet tone overall. This came about through a combination of a dark background from which the envelope of the music arose, without challenging extension either at high or low frequencies. That's not to say the A32 was dull or curtailed, but just natural. Ashkenazy's playing was conveyed with a relaxing sense of power combined with fluidity. Strings were well separated and vibrant.

The A32 is a very well balanced amplifier subjectively. It does not have the immediate drama of some but it does all the same work well in every area to provide a relaxing but natural experience with Rock as well as classical. A great all rounder then.

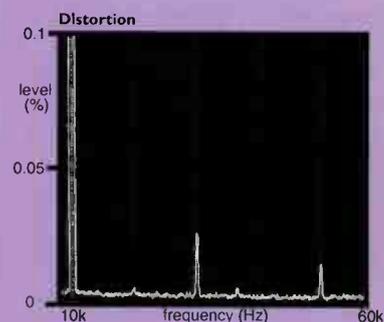
### MEASURED PERFORMANCE

The Arcam produces 112watts into 8ohms and 152watts into 4ohms, making it very powerful. It also produced little distortion, with a worst case result of just 0.02% at low output, high frequency.

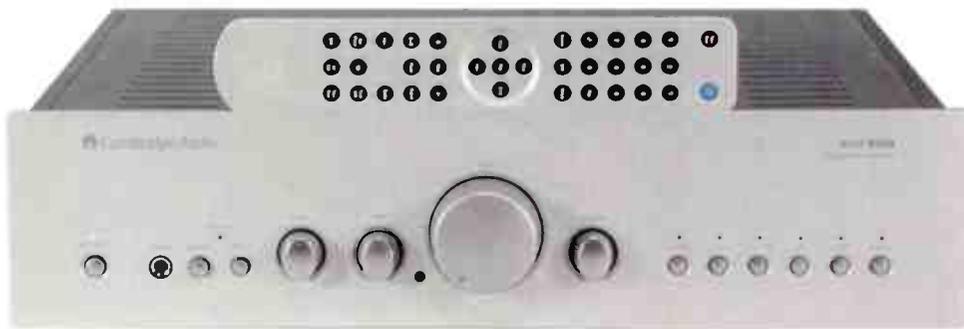
Arcam include MM and MC phono stages and both measured well. A warp filter limits response to 36Hz (-1dB). High gain on MC makes low output MCs useable and equivalent input noise was low. Bandwidth has been set to match modern sources, ranging from 3Hz up to 80kHz.

The FMJ A32 is comprehensively equipped and in every area measured extremely well. NK

Power	112watts
CD/turnout/adc.	
Frequency response	3Hz-80kHz
Separation	75dB
Noise	-96dB
Distortion	0.02%
Sensitivity	300mV



# CAMBRIDGE 640A



## VERDICT ●●●●●£

A large sound, clean and tight. Fine with Rock and Classical, although with a little glare in the treble.

**CAMBRIDGE 640A** £249.95  
 Cambridge Audio Ltd  
 ☎ +44 (0)20 7940 2200  
 www.cambridge-audio.co.uk

**B**uild quality was the least impressive part of this budget amplifier. However, bearing in mind low price and the wealth of facilities, it's difficult to be critical, especially since the thin metal cover and difficult-to-read white letting against silver are minor points. The Azur 640A comes with tone controls, a balance control, headphone output, two pairs of loudspeaker terminals with one switchable, and even an optional internal phono stage - a dealer fitment. The screw loudspeaker terminals were wobbly but they accept 4mm plugs after blanking plugs have been eased out, axially and radially, so bi-wiring is possible. Remote control is also provided, with volume and input switching. All told, it still looks very good for the money - its fascia is miles better than the last generation of Cambridge separates, and it certainly weighs more than its price would suggest! Just as the original NAD3020 was no oil painting but did the job, so does the 640A.

## SOUND QUALITY

Like the Myriad, the A640A makes its character known immediately, for this is a conspicuously muscular sounding amplifier with deep, resonant bass, a strikingly clear midband and vivid highs. It is an amplifier that seemingly stretches the range of everything put through it. The drama of wideband DVD was fully revealed, bass from Turn It on Salvador striding along with a cleanly defined vigour and resonant strength largely unmatched by the other

amplifiers. There's no doubt that in a showroom listeners won't be straining to assess the merits of this amplifier, its sound is so vivid. Tightly timed, rap based 'Can't Hold Us Down' from Christina Aguilera had much of the explosive impact of 24/96 DVD, the Azur 640A putting Aguilera solidly on centre stage whilst the rhythmic bass shook the speakers - and the room. It made the Azur peerless with Rock. My only reservation lay with treble quality.

As the amplifier warmed up and ran in however, over many hours, its initially bright but slightly undifferentiated treble settled down to reveal good high-end detail. Amplifiers with pronounced frequency extremes do not always suit classical and, indeed, classical unsettled a few of our test subjects. The 640A displayed a peculiarly engaging nature with classical though. Orchestras had real scale, but they also had a lot of life, for this is an amplifier of contrasts in

every area; it even lacks greyness of tone! String sections fought for attention, with goodly amounts of internal detailing bringing to life individual instruments. From Chopin Nocturnes through to Wagner I had no trouble using the 640A, it sounded vivid, detailed and wonderfully dynamic; it suited the KEF Q7s and the Revolver R45s. With difficult to handle Rachmaninov, Ashkenazy's piano was large, rich in tone and fully believable. Strings were vibrant and detailed, also clean as a whistle. There is a slightly hard edge, yet being confined to higher treble the amplifier didn't sound mechanical. It also develops strong stereo, with hard left and right information helping generate a wide and firm sound stage.

Outstandingly dynamic, brightly lit and very engaging, the Cambridge is a gripping listen - and considering its price, it's quite remarkable.

## MEASURED PERFORMANCE

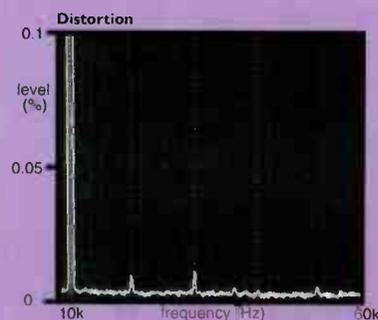
The Cambridge Azur 640A produced 78watts into 8ohms and 110watts into 4ohms.

Distortion levels were very low in the midband at around 0.002% and just 0.01% at high frequencies, the analysis showing a trace of second and third harmonic.

The tone controls work at spectrum extremes, above 5kHz for treble and below 500Hz for bass. There's a little bass lift (audible) unless Deaf is used. With broad frequency response and low noise the A640A measured well. **XX**

Power 78watts  
 CD, timer/aux.  
 Frequency response 5Hz-35kHz  
 Separation 67dB

Noise -93dB  
 Distortion 0.01%  
 Sensitivity 400mV  
 dc offset 13.5mV

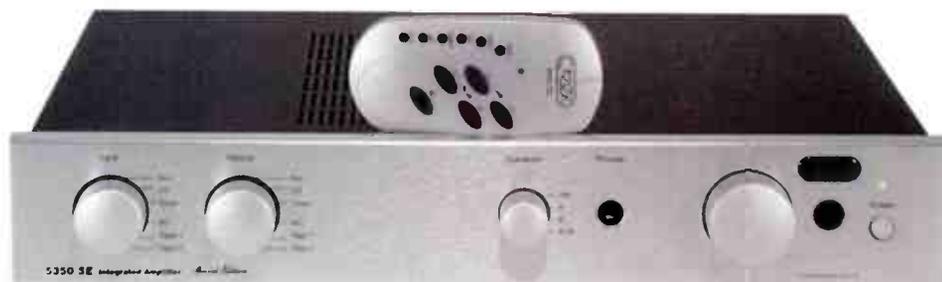


## CREEK A5350SE

### VERDICT ●●●●●£

For sweet and refined treble the 5350 can't be beaten. Also has superb midband lucidity and tight bass. An academic.

CREEK A5350SE £850  
Creek Audio  
☎: +44 (0)1442 260146  
www.creekaudio.co.uk



Creek is another brand that made its name in the eighties, with the superb CAS4040 amplifier, which was pitched directly against that other Brit classic, the NAD3020. Nowadays, the company has moved upmarket somewhat, into the realms of the 'super integrated', and this is precisely what the A5350SE is about. It's strongly built, with an aluminium case and solid, machined alloy front panel. An input selector links to four line level inputs at rear, there is a record source selector and two pairs of loudspeaker outputs, switched. The one marked phono/aux accepts a normal line-level input as standard but an MM or MC phono card can be fitted internally. There are two tape input/outputs, a pre-amp output and a power amp input, but no tone controls.

The loudspeaker terminals have blanking plugs that can be eased out to allow 4mm loudspeaker plugs to be used and there are 4mm radial holes as well, making bi-wiring possible.

And finally the A5350SE comes with a small remote control with all functions, including channel balance and input switching. It's a nicely made bit of kit, with a lovely thick front panel machined from an aluminium billet, but not as glamorously different as, say, the Cyrus or Rega. Creek do claim the use of super high quality components though.

### SOUND QUALITY

A little recessed in its low frequency output, the opening drum strike of Angelique

Kidjo's Agolo sound tight and resonant, but with less grunt than from some amps in this group. The striding bass line was well handled but it lacked the presence of the Arcam or Myryad. By way of contrast the A5350's midband seemed a little forward and this suited the KEF Q7s more than Revolver's R45s.

After warming up and running in the 5350SE was one lovely amplifier. It has beautifully fine, sweet and open treble with real air and space; tambourine in Steve Earle's 'Esmeralda's Hollywood' was vivid and alive, highly detailed and very explicit. The amplifier has real subtlety and finesse.

A clear midband worked wonders with female vocals, Aquilera sounding throaty and clear in 'Can't Hold Us Down'. With gentle but well controlled bass the 5350SE was a delight to listen to. It's a less visceral sound than some, that's for

sure, but I found myself drawn in by the complexity of what I was hearing.

The extra bandwidth of DVD was revealed in Toy Matinee's 'Last Plane Out'. The 5350SE doesn't have seismic bass, it's just lean, tight and satisfactorily deep.

This amplifier has the same strong left and right imaging as the Cyrus 8, which makes for a wide and detailed sound stage, full of activity. Again though, the 5350 suits loudspeakers with prominent bass, meaning KEF's Q7 in this test, bringing to them a sense of balance and control.

The 5350SE is blessed with enormous grace and insight. Clarity and refinement are key words that come to mind. It's also surprisingly delicate sounding across high frequencies, and timbral resolution was strong for solid-state. A stunner, and well worth the extra over Creek's less expensive A50i.

### MEASURED PERFORMANCE

The Creek produced 78watts exactly into 8ohms and 132watts into 4ohms, not as much as some but adequate for most situations.

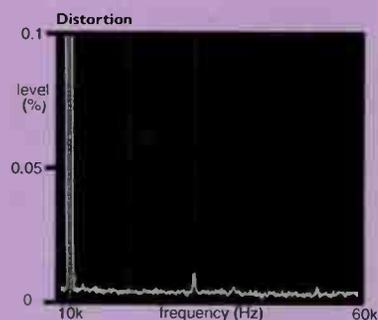
Distortion levels were low at around 0.002% in the midband and 0.01% at high frequencies, the analysis showing third harmonic only. Noise was especially low and bandwidth wide, ranging from 4Hz up to 65kHz (-1dB).

The A5350SE measured very well in all areas. **TK**

Power 78watts

CD,tuner/aux.  
Frequency response 4Hz-65kHz  
Separation 70dB  
Noise -107dB  
Distortion 0.01%

Sensitivity (dc offset) 550mV  
3.5mV



## CYRUS 8/PSX-R



## VERDICT ●●●●● £

Beautifully built and delightful to use, the Cyrus 8 also has a nice clean sound. Super expansive with PSX-R.

CYRUS 8/PSX-R £800, £150

Cyrus Electronics  
 (+44) 01480 435577  
 www.cyrusaudio.com

All Cyrus separates share a distinctive cast alloy case that gives small frontal proportions, at the expense of depth (365mm or 14in). The case boasts superb end-detail only available from castings, inspired by Quad and used also by Rega in their Mira 3, with a fine sense of solidity and a high standard of finish.

Switch-on causes the front panel LEDs to light simultaneously, and in sequence around the volume control – perfect for Christmas tree aficionados! Remote control is standard and it operates volume, input selection, balance, muting and power. Input sensitivity can be preset on each input but tone controls are not fitted. A pre-amp output is available.

The rear panel carries two pairs of 4mm sockets on each stereo channel for bi-wiring. There is tape in/out, a headphone output and a connector for the optional PSX-R power supply, plus a row of line inputs, but no phono input. In spite of its dimensions the Cyrus 8 produces a healthy 78watts into 8ohms our tests showed, so it has plenty of clout!

### SOUND QUALITY

Like the Myriad, the Cyrus 8 is an amplifier that immediately makes a case for itself. Very taut, yet also punchy and clean as a whistle all through, it positively stabs its way through loudspeakers. Very tight and dry in the bass, it controlled the KEF Q7s so well they sounded dry and almost bass light, quite unlike the other amps. The Revolvers

became as taut as a drum at low frequencies too, so both sets of loudspeakers reacted favourably.

Aquilera's 'Can't Hold Us Down' was rock-solid in its timing and delivered with real grip through both sets of loudspeakers. This amp's dry bass drew attention to the midband, helping to project vocals strongly. The Cyrus 8 has plenty of treble energy, but it isn't quite so refined as, say, an amplifier like the Creek 5350.

The Cyrus images conspicuously well, giving a wide sound stage with clean, well defined images across it. Jackie Leven's 'Extremely Violent Man' had its menace on display; the Cyrus is a gripping listen. There was drama with orchestra too, the smoothness yet briskness of massed violins, stretched widely across a superbly dense and vivid sound stage was quite breathtaking in its own way – the Cyrus brought strings to the forefront.

However, conversely Ashkenazy's piano was lightened somewhat; this is a very dry, taut amplifier and the fullness of piano wasn't so well conveyed.

Connecting up the PSX-R power supply largely counters this, opening the sound up to make it more expansive. With the PSX-R orchestra had sheer physical scale and in this area the Cyrus was a class leader, something of a reference in fact. However, it remains taut at low frequencies even with PSX-R.

That this is a well honed product is obvious from first listen. Smooth with strings, projective across the midband and tight and dry in its bass, the Cyrus 8 is gripping. The PSX-R is both an inspired bit of marketing and genuinely valuable to those looking to make a significant upgrade for not much money, to obtain a reference end-product.

### MEASURED PERFORMANCE

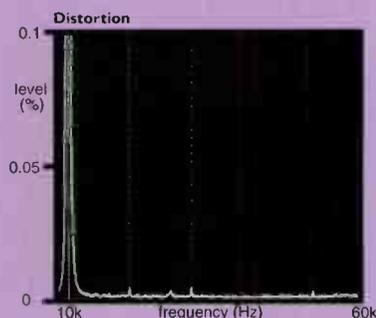
The Cyrus 8 produces 78watts into 8ohms, rising to 148watts into 4ohms – plenty enough for most domestic situations, as it is for most loudspeakers. The PSX-R auxiliary power supply makes no difference to these power figures.

Low in distortion, it produces a negligible 0.003% in the midband and 0.007% at 10kHz, these figures holding constant at all power levels.

With useful input sensitivity and low dc offset the Cyrus 8 measures well in all areas, much like its predecessors. **RE**

Power: 78watts  
 CD/toner/bux:  
 Frequency response: 4Hz-60kHz

Separation: 62dB  
 Noise: -102dB  
 Distortion: 0.005%  
 Sensitivity: 270mV  
 dc offset: 11/10mV



## MYRYAD MI 120

### VERDICT

A powerful and dynamic amplifier with endlessly deep bass, accompanied by vivid treble. Not fluid though.

MYRYAD MI 120 £700  
Myryad Systems  
☎ +44 (0)23 9226 5508  
www.myryad.co.uk



The thick, machined alloy front panel of the MI120 gives it a pretty front face that feels solid and looks as smooth as silk. The volume control itself, and its bevelled recess, are interesting features that catch the eye, as are the intense blue lights that accompany switch-on. The volume control isn't the easiest to use though, so remote control is useful. Myryad do not fit tone or balance controls, nor are there input trims, so this is one of the least well equipped amplifiers of the group. There is no phono stage either, although there is no shortage of external phono preamps these days.

The weighty chassis houses a large toroidal transformer and power output measured a good 84watts into 8ohms, so the MI 120 has plenty of drive. A single pair of 4mm loudspeaker terminals adorn the rear, but 4mm plugs can be inserted both radially and axially when bi-wiring. Otherwise there are normal phono sockets for all inputs, plus a pre-amp output for bi-amping.

### SOUND QUALITY

The Myryad has an expansive sound with plenty of vigour at both ends of the spectrum. This was particularly noticeable with broadband DVD where the bass line of Toy Matinee's 'Last Plane Out' was solid and muscular, with a feeling of unbridled depth, as if there was no lower limit. Yet the vocal harmonies were bright, clear and well separated, standing nicely apart from the rest of the

performance and transients had real power and bite. The MI 120 seemingly lifts both ends of the spectrum subjectively, making for a broadband presentation. The stereo stage was wide, aided by strong left and right imaging, yet centre images were sufficiently strong and stable as well.

Where with some of the amplifiers in this group I had some trouble hearing past a vocalist into the background that, with a microphone, is inevitably there, with the MI 120 I could clearly hear echoes and decays. It retrieves detail well and presents it against a clean and quite dark background. Front-rear depth was satisfactory, much on par with good rivals. The amplifier seems so dynamic and far reaching in all other areas that this was little less of an issue.

With strings, the MI 120 managed nicely enough, sounding neither wiry nor coarse; in fact it

seems to put quite a full, rich character into instruments in general. It was with Ashkenazy's playing in Rachmaninov's Piano Concerto No2 though that I became aware that the MI 120 stands at the other end of the spectrum to my 300B, possessing little liquidity. Ashkenazy, hit the keyboard with force, but his performance seemed more mechanical than that of rivals. There was little sense of flow or progression. It was a gripping performance, but not a flowing one with any grace.

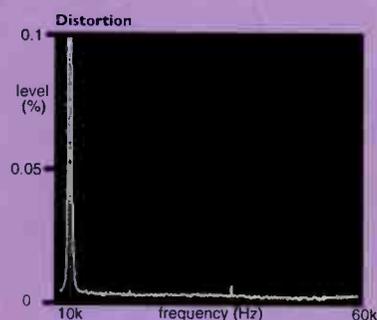
The MI 120 is high on drama, having one of the best presentations of the group in terms of bass power, with unrivalled quality. Its tight grip and projective nature suits Rock especially and anyone who wants speed and grip. Only with classical was the MI 120 just a little bit remorseless. A vivid listen all the same, full of dynamic power.

### MEASURED PERFORMANCE

The solid MI120 delivers 84watts into 8ohms and 132watts into 4ohms. This is another super low distortion amplifier, like the Cyrus, producing a mere 0.0015% distortion in the midband. Levels rise toward high frequencies but even near full output the MI120 turns out a small 0.01% so R's output remains clean. The amp is aimed at modern digital formats, having a matching bandwidth of 5Hz-80kHz. This amp measures well in all areas. **IK**

Power	84watts
CD/Power/Watt.	
Frequency response	5Hz-80kHz
Separation	90dB

Noise	-107dB
Distortion	0.005%
Sensitivity	310mV



## REGA MIRA 3



## VERDICT ●●●●●£

Tidy and composed, clean too. Light bass and loudspeaker sensitivity mean match with care for good results.

REGA MIRA 3 £550  
Rega Research Limited  
www.rega.co.uk

This has to be the prettiest amplifier of the group and, with its long low chassis, surely closest to the 8000A in style. Rega's cast alloy front panel has superb end-detail, and all other parts including cover and under-chassis are non-magnetic alloy. Unfortunately, there's a lack of follow-through in this product, where Rega outlook comes into play. It has no balance control and no remote control as standard; it's an optional extra. There are no tone controls either, making the Mira 3 basic in functional terms, politely termed minimalist. This will appeal to some, and deter others.

Removing the Mira 3 from its box is a pleasant experience, so svelte are the lines and so fine its finish. The Cyrus comes close, but it lacks the elegant proportions and pleasant light sheen of the Rega. The amplifier's controls are also lovely to use, doubtless no accident! Switch on brings forth a strong red glow from the power switch and a display surrounding the volume control. Rega have obviously put a lot of effort into both appearance and finish, as well as fundamental build quality and the Mira 3 is a something of star as a result. Arguably it's one of the best designed, built and finished amplifiers on the market today; only a Quad 33/303 was and is more ornate and architectural.

The rear panel carries no surprises. One pair of 4mm loudspeaker terminals are fitted, that accept bare wire or 4mm plugs. An array of phono sockets support inputs.

## SOUND QUALITY

The Mira 3 was an amplifier susceptible to loudspeaker differences I found. With Rock and classical equally it lacked weight with the Revolver R45s, which was surprising. However, with KEF's Q7s it had balance, depth and control. Whilst drier than the other amps it was also tidier all round, so this is an amplifier to be auditioned with care. With either loudspeaker there was no lack of detail and apparent insight from the Rega. Earle's voice was handled well, vocal push and inflexion being resolved clearly. There was at times a small hint of harshness in this amplifier's treble when complex instrumentation delivered strong treble energy. Although for the most part the Mira 3 sounds relatively clean, insightful and detailed, and certainly fast, its light balance makes it loudspeaker sensitive – so match with care!

With classical the Mira 3 sounded tidy and detailed yet again. Massed violins in Wagner's Reinzi overture were busy and well separated, ebbing and receding as they should. The amplifier resolved orchestral sections on the sound stage well enough and gave a reasonably broad spread between the 'speakers, if not the panorama of the Myriad, Creek and Cyrus. Resolution of instrumental timbre was up to par through the KEFs, but through the slightly more revealing R45s behind that of the Arcam. All the same, this amplifier has both the detail and delicacy to handle classical well.

The Mira 3 is essentially poised and detailed, tending toward lightness and dryness in its bass. This one works best in the context of an all Rega system – unlike some others here, it doesn't do the 'mix and match' thing so happily. Partner properly, and it will impress.

## MEASURED PERFORMANCE

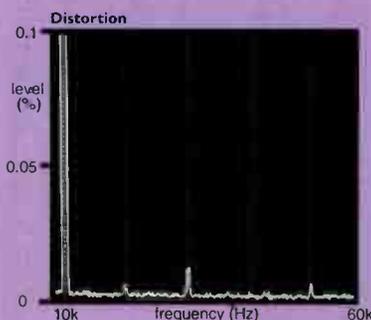
The Mira 3 produces a useful 74watts into 8ohms and 121watts into 4ohms, a little less than most in the group but still more than enough for modern, sensitive loudspeakers. Distortion levels were low in the mid-band and reasonable at high frequencies.

Sensitivity was high, allowing the amp to work with old tuners etc. There's an MM disc stage and this also measured well. Rega fit a warp filter that limits low end response to 30Hz, and equalisation was accurate up to 42kHz.

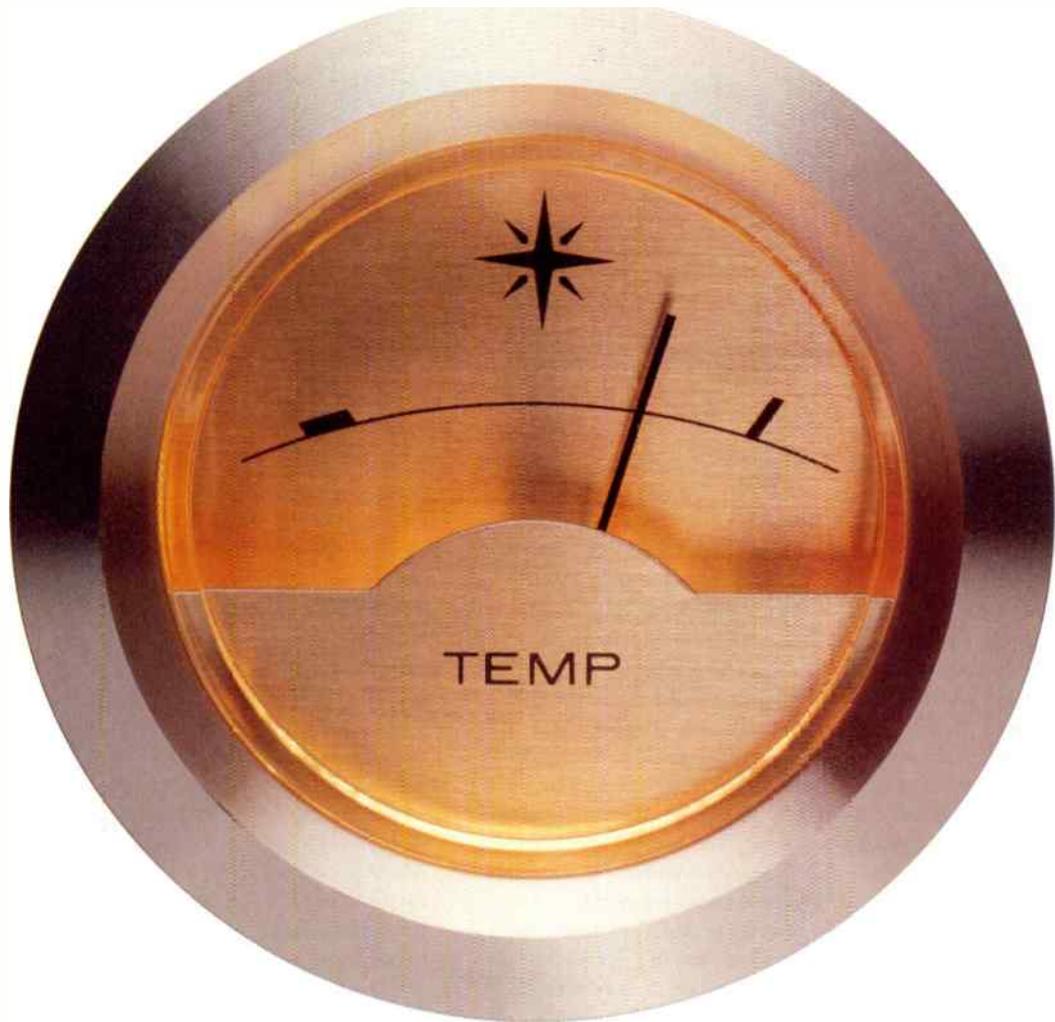
The Mira turns in a neat set of results. NK

Power 112watts

CD/tuner/nox.	
Frequency response	3Hz-80kHz
Separation	75dB
Noise	-96dB
Distortion	0.02%
Sensitivity	300mV



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# Conclusion

**W**here British amplifiers once famously started at £79 – with the great NAD3020 back in the late seventies – they're much pricier these days, up to £1000 or more.

As a benchmark during listening tests I found myself using Arcam's FMJ A32, swapping between it and the amplifier under assessment. This is a reflection upon its all-round ability (I also used a tuned WAD 300B zero-feedback amp, of course).

Weighing in at the top end in every area: weight, power, price and facilities, this is almost a successor to the Audiolab 8000A. There's nothing it doesn't have and cannot do. I have used the review sample off and on for months because it has a sweet enough sound to be easy to live with. Put it alongside the Myryad M1120 in a showroom demo, play Rock and you'll likely feel the Myryad kills it, but first impressions can mislead, especially with amplifiers. The Arcam has a relaxed air about its fulsome but well controlled presentation that makes for easy enough listening over long period.

If you really want to be pummelled by Rock, or even listen to classical on a strongly painted sound stage then the Myryad is indeed one very capable amplifier. Of all amplifiers in this group it had the strongest, tightest bass with seemingly infinite downward extension. As lovely as the Myryad is, absence of sensible tone and balance controls may be a drawback to many users – and I personally have strong reservations about the bright tonal balance of modern loudspeakers. Gentle reduction of upper frequencies with a well engineered treble control of the sort fitted by both Cambridge and Arcam has its uses.

Tidier and more refined than both the Myryad and Arcam is the Cyrus 8 with PSX-R. But this combo is expensive – and not so small either. All the same, as a neutral reference the Cyrus 8 with PSX-R is hard to beat. Not really a headbanger's amplifier under most circumstances, if used with large

loudspeakers having plentiful bass it will tend to damp down their low frequency behaviour and may be just what many are looking for. Its delightfully open sound stage is difficult to beat.

I found the Creek 5350SE similar to the Cyrus 8, but not the same. After a good run in, the Creek had the finest treble of all amplifiers in the group. It was delightfully concise and refined, but sufficiently damped at low frequencies to have quite a tight sound, lacking the steam hammer punch of the Myryad, or the big boots of the Arcam. The Creek is very much for those who want a simple, elegant unintrusive package that gives superb performance with all types of music. Again, like a lot of British amps the Creek isn't really for headbangers; its attributes are subtlety and refinement in the extreme. It has deep resolution and is a beauty, but again facilities are few.

At £550 Rega's Mira 3 was in a class of its own. Beautifully built and finished, and with lovely proportions it will look good in any home. But you pay extra for remote control and the absence of facilities will likely be a drawback to many. The Rega didn't much take to Revolver R45s either, to my surprise. These are easy loudspeakers to drive. Partnered with care however, it managed well.

What to say about an amplifier that was competitive with the big boys, at a fraction of the price? Designed in the UK, made in a low cost area and sold directly through Richer Sounds outlets, meaning there's one less mark-up (often of £100 or so), the Cambridge has the wind behind it, price-wise. But at just £249 I found it difficult to believe the Azur 640A's sound, with either pair of loudspeakers. It drove both with equal aplomb, delivering the sort of big, muscular sound most people would label 'hi-fi'. Yet at the same time, even when playing demanding classical pieces the 640A excelled in every respect. With properly engineered tone controls too, there's little this amp doesn't have, except a beautiful case.

Is there an Audiolab 6000A replacement here? Not quite I feel, but both the Cambridge at the

bottom of the price ladder and the Arcam at the top get closest. Neither is especially well styled but both do a great job. In between I feel all the amplifiers had merit – there wasn't one bad one. It's a case of choosing what suits you according to taste. British amplifiers are better than ever, as this test proves!



*Arcam FMJ A32*



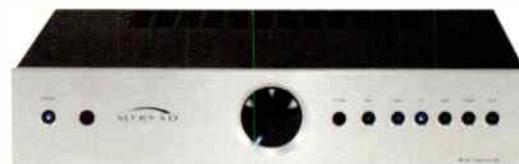
*Cambridge 640A*



*Creek A5350se £850*



*Cyrus 8/PSX-R*



*Myryad M1120*



*Rega Mira 3*

# MS

Mordaunt Short

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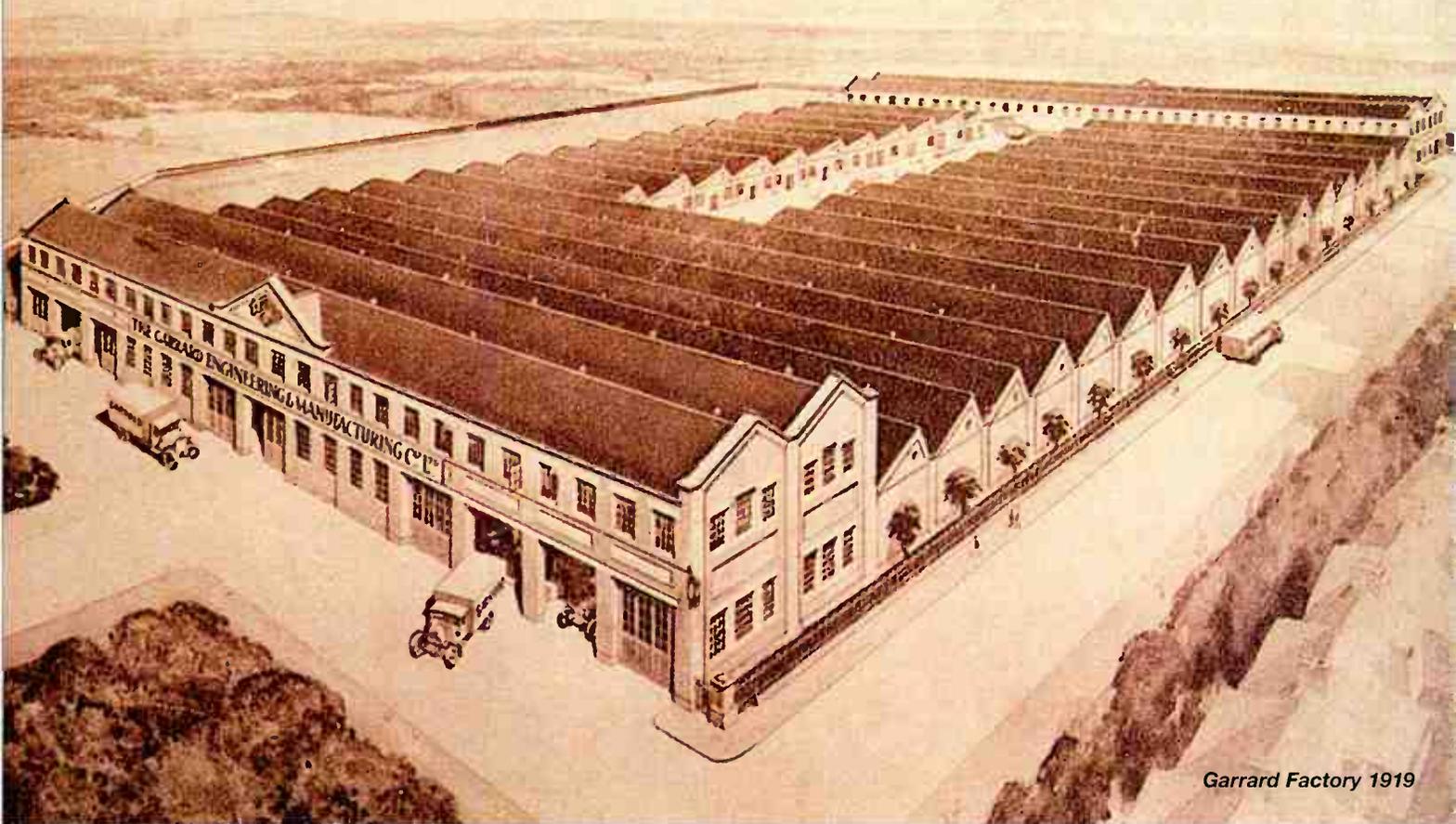
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World Radio History

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Garrard Factory 1919

# Through The Past, Sharply

**Britain's hi-fi industry is one of this country's rare success stories. For almost a century now, we have been producing audio equipment of that is not only world class, but often world-beating. Noel Keywood maps the story of the red, white and blues...**

**B**ritain's hi-fi industry is recognised around the world. Oft referred to as a cottage industry because it comprises many small players, it nevertheless produces a great wealth of interesting and innovative products, and has been in business - one way or another - from when electronics got under way early in the twentieth century. Through the 1920s and 30s only

radio provided domestic entertainment. So it wasn't until the late 1930s that companies like Leak, Quad and Wharfedale set up shop to produce high quality domestic amplifiers and loudspeakers, joining Tannoy, Garrard and BSR to produce the 'separate' items we recognise today as hi-fi equipment. Real growth came much later though, as the swinging sixties, dominated by household names like Pye, Echo and Ferguson

gave way to the hi-tech seventies. This is when our hi-fi industry - as we know it today - truly started to take shape.

It wasn't an easy ride though, because our nascent modern hi-fi industry came under severe external pressure from Japan - in the form of Sony, JVC, Panasonic and others. Britain's larger and more established companies were unable to compete and succumbed, leaving behind the



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World Radio History





**Peter Walker, founder of Quad.**

nimbler and more esoteric. For example, Wharfedale and Leak were bought by the Rank Organisation, whilst Garrard and BSR disappeared altogether. Tannoy (which started back in 1926) by this time was ensconced in Edwardian premises in South London, from where it produced a range of loudspeakers considered eccentric and outdated. It was duly taken over by Harman in 1974, passing to Beatrice Foods who sold to management in 1981.

So the 1970s was a time when the Japanese laid waste to our big names. The takeovers, shutdowns and sell offs lead to a wholesale re-arrangement where audio electronics downsized into a small, lithe, evolving cottage industry beyond the reach or

form KEF (Kent Engineering Foundries) in Tovil, a suburb of Maidstone in Kent in 1961. KEF has been a cornerstone in the UK loudspeaker business since then and remains in Tovil to this day.

From Wharfedale emerged another bright 1970s engineer to head up the takeover of Tannoy – Alex Garner. Other Wharfedale engineers headed south to B&W at Worthing and Steyning, Sussex, where they were to work in close proximity to SME (Scale Model Engineers), founded by Alistair Robertson-Aikman in 1959 to produce precision pickup arms. Wharfedale was to send out other troops as it slowly declined in Rank's



**Raymond Cooke of Kef**

hands, Bill Escott to help form Castle Acoustics in 1973 (now run by Fred Clayton also ex-Wharfedale), whilst Phil Jones left to start Acoustic



**KEF Nissan Hut (first factory)**

the interest of the big Japanese names. Indeed, many of the companies ended up in a cluster around Quad in Huntingdon, a Cambridgeshire town that has become Britain's hi-fi equivalent of Silicon Valley.

**IN THE BEGINNING...**

Wharfedale was founded in Idle, Bradford, in 1932, by Gilbert Briggs. Asked why the company was called Wharfedale when it was in Airedale, Briggs explained that Wharfedale was more beautiful, like the product – and in any case they didn't want to risk being labelled dirty dogs by dissatisfied customers! This company was to make a great contribution to today's hi-fi constituency, as chief engineer Raymond Cooke left to

Energy, before heading off to the USA to start AAD.

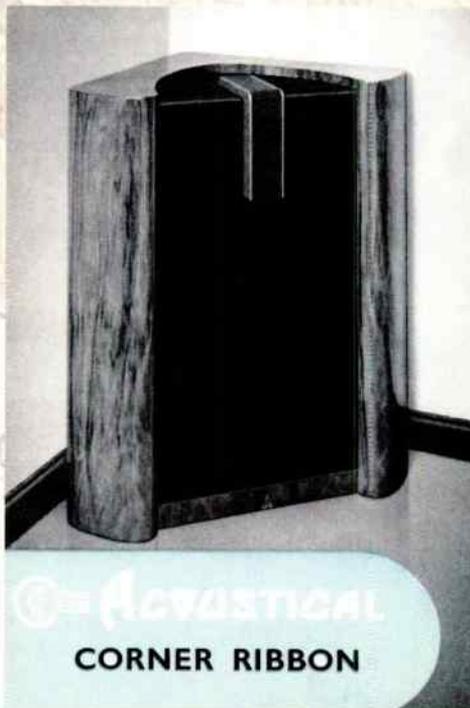
Wharfedale proved too strong a name to die however. Even in Rank's ownership it was producing millions of small loudspeakers like Lintons and Dentons, with the aid of vast woodworking machines at its Idle works in Bradford. But this great name was having problems with profitability and was cast loose in 1985, to pass from owner to owner before being attracted by Huntingdon's gravity.

A small town situated on flat, windswept Fenland of Eastern Britain, Huntingdon doesn't attract much praise from its many hi-fi inhabitants. Peter Walker was first there it appears, setting up the Acoustical Manufacturing Company

in a butcher's shop on the High Street in 1941, after being bombed out of Wardour Street, Central London. He spotted the empty shop whilst visiting a client in the town, so his arrival in Huntingdon was serendipity. Like Leak, Acoustical made PA equipment before the war and during it. It also made radios used by the French Resistance. As business grew, Acoustical moved (1951) to a factory on Clifton Road. Quad didn't spawn a swathe of new company start ups. Peter Walker ran it with blithe disregard for the rest of the industry and its shenanigans. Meridian's arrival close by in 1977 was, by their own account, not associated with Quad's by-then historic presence.

**THE BOOM YEARS**

The late sixties and early seventies in particular saw substantial developments in solid-state



*Quad's first loudspeaker, the Corner Ribbon (circa 1946). It had a claimed frequency range of 30Hz to "well beyond" 25kHz. The bass/midrange unit was loaded by a ported cabinet and the ribbon fired both forwards and upwards/sideways to bounce high frequency energy off walls and ceiling, to subjectively enlarge the image. It was designed for corner positioning – popular at the time – and mono. Stereo was to arrive in the 1950s. A Corner Ribbon was displayed in the window of their Huntingdon High Street shop.*

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Paul Messenger, Hi-Fi+  
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Paul Messenger, Hi-Fi Choice  
 [B2.2 Revelation review]

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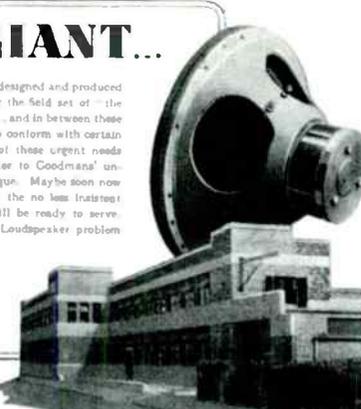


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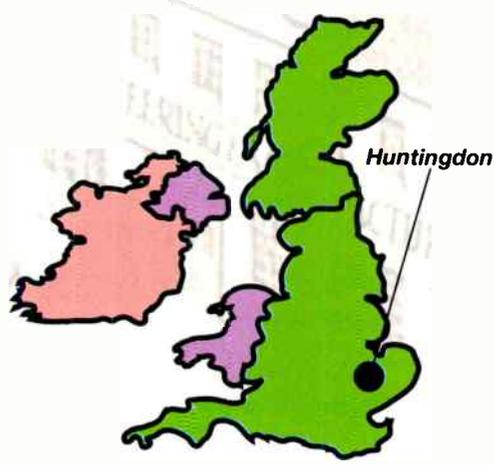
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Tannoy's advertisement of 1945 talks of the savings a P.A. (Public Address) can make to six executives with a combined annual pay of £6000, putting a yearly salary at the time at £1000. At the bottom of this advert they claim to be the largest organisation in Britain making sound equipment. Their address is West Norwood, South London.

electronics. Much of the technology came from America where the cold war was fuelling massive defence spending. British companies like KEF were quick to invest in advanced test equipment to give real weight to their R&D. Cambridge University was instrumental in producing a steady flow of engineers that seeped out into the local area to populate or form modern engineering companies. One was Cambridge Consultants who, in 1969, designed the sleek P40 amplifier. Cambridge Audio Labs was set up to produce it and soon got



into trouble, since whilst the P40 was lovely to look at it was none too reliable. Based in St Ives, the company was bought in 1971 by London-based Hammond Electronics and their chief engineer, Stan Curtis, promptly moved up to St Ives, close to Huntingdon, to sort things out. The P40 became the P50 and the company became Cambridge Audio. In Curtis, UK audio gained another long term and influential player. Times were good, relatively speaking. In the 1970s hi-fi had little competition in the home. Companies like Quad, Leak, Wharfedale and Garrard – all pre-war start-ups - had paved the way, producing superb products for which there was little

competition at the top end of the market. Hi-fi in the 1970s was a major purchase, ranking just lower than house, car and television; computers were nowhere to be seen. The LP reigned and UK bands like Led Zeppelin were taking the world by storm. The UK economy was suffering, the only sour note.

Cambridge Audio Labs had tried to move amplifier design into a newer, altogether sleeker 1970s



We thank God for the Victory of the Allies and pray that the Nations of the World will now enjoy Peace and Goodwill.

Garrard Engineers have now turned the resources of the Company to the production of the World Famous "GARRARD" Products and to the development of new types of

Automatic Record Changers,  
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Pick-Up,  
Spring and Electric Motors

Garrard's advertisement of 1945 thanks God for victory and prays that Nations of the World will enjoy peace. They were making record changers and gramophones and pickups at this time.

design idiom. They were soon joined by many others, all with similar ideas - Lecson, Meridian, Monitor Audio, Lentek and Tangent. Engineers John Dawson and Chris Evans, ex-Cambridge University students, started A&R Cambridge, or Arcam, in 1976, siting it close to Huntingdon. Philip Swift emerged from Lentek to start Audiolab and this was subsequently bought by TAG McLaren in the 1990s, who based their factory in Huntingdon. Swift has moved on to Spendor.

**NEXT MONTH**  
The final part looks at life outside Huntingdon, including The South Coast Mob, and the emergence of Far East involvement.

**CELESTION**

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VALVEHOLDERS



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TYPE 125A, OSCILLATOR

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Celestion in 1945 were making loudspeakers and valveholders it would seem, whilst BSR in Old Hill Staffs. – later to produce turntables in large quantities - were making test equipment.

# Great **HI-FI** WORLD'S COMPETITION Giveaway

WIN A FABULOUS **ROKSAN RADIUS 5 TURNTABLE** IN THIS MONTH'S GREAT COMPETITION!

**H**ere's an unmissable chance to win one of the very best of the new generation of record players, from one of the acknowledged masters of the (black) art of vinyl replay. Roksan Audio was formed in 1985, and its commitment to high quality reproduction is legendary. The first product was the Xerxes turntable, which was a milestone in vinyl reproduction. Now, the Radius 5 looks set to continue its success. In the November issue, Albert Lee was amazed by just how good this bit of kit is at its £750 price point:

"The new Radius 5 is available in both acrylic and timber plinth finishes. It's compact at 400x350x150mm and weighs in at 7kg. It sports an acrylic platter, and

main bearing spindle that's precision machined from stainless steel. The main bearing housing is solid brass, and case hardened steel is used for the main bearing ball. The motor pulley is machined from aluminium alloy, and is powered by a 24-pole AC synchronous motor giving both 33.33 and 45rpm speeds. The motor board is coupled to the turntable support via three spikes, positioned to enable motor noise to drain into the support system.

Interestingly, the standard Nima pick up arm is a wide-tubed unipivot design with a bearing yoke and headshell fashioned from acrylic. Its effective length is 240mm and has an effective mass of 10g. The internal arm wire is made of a very flexible printed circuit board and has no less than three earth lines along with the normal signal lines. Unpacking this unit was a breeze, and made all the easier by an extremely well penned user manual. Assembly was very simple, and levelling the record deck was made very easy by the inclusion of three height-adjustable spiked feet.

Bass was clean and extended, while midband and treble had a smooth, sweet, warm balance. The Roksan was finally able to acquit itself with aplomb – with the deck properly sited at last, it was capable of extracting oodles of inner groove detail. Stage depth proved very good, with width and height of the highest order. James Brown's music was presented with an almost visceral feel. Single instruments were displayed with force and drive,



making John Williams' rendition of Bach's Suite No.3 for unaccompanied violoncello (on Delyse ECB3149, deleted many years ago but a very fine piece of work) a very rewarding experience. The acoustic of the room was plainly obvious. His classical guitar had richness, which a lot of budget/mid-price decks simply omit.

Changing styles of music did not make this turntable stumble. Frankie Goes to Hollywood's 'Two Tribes' was suitably expansive - the stereo image extended out into a vast semi-circle in front of me. Although 'Clever' Trevor Horn's production was a little bright for my taste, I have rarely heard this 12" single played with so much punch in the bass, and with the instruments so explicitly etched into my listening space. Here's a seriously capable mid-price turntable".

If you'd like to win this superb turntable, then all you have to do is answer the four easy questions. Send your entries to: December Competition, Hi-Fi World magazine, Unit G4, Argo House, The Park Business Centre, Kilburn Park Rd, London NW6 5LF

## Competition Questions

[1] When Was Roksan Audio Formed?

- [a] 1985
- [b] 1598
- [c] 1895
- [d] 1958

[2] What was its legendary first product called?

- [a] Xymox
- [b] Nephilim
- [c] Icarus
- [d] Xerxes

[3] What is the name of the radius's pick-up arm?

- [a] Nimo
- [b] Nima
- [c] Enema
- [d] Mina

[4] How did Albert Lee describe the user manual?

- [a] "Sensational"
- [b] "Readable"
- [c] "Well penned"
- [d] "Unputdownable"

December Competition  
Hi-Fi World Magazine  
Unit G4 Argo House  
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### Hi-Fi & Computer Audio World Competition rules and conditions of entry

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

## CONGRATULATIONS

...to Mr. Charles Lout of Lancaster, the winner of our October 2003 competition.  
A Pure Digital DRX-702ES Digital Radio Tuner is on its way to you!

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## Product NEWS

### CYRUS INTRODUCES CYRUSLINK HARD-DISC SERVER SYSTEM PRODUCTS

This exciting range includes three main components: Linkserver, Linkport and Linkwand.

Linkserver is at the core of the system. This is an upgradeable, multi-room enabled Hard Disc audio library. It can store around 5,000 albums using MP3 compression or an amazing 400 uncompressed CDs for maximum audio performance.

Users can playback music in many remote zones via client units called Linkports, streaming the music digitally from the main server. And as FM radio and an amplifier are already integral to the Linkport, all you need to do is add speakers to the room and you have a compact unit able to access your entire music collection.

Controlling all of this is Linkwand - a new software system compatible with the

latest generation of Windows, CE compatible PDAs and



Webpads. Simply touch the icons on the screen to control the media library on the server, multi-room settings and all the Cyrus audio components.

Linkserver 160 .....£2999  
(Four Zone HD Server 160Gb Drive)

Linkserver 250 .....£3499  
(Four Zone HD Server 250Gb Drive)

Linkport.....£650

Linkwand.....£200

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SWANSEA  
SWINDON  
SWISS COTTAGE  
TUNBRIDGE WELLS  
WATFORD  
WEYBRIDGE **NEW**  
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WOLVERHAMPTON

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WHEN ANY ARCAM DIVA CD & AMPLIFIER PURCHASED TOGETHER

## B&W BOWERS & WILKINS DM602 S3 SPEAKERS £299.95

The B&W 600 Series has become synonymous with superb value performance in both 2-channel stereo and home cinema. Now, Series 3 continues that tradition, while raising the standards of sound quality at this level by drawing on their vast experience in the high-end sector.

"But the B&W 602 S3 are our winners... No rival can match the wide ranging dynamics or low frequency performance of these not so compact standmounters. Add all-round sonic excellence and the choice is easy."

**FREE** SPEAKER CABLE\* WORTH £50  
WITH ANY B&W SPEAKERS OVER £280



WHAT HI-FI? SOUND AND VISION  
Best Buy 2002  
HIFI & HOME CINEMA AWARDS



WHAT HI-FI? SOUND AND VISION  
Best Buy 2003  
HIFI & HOME CINEMA AWARDS

ROTEL  
RCD-02 CD PLAYER  
£379.95

RA-01 AMPLIFIER (PICTURED)  
£249.95

RA-02 AMPLIFIER  
£349.95

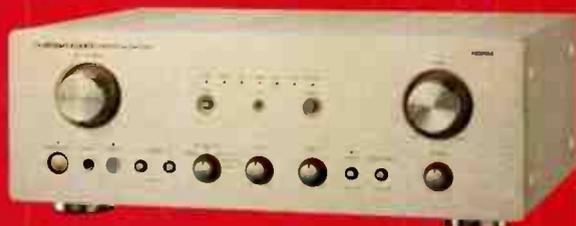
WHAT HI-FI? SOUND AND VISION  
Best Buy 2002  
HIFI & HOME CINEMA AWARDS

**FREE** INTERCONNECT CABLE\* WORTH £60  
WHEN ANY ROTEL CD & AMPLIFIER PURCHASED TOGETHER

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**MARANTZ**  
PM7200 AMPLIFIER  
**£329.95 (BLACK)**



**PURE DIGITAL**  
DRX-702ES ANALOGUE/DAB  
TUNER **£329.95**



**MUSICAL FIDELITY A3.2**  
A3.2 CD PLAYER **£999.95**  
A3.2 AMPLIFIER **£979.95**



**FREE INTERCONNECT CABLE\* WORTH £100**  
WHEN ANY MF CD & AMPLIFIER PURCHASED TOGETHER

### PRICING POLICY

We always try to ensure our prices are highly competitive.

In the event you can find the same products and excellent service at a lower price, please bring it to our store managers' attention.



### FINANCE OPTION\*

Spread the cost of buying.

0% finance option is available on the vast majority of products we stock.

\*Written details on request. Licensed credit brokers. Minimum balance £400. Subject to status.

**Please Note:**  
Some products may not be available at all outlets.  
Please call before travelling. \*Not in conjunction with any other offer.  
Advertisement valid until at least 19/11/03, E&OE.

## QUAD

99 CD-P CD PLAYER/PRE

**£999.95**

99 POWER AMPLIFIER

**£549.95**

11L SPEAKERS

**£379.95**



## MISSION

782 SE SPEAKERS

**£899.95**

780 SE SPEAKERS

**£349.95**

### ◀ 782 SE

"Well, with the exception of the alderwood-veneer finish, these floorstanders look identical to the standard model, although there's a new tweeter and crossover design. One of the advantages of the three-way configuration is that each driver deals with only a narrow section of the frequency range, and the designers optimise each unit to perform its respective task. Mission's engineers have excelled in this area: these elegant floorstanders sound beautifully balanced and few rivals under £1000 can match their wonderful levels of clarity. The 'special edition' tag is overused but these talented floorstanders are bona fide sonic stars."



### 780 SE

"The revamped Mission 780s are hugely enjoyable: anyone with up to £400 to spend should consider these standmounters. Mission's clever move has paid off."



**FREE SPEAKER CABLE\* WORTH £50**

WITH ANY MISSION SPEAKERS OVER £280

# Sevenoaks SOUND & VISION

## ROKSAN KANDY ▶

KD-1 MKIII CD PLAYER

£594.95

KA-1 MKIII AMPLIFIER

£594.95



KA-1 MKIII AMPLIFIER "Roksan has done an impressive job with the Kandy MKIII, creating a powerful and musical amplifier that's a step up from obvious models."



KD-1 MKIII CD PLAYER "Last year we said the Kandy CD player was very impressive but could be better - and now it is. The MkIII model is an exceptional-sounding all-rounder."

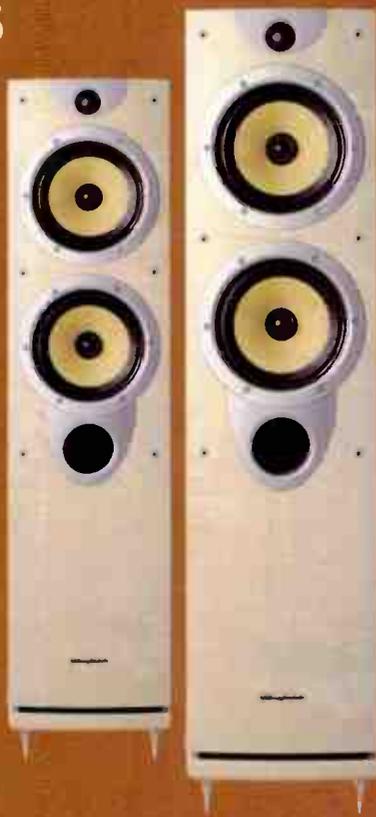
**FREE INTERCONNECT CABLE\* WORTH £60**  
WHEN ROKSAN KANDY CD & AMPLIFIER PURCHASED TOGETHER

## WHARFEDALE PACIFIC EVOLUTION 30 SPEAKERS £649.95

"Evolution? This is more like a revolution. Wharfedale's new range is more than an upgrade of its Pacific series."

Listen to the Evolution 30s and the sonic changes leap out at you. Sitting on three chunky spikes and situated in free space, the speakers sound wonderful: low frequencies are deep and delivery is punchy and fast...

You'll have gathered by now we love the Evolution 30s. They're beautifully made and great all-rounders."



**Please Note:**  
Some products may not be available at all outlets.  
Please call before travelling. \*Not in conjunction with any other offer.  
Advertisement valid until at least 19/11/03, E&OE.



## CYRUS ELECTRONICS

6 CD PLAYER

£599.95



8 CD PLAYER

£999.95



8 AMPLIFIER

£799.95 (BELOW)

PRE X PRE

£999.95

MONO X POWER

£1199.95 (EACH)

Cyrus has been developing high performance hi-fi systems for nearly 20 years. Today their upgradable, modular product range includes multi-room systems, home cinema and some of the world's finest hi-fi systems. Cyrus products are hand finished, half size die-cast enclosures and include a hidden digital command system that allows simple operation of any size system.

The new product range includes the 6 and 8 amplifiers and the stunning new high performance CD player, the CD6 & CD8. Other models include the Pre X and Mono X Pre/Power combination and a new disc player, DVD8, featuring specially tuned video and audio circuitry.

### CYRUS 8 AMPLIFIER

"The 8 is a large step forward from older generations of Cyrus amplifiers, and takes the company back into the leading pack in the sub-£1000 integrated amp sector. The Cyrus 8 is a must-audition product."



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# experience more



## LINN CLASSIK ▾

MUSIC SYSTEM (EX-SPEAKERS)

£849.95



"The Classik sounds simply marvellous. Boasting fine impact and drive, it retains its grip even as it thumps out rock and dance tracks. Ask it to play quiet



acoustic music and its smooth, liquid presentation impresses still further. The Classik offers the performance you'd expect from high quality separates in one lovely package - this is a very superior product."



## YAMAHA CDR-HD1300

CD-RW/HD RECORDER

£529.95



## SONY RCD-W3

CD-RW RECORDER

£199.95



## DENON DM31 SYSTEM ▶

UD-M31 CD RECEIVER

£229.95

SC-M51 SPEAKERS

£69.95

**FREE**

BEYER  
DT231 GALACTIC  
HEADPHONES\*  
WORTH £44.95  
WHEN YOU PURCHASE A  
D-M31 SYSTEM



## MONITOR AUDIO BRONZE

BRONZE B2 SPEAKERS

£199.95

"...Their overall performance is faultless... The Bronze B2s sound like pure gold: at £200 they offer superb value for money... Forget "must-listen" - the B2s are 'please-listen' products."



"The D-M30 was exemplary, as its three What Hi-Fi? Sound and Vision Awards clearly show. The D-M31 is even better, making it phenomenal value for money."

OPTIONAL RECORDERS: DMD-M31 MINIDISC RECORDER • TRM-M1 CASSETTE DECK

# Sevenoaks

## SOUND & VISION



### PRODUCT RANGE

An outstanding selection of products are on display and available for demonstration at all Sevenoaks Sound & Vision stores. However, some products may not be available at all outlets.

Please call to check availability before travelling.

### TURNTABLES

Michell Gyro SE/ARB300	£1049.95
Michell TechnoDec	£599.95
Project Debut Phono SB	£169.95
Project Debut II (Black)	£119.95
Project Debut II (Colours)	£134.95
Project Xpression	£209.95
Project RPM4	£349.95

### TUNERS

Arcam DIVA T61	£249.95
Cyrus FM X	£499.95
Denon TU2601 MKII	£119.95
Marantz ST400C	£109.95
Pure Evoke 1 IAB	£99.95
Pure DRX-702ES Analogue/DAB	£329.95

### CD PLAYERS

Arcam DIVA CD73T	£399.95
Arcam DIVA CD82T	£599.95
Arcam DIVA CD93T	£949.95
Arcam FMJ CD33T	£1299.95
Cyrus CD6	£599.95
Cyrus CD8	£999.95
Denon DCD425	£129.95
Linn Genki	£1099.95
Linn Ikemi	£2199.95
Marantz CD5400	£149.95
Marantz CD17/4 M	£799.95
Meridian 507	£1194.95
Musical Fidelity A3.2	£999.95
Musical Fidelity A308	£1999.95
Musical Fidelity Tri-Vista SACD	£3994.95
Quad 99 CD-F	£999.95
Roksan Kandy K01 MKIII	£594.95
Roksan Caspian	£994.95
Rotel RCD02	£379.95
Rotel RCD1072	£594.95

### RECORDERS

Pioneer PDR609 CD-RW	£169.95
Sony RCDW3 CD-RW	£199.95
Yamaha KX393 Cassette Deck	£119.95
Yamaha KX590SE Cassette Deck	£199.95
Yamaha CDR-HD1300 CD-RW	£529.95

### AMPLIFIERS

Arcam DIVA A65 Plus	£369.95
Arcam DIVA A80	£599.95
Arcam DIVA A85	£799.95
Arcam FMJ A32	£1149.95
Cyrus 6	£599.95
Cyrus 8	£799.95
Cyrus Pre X P.e	£999.95
Cyrus Mono X Power	(Each) £1199.95
Denon PMA355	£199.95

Linn Linnector Pre	£574.95
Linn LK85 Power	£544.95
Marantz PM4400	£179.95
Marantz PM7200 (Black)	£329.95
Musical Fidelity A3.2	£979.95
Musical Fidelity A3.2 Pre	£999.95
Musical Fidelity A3.2 Power	£999.95
Musical Fidelity A308	£1999.95
Musical Fidelity Tri-Vista 300	£3994.95
Quad 99 Power	£549.95
Roksan Kandy KA1 MKIII	£594.95
Roksan Caspian	£894.95
Rotel RA-01	£249.95
Rotel RA-02	£349.95
Rotel RA-1062	£594.95

### SPEAKERS

Acoustic Energy Aegis Evo One	£179.95
Acoustic Energy Aegis Evo Three	£349.95
Acoustic Energy AE1 MKIII (From)	£1699.95
B&W DM303	£179.95
B&W DM601 S3	£249.95
B&W DM602 S3	£299.95
B&W 705	£899.95
KEF Q1	£249.95
KEF Q3	£399.95
KEF XQ1	£999.95
Linn Katan	£649.95
Linn Ninka	£1099.95
Mission m31	£129.95
Mission 780SE	£349.95
Mission 782SE	£899.95
Monitor Audio Bronze B2	£199.95
Monitor Audio Silver S1	£299.95
Monitor Audio Silver S6	£599.95
Monitor Audio Gold Reference 10	£799.95
Monitor Audio Gold Reference 20	£1499.95
Quad 11L	£379.95
Quad 22L	£894.95
Ruark Epilogue II	£344.95
Wharfedale Pacific Evolution 30	£649.95

### HI-FI SYSTEMS

Denon 201 Ex Speakers	£549.95
Denon DF101 Ex Speakers	£349.95
Denon DM31 Ex Speakers	£229.95
Linn Klassik Music Ex Speakers	£849.95
Linn Klassik Movie Ex Speakers	£224.95
Onkyo CS210 Ex Speakers	£299.95
Teac Legacy 600 Inc Speakers	£299.95
Teac Reference 300 Ex Speakers	£469.95
Teac Reference 500 Ex Speakers	£599.95

### DVD SYSTEMS

Denon ADV1000 Ex Speakers	£699.95
Jamo DVR50/A305PDD	£599.95
Linn Klassik Movie Ex Speakers	£1499.95
Linn Klassik Movie Di Ex Speakers	£2999.95
Onkyo DR-S2.2 Ex Speakers	£899.95
Pioneer DV565A/C-501 Ex Speakers	£599.95
Teac Legacy 700/LS-L800 Speakers	£949.95

### DVD PLAYERS

MAKE & MODEL	REGION 2	MULTI REGION
Arcam DIVA DV88 Plus	£999.95	£999.95
Arcam DIVA DV89	£1299.95	£1299.95
Cyrus DVD8	£1199.95	£1199.95
Denon DVD-2900 Universal	£749.95	£799.95
Denon DVD-A1	£2149.95	£2199.95
Harman Kardon DVD21	£249.95	£249.95
Harman Kardon DVD25	£349.95	£349.95
Marantz DV4300	£249.95	£249.95
Onkyo DV-SP500	£249.95	£249.95
Pioneer DV360	£109.95	£129.95
Pioneer DV464	£129.95	£149.95
Pioneer DV565A Universal	£199.95	£229.95
Pioneer DV656A Universal	£299.95	£319.95
Pioneer DV757Ai Universal	£649.95	£699.95
Tag McLaren DVD32FLR	£2994.95	£2994.95
Teac DV50	£4499.95	£4499.95
Toshiba SD330E	£99.95	£119.95
Wharfedale DVD M3	£79.95	£79.95

### DVD RECORDERS

MAKE & MODEL	REGION 2	MULTI REGION
Panasonic DMR-E50 DVD-R	£319.95	£ TBA
Philips DVDR70 DVD+RW	£299.95	£299.95
Philips DVDR75 DVD+RW	£399.95	£399.95
Pioneer Latest Models	£ PDA	£ PDA
Sony RDR-GX7 Recorder	£699.95	£ TBA
Toshiba RD-XS30 DVD Recorder	£569.95	£599.95

### A/V AMPLIFIERS

### RECEIVERS & PROCESSORS

Arcam AVR200 A/V Receiver	£799.95
Arcam AV8/P7 A/V Pre/Processor/Power	£5499.95
Cyrus AV8 A/V Processor	£1099.95
Denon AVC-A1SR A/V Amplifier	£2499.95
Denon AVC-A11SR A/V Amplifier	£1599.95
Denon AVR1604 A/V Receiver	£299.95
Denon AVR1804 A/V Receiver	£399.95
Denon AVR2803 A/V Receiver	£599.95
Denon AVR3803 A/V Receiver	£799.95
Harman Kardon AVR2550 A/V Receiver	£399.95
Harman Kardon AVR5550 A/V Receiver	£899.95
Harman Kardon AVR8500 A/V Receiver	£1799.95
Marantz SR4400 A/V Receiver	£349.95
Onkyo TX-SR501E A/V Receiver	£299.95
Onkyo TX-SR601E A/V Receiver	£449.95
Onkyo TX-NR900E A/V Receiver	£1499.95
Pioneer VSX-C301 A/V Receiver	£229.95
Pioneer VSX-C501 A/V Receiver	£349.95
Pioneer VSX-D812 A/V Receiver	£349.95
Pioneer VSX-AX3i A/V Receiver	£729.95
Pioneer VSX-AXSi A/V Receiver	£1049.95
Pioneer VSA-AX1Di A/V Amplifier	£2399.95
Rotel RSK1065 A/V Receiver	£1799.95
Rotel RSP1066/RMB1075 A/V Pre/Power	£1799.95
TAG McLaren AV30R A/V Processor	£1799.95
TAG McLaren AV192R A/V Processor (From)	£5999.95
Yamaha DSP-AX640SE A/V Amplifier	£379.95
Yamaha RX-V440RDS A/V Receiver	£269.95
Yamaha RX-V640RDS A/V Receiver	£429.95
Yamaha RX-V1400RDS A/V Receiver	£799.95

### SUBWOOFERS

B&W ASW675	£649.95
B&W ASW750	£1199.95
MJ Acoustics Pro 50 (Black)	£299.95
MJ Acoustics Pro 100 (Black)	£599.95
MJ Acoustics Reference 100 (Black)	£349.95
MJ Acoustics Reference 1 (Black)	£699.95
REL Q150E MKII (Brittix Black)	£499.95
REL Q201E	£724.95
REL Q400E (Brittix Black)	£999.95
REL Quake (Brittix Black)	£349.95
REL Strata III (Wood)	£699.95
REL Storm III (Brittix Black)	£799.95

### A/V SPEAKER PACKAGES

Acoustic Energy Aego 5	£449.95
Acoustic Energy Aego P5	£499.95
Acoustic Energy Evo 3B	£899.95

B&W VM1/AS1	£849.95
Energy Take 5.1	£399.95
Energy Encore	£999.95
Jamo D7 THX Ultra 2 (from)	£3249.95
KEF KHT1005	£499.95
KEF KHT2005.2	£799.95
KEF Q7 AV	£2199.95
M&K K5	£1715.95
M&K K3	£1894.95
M&K 850/CS35/V850	£3899.95
Mission m70	£479.95
Monitor Audio Bronze B4	£949.95
Ruark Vita 120	£1699.95

### PLASMA

Fujitsu P42HHA10 42"	£3699.95
Hitachi 32PD3000P 32"	£2599.95
Hitachi 42PD3000E 42"	£3299.95
Panasonic Latest Models	£ PDA
Panasonic TH42PW6B 42"	£3199.95
Philips Latest Models	£ PDA
Pioneer PDP433M/EX 43"	£3299.95
Pioneer PDP433HDE 43"	£3699.95
Pioneer PDP434HDE 43"	£4199.95
Pioneer PDP503HDE 50"	£5499.95
Sony KE32TS2 32"	£2899.95

### LCD TV

Panasonic Latest Models	£ PDA
Sharp Aquos LC-13B4E 13"	£449.95
Sharp Aquos LC-13E1E 13"	£429.95
Sharp Aquos LC-15B4E 15"	£549.95
Sharp Aquos LC-15E1E 15"	£499.95
Sharp Aquos LC-20B4E 20"	£999.95
Sharp Aquos LC-20E1E 20"	£949.95
Sharp Aquos LC-22SV2E 22"	£1299.95
Sharp Aquos LC-30HV4E 30"	£2799.95
Sharp Aquos LC-37HV4E 37"	£4699.95
Sony KLV17HR1S 17"	£899.95

### PROJECTORS

Marantz VP-12S2 DLP	£6999.95
NEC HT1000 DLP	£3999.95
Sanyo PLV-Z1 LCD	£1099.95
Screenplay SP5700 DLP	£2999.95
Sharp XV-Z91E DLP	£2099.95
Sim 2 Domino 20 DLP	£3749.95
Sim 2 HT300 Plus DLP	£7999.95
ThemeScene H30 Cinema DLP	£1399.95
ThemeScene H56 Cinema DLP	£2499.95
Yamaha LPX-500 LCD	£3299.95
Yamaha DPX-1000 DLP	£7999.95

## SPECIAL OFFERS

### SPECIAL OFFERS\*

#### FREE INTERCONNECT CABLE WORTH £60

WHEN ANY CD & AMPLIFIER COMBINATION FROM THE FOLLOWING MANUFACTURERS IS PURCHASED TOGETHER:- ARCAM DIVA • ROTEL • ROKSAN KANDY

#### FREE INTERCONNECT CABLE WORTH £100

WHEN ANY CD & AMPLIFIER COMBINATION FROM THE FOLLOWING MANUFACTURERS IS PURCHASED TOGETHER:- MUSICAL FIDELITY • ROKSAN CASPIAN

#### FREE SPEAKER CABLE WORTH £50

WITH ANY B&W • KEF OR MISSION SPEAKERS OVER £280

#### FREE DIGITAL CABLE WORTH £50

WITH THE DENON AVR3803 A/V RECEIVER & WITH ANY HARMAN/KARDON OR ONKYO A/V RECEIVER

#### FREE BEYER DT231 GALACTIC HEADPHONES

WORTH £44.95

WITH THE DENON D-M31 SYSTEM

### £ PRICING POLICY

SEVENOAKS SOUND & VISION OPERATES A PRICING POLICY - SEE DETAILS ON PAGE 13

\*SPECIAL OFFERS - Not in conjunction with any other offer or promotion and when sold at the prices quoted in these adverts. Some products may not be available at all outlets. Advertisement valid until at least 19/11/03, E&OE.

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## SEVENOAKS OUTLETS NATIONWIDE

Within the M25

- BROMLEY** 39A EAST STREET  
• 020 8290 1988
- CHELSEA** 403 KINGS ROAD  
• 020 7352 9466
- CROYDON** 369-373 LONDON ROAD  
• 020 8665 1203 *OPEN SUNDAY*
- EPSOM** 12 UPPER HIGH STREET  
• 01372 720720 *OPEN SUNDAY*
- HOLBORN** 144-148 GRAYS INN ROAD  
• 020 7837 7540
- KINGSTON** 43 FIFE ROAD  
• 020 8547 0717 *OPEN SUNDAY*

- SOUTHGATE** 79-81 CHASE SIDE  
• 020 8886 2777
  - STAINES** 4 THAMES STREET **NEW**  
• 01784 460777 *OPENING MID-OCTOBER\*\**
  - SWISS COTTAGE** 21 NORTHWAYS PDE, FINCHLEY RD  
• 020 7722 9777 *OPEN SUNDAY*
  - WATFORD** 478 ST ALBANS ROAD  
• 01923 213533 *OPEN SUNDAY*
  - WEYBRIDGE** 43 CHURCH STREET, THE QUADRANT  
• 01932 828525 **NEW**
- \*\*NEW STAINES STORE - THIS STORE IS DUE TO OPEN 18<sup>TH</sup> OCTOBER, PLEASE CHECK BEFORE TRAVELLING**

Nationwide

- BEDFORD** 29-31 ST PETERS STREET  
• 01234 272779
- BRIGHTON** 57 WESTERN ROAD, HOVE  
• 01273 733338
- BIRMINGHAM** ARCH 12, LIVERY STREET  
• 0121 233 2977
- BRISTOL** 92B WHITELAQUES ROAD, CLIFTON  
• 0117 974 3727
- CAMBRIDGE** 17 BURLEIGH STREET  
• 01223 304770
- CARDIFF** 104-106 ALBANY ROAD  
• 029 2047 2899
- CHELTENHAM** 14 PITTVILLE STREET  
• 01242 241171
- CRAWLEY** 32 THE BOULEVARD  
• 01293 510777
- EDINBURGH** 5 THE GRASSMARKET  
• 0131 229 7267
- EXETER** 28 COWICK STREET  
• 01392 218895
- GLASGOW** 88 GREAT WESTERN ROAD  
• 0141 332 9655
- GUILDFORD** 73B NORTH STREET  
• 01483 536666
- HULL** 1 SAVILE ROW, SAVILE STREET  
• 01482 587171
- IPSWICH** 12-14 DOGS HEAD STREET  
• 01473 286977
- LEEDS** 62 NORTH STREET  
• 0113 245 2775 *OPEN SUNDAY*
- LEICESTER** 10 LOSEBY LANE  
• 0116 253 6567
- LINCOLN** 20-22 CORPORATION STREET  
• 01522 527397 (*OFF HIGH STREET*)
- LIVERPOOL** 16 LORD STREET  
• 0151 707 8417
- MAIDSTONE** 96 WEEK STREET  
• 01622 686366 *OPEN SUNDAY*
- MANCHESTER** 69 HIGH ST, CITY CENTRE  
• 0161 831 7969
- NEWCASTLE** 19 NEWGATE STREET  
• 0191 221 2320
- NORWICH** 29-29A ST GILES STREET  
• 01603 767605
- NOTTINGHAM** 597-599 MANSFIELD ROAD  
• 0115 911 2121
- OXFORD** 41 ST CLEMENTS STREET  
• 01865 241773
- PETERBOROUGH** #6-38 PARK ROAD  
• 01733 897697 *OPEN SUNDAY*
- PLYMOUTH** 107 CORNWALL STREET  
• 01752 226011
- POOLE** LATIMER HOUSE, 44-46 HIGH STREET  
• 01202 671677
- PRESTON** 40-41 LUNE STREET  
• 01772 825777 *OPEN SUNDAY*
- READING** 3-4 KINGS WALK SHOPPING CENTRE  
• 0118 959 7768
- SEVENOAKS** 109-113 LONDON ROAD  
• 01732 459555
- SHEFFIELD** 635 QUEENS ROAD, HEELEY  
• 0114 255 5861 *OPEN SUNDAY*
- SOLIHULL** 149-151 STRATFORD ROAD  
• 0121 733 3727
- SOUTHAMPTON** 33 LONDON ROAD  
• 023 8033 7770 *OPEN SUNDAY (FROM NOVEMBER)*
- SWANSEA** 24 MANSEL STREET  
• 01792 465777
- SWINDON** 8-9 COMMERCIAL ROAD  
• 01793 610992
- TUNBRIDGE WELLS** 28-30 ST JOHNS ROAD  
• 01892 531543
- WITHAM (ESSEX)** 1 THE GROVE CENTRE  
• 01376 501733
- WOLVERHAMPTON** 29-30 CLEVELAND STREET  
• 01902 312225 *OPEN SUNDAY*



### WHO ARE SEVENOAKS?

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

Each Sevenoaks Sound & Vision outlet stocks a wide range of quality products, covering all categories of specialist home entertainment, from Hi-Fi separates and systems to DVD players, widescreen plasma televisions and projection systems, all at highly competitive prices.

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

### NEW OUTLETS

We are pleased to announce the Weybridge store is now open and the store in Staines is due to open 18th October. We will also be opening in Ealing (North London) - Subject to legal completion.

### CUSTOM INSTALLATION

Sevenoaks Sound & Vision's Custom Installation Service enables the integration of a home cinema or hi-fi system into your home as neatly and seamlessly as possible. All electronics can be hidden away, speakers discreetly mounted either in the wall or ceiling and the complete system operated via remote control.



Our installation experts are fully trained to the highest standards in all areas and provide a prompt, reliable and professional service. Whether you're looking for a multi-room system, a dedicated home cinema installation with a retractable screen and built-in speakers or an integrated control or lighting system, Sevenoaks Sound & Vision has a diverse range of products available to cater for all your requirements.

### SEVENOAKS WEBSITE

The Sevenoaks Sound & Vision website has news and information on the Sevenoaks group and its outlets.

There are regularly updated special offer and stock clearance lists with hundreds of products available and detailed pages to help you locate your nearest outlet. To find out more, click on [www.sevenoakssoundandvision.co.uk](http://www.sevenoakssoundandvision.co.uk)

### DEMONSTRATION FACILITIES

Our comfortable demonstration rooms are among the finest in the country, many complying with full THX specifications.



### STOCK CLEARANCE

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# Moving

The Hi-Fi Show and AV Expo 2003 debuted some spectacular looking new products. David Price brought his camera...

**F**or a few short days at the end of September, Heathrow's Renaissance and Le Meridian Hotels housed some stunning new bits of kit. Hi-fi is evidently alive and kicking, with a wealth of interesting new products for our delectation. Encouragingly – just as with the

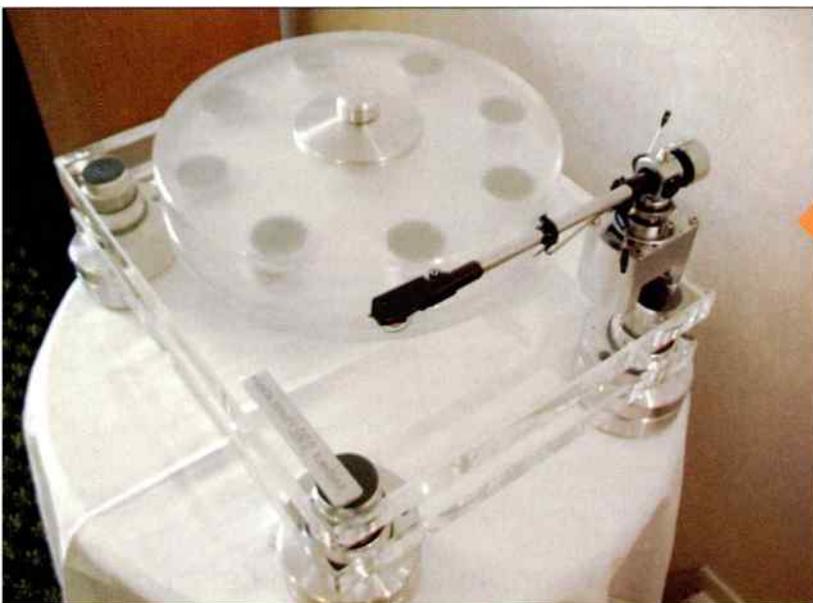
Bristol show some ten months ago – there was a lot for valve, vinyl and indeed stereo devotees. In almost every room, there was a turntable, with four new designs being released at the show! There were a few 'advanced resolution' digital machines, notably from Meridian (with two new DVD-A players). New

amplifiers were in abundance, such as the intriguingly named Rogue Audio Zeus (new to the UK) and Audio Analogue's superb Maestro series. Interesting loudspeakers included the Final series of electrostatics, and Wharfedale's new Opus series. It was a fine day, indeed.



## MARANTZ SYSTEM ▲

Marantz was debuting a fully working version of its new high-end pre-power combination, complete with SA-12 and CD-7 digital disc spinners. Sound was superb – brilliantly fast, clean and powerful, yet as smooth and open as you'd expect from Mr Ishiwata...



## MUSICAL FIDELITY M1 ▲

The beautiful new Musical Fidelity M1 turntable, complete with new SME arm, was on display. Although I didn't hear it, it was music to my eyes, and methinks it will give the likes of Michell, Roksan and Origin Live something to worry about...



## WHARFEDALE OPUS 1 ▲

Downstairs at the Renaissance, Wharfedale's exciting new Opus 1 loudspeaker was in full song. A three way design with a dome midrange driver (for phase coherence with the tweeter) and carbon fibre bass unit, it sure made a nice noise when driven by a brace of Quad 909s.

# Pictures

## FINAL ELECTROSTATICS AUDIO ANALOGUE INCISO



The UKD room was full of surprises, one of which was this visually arresting range of Final electrostatic loudspeakers. As you'd expect from anything that Nick Green imports, build was exquisite. Audio Analogue's Inciso turntable was another product full of Italian promise!

## MEL AUDIO CD PLAYER

MEL Audio is a name not known in the UK, but this state of affairs shouldn't last long if what was on show here is anything to go by: a range of solid-state electronics and a turntable – all with brilliantly sweet and smooth sound and to-die-for Italian styling.



## MERIDIAN G07

Bob Stuart's boys had a real surprise for us, in the graceful shape of the new G series of separates. It showcases some of the best industrial design that Allen Boothroyd has done in my opinion, and I'm sure the digital electronics inside are no less special...

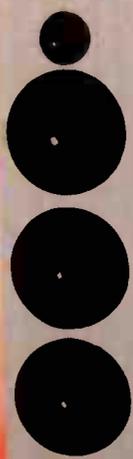


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## NOTTINGHAM ANALOGUE

This hastily scribbled sign in the Nottingham Analogue room said it all for me – good on you Tom!



# Jots and

**Linn's Troika moving coil cartridge has long been familiar to LJK Setright; trying the new Akiva raises his enjoyment to a higher plane...**

**I**t must surely be reasonable to assume that everybody in this business can read.

Understanding it may prove to be a different matter. Or – let us strive to be lenient – it may be that some people have problems transcribing letters that they have seen elsewhere, in which case all doubts could be resolved by reference to the DNA – the National Association of Dyslectics.

All the same, I felt very uncomfortable recently when I read, in one of the hi-fi magazines (nameless, of course), an account of a cartridge that appeared to have two or three different names, some of which were those of predecessors, but all so jumbled that I felt serious doubts about whether the cartridge about which they were writing was the one to which they had been listening.

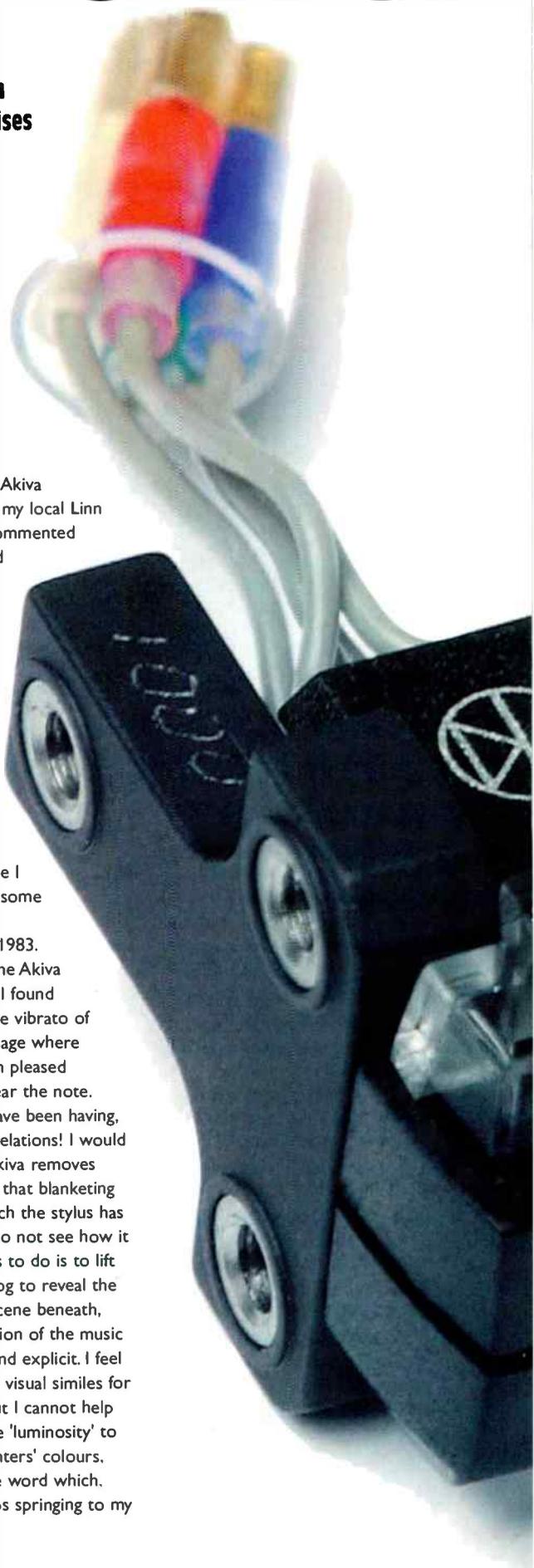
Let me make it clear. Once upon a time there was a Linn Arkiv, followed in due time by the Arkiv B. Now there is a new Linn cartridge named the Akiva, and that is not a name to be confused with any other.

Akiva, you see, was a rabbi, one of the greatest and most famed. He came to study late in life, but worked to such good effect that eventually he was to unlock a code that had defied understanding for 1300 years. It took the form of minute thorn-like excrescences on the tops of certain letters in the authentic Hebrew text of the five books of Moses, and even Moses did not understand what they did. These 'thorns' were what mediaeval scholars called 'tittles'; the 'jot' was merely the tiniest of the Hebrew letters, but to master 'every jot and tittle' meant to understand in the most minute and penetrating detail. Akiva may have taken most of his unique perceptions with him when, in Hadrian's time, the Romans bumped him off; but he had many

students to whom his mystic new perceptions of Biblical exegesis were revealed. In effect he disclosed a whole new level of interpretation.

That is what the Akiva cartridge does. After my local Linn dealer fitted it (he commented that it always seemed to need the full 1.9g tracking weight) I tried it first with the record that I always use for first trials, Jörg Demus and four strings playing the Schubert Trout quintet in 1969. Its delicacy and allure have always been astonishing, ever since I first tried it through some remarkable Genesis speakers in Texas in 1983. After twenty years the Akiva revealed new things: I found myself listening to the vibrato of a tenuous fiddle passage where previously I had been pleased enough merely to hear the note.

What a time I have been having, discovering what revelations! I would not claim that the Akiva removes surface noise and all that blanketing miasma through which the stylus has to find the music: I do not see how it could. What it seems to do is to lift it, as the sun lifts a fog to reveal the fine tracery of the scene beneath, and a whole new vision of the music is disclosed, limpid and explicit. I feel ashamed to be using visual similes for aural phenomena, but I cannot help myself: art critics use 'luminosity' to describe certain painters' colours, and luminosity is the word which, *faute de mieux*, keeps springing to my



# Rittles

mind as describing the sound newly revealed by this Akiva.

How it does it is a tale of the unexpected. Goodness knows that the sheer engineering quality of Linn's best cartridges has been exemplary for ages, starting with the eminently logical three-legged Troika. I have never understood why other manufacturers have not flocked to copy it (apart from Mr Gandy, who got it back-to-front for Rega, putting the centre of mass further aft than was desirable), though it only makes good sense with a structurally stiff body. When it was new, the Troika was pretty amazing; and long after it was new, mine was kept

going with a new business-end from The Cartridge Man. Linn predictably re-engineered it to create the Arkiv, and then the Arkiv B: you may recall the fuss made of a

ceramic boron (nitride or carbide, I have no idea) cantilever of extreme hardness (which cannot have mattered) and extreme rigidity (which must have mattered), but it was essentially the same only more so. Linn refuses to employ any of those extreme stylus shapes which tear at the surface of the groove, so the engineering has to remain honest.

Looking for new directions, attention was focussed on the magnetic circuitry of the moving coil assembly. Conventionally the coil assembly is held inside the magnetic field, but magnets of adequate strength tend to be pretty big, so the field is closed by using iron formers to guide the field through the coils. This structure was found to introduce magnetic distortions; in fact Martin Dalglish (one of Linn's leading long-service brains) confessed to being surprised at how readily the coil assembly was capable of driving the magnetic field, when he had believed the field so stiff that it could not be driven. He commented that the magnetic structure looked and acted like a tuning fork: wrapped around the coil, it caused all manner of mechanical resonances and interfered with the final sound output.

The thing to do was to remove all iron from the magnetic circuit. When eventually suitably tiny and strong magnets could be procured, the single large one was replaced by two midgets which could be held in front of the coil assembly. Behold the Akiva, a cartridge that sounds as if it does not clip. It turns out that occasional misbehaviour of earlier designs on loud sections was not due to the inertia of the moving parts: these are the same (coil, diamond, cantilever and so on)

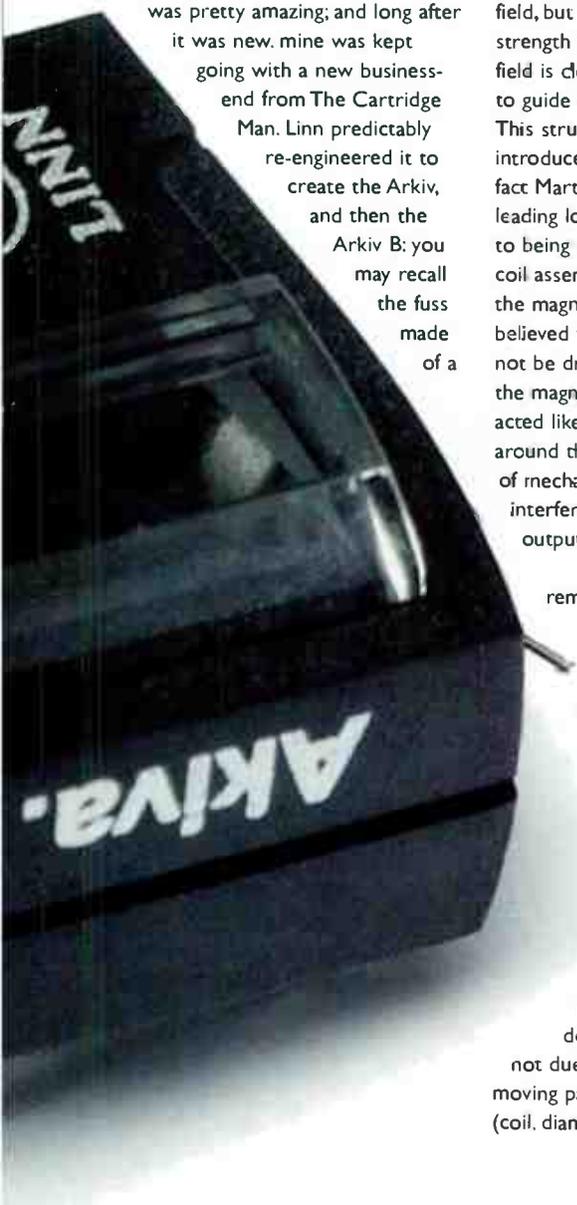
in the Akiva as in the Arkiv. What had been causing the distortion in the older design was actually a combination of magnetic distortion with mechanical resonances in the pole pieces.

It sounds like a fine illustration of the old adage that you always find what you are looking for in the last place you look, because then you stop looking for it. I doubt whether any other manufacturer would or could be so honest about it, but I could sense a degree of pride mixed with relief in the final observation by Mr Dalglish that 'piano now plays almost distortion-free!'

What an intransigent devil the piano has been, throughout the history of recording! I always put it down to the beastly practices of piano-tuners, since even when heard live the instrument arouses suspicions that something is about to go seriously wrong. Yet who knows? I took the Dalglish comment as a challenge, and hunted down some other piano tracks. Jörg Demus had sounded fine in Schubert; what about my favourite Chopin pianist, aristocratic as ever in his 1960 recording (likewise on Heliodor) of the Krakowiak? I had always thought the lambent tone of his instrument on this record the epitome of authentic piano-as-it-should-sound, but now? Blast it, his playing is as elegant as ever, but that blessed word 'luminosity' comes forcing in again to display my want of vocabulary.

The same happened with 1971 Peter Katin; even Big Maceo Merryweather in 1945 sounded better, and if possible even more exciting, than ever. Only with that most poetic of blues pianists, Jimmy Yancey, was the Dalglish 'almost' thrown into high relief – but I suspect that the apparatus with which he was recorded in 1940 was so scurvy that his piano's true temper may never be known.

What now worries me more is that I just cannot be bothered to play any of my CDs...



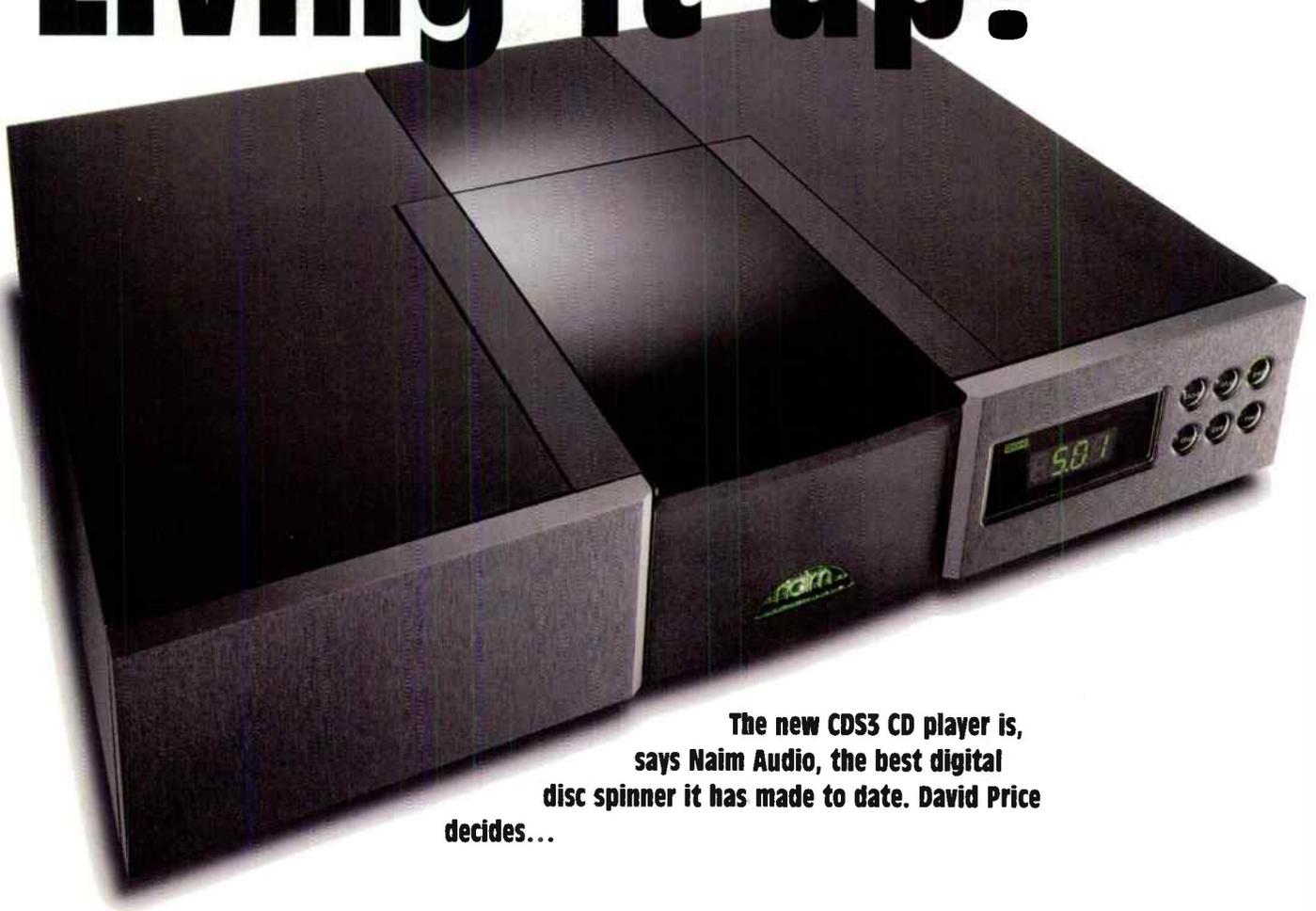


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# Living it up?



**The new CDS3 CD player is, says Naim Audio, the best digital disc spinner it has made to date. David Price decides...**

Is any silver disc spinner worth the £7,050 that Naim Audio is asking for its new CDS3? I had the same thoughts about Linn's £12,000 Sondek CD12 and even the 'bargain basement' (£4,950) Naim CDX2/XPS-2 that I tried a few months back.

Value for money is a hard thing to fathom, especially when you're into the realm of what can only be described as 'super-fi'. When you're talking about something that represents a significant chunk of the purchase price of a one bedroom semi in some parts of the country, but little of a City salary, how can you be objective?

Anyway – the story so far. Twelve years after Naim came up with its first high end silver disc spinner, and roughly as many weeks after the superb new CDX2-XPS2 went on sale, comes Naim's own reading of 'the best CD player in the world, ever!' Touted as the company's new standard, it bears a not inconsiderable weight on its shoulders – it has much to live up to. As well as reviewing it, I'm going to attempt to answer the \$64,000 question – is it a

real upgrade on the aforementioned CDX2/XPS2 which eagle-eyed readers will remember I was most impressed with this summer!

The design quality and engineering depth of the CDS3 is undeniable. It uses the latest generation Philips CD10 transport with VAM 1250 mechanism. Three precisely tuned leaf springs optimise servo operation, and two further independent suspension arrangements isolate both the digital and analogue circuit boards from the environment, using spring decoupling. The Naim-designed e.f.m signal "eye pattern" processing filter precedes a Philips CD10, SAA 7324 servo controller chip which is responsible for transforming wave patterns into digital data, error correction and all transport drive functions. Following this, the digital data is routed to a 24bit, 8 times oversampling digital filter with HDCD decoding. The data is then sent to two (one per channel) Burr-Brown PCM 1704-K, 24-bit mono D to A converters. HDCD decoding is only activated when playing encoded discs.

A separate master clock controls

D-A conversion and the clock circuit configuration and layout are engineered to minimise jitter, further reduced by bespoke Naim data re-clocking circuitry. A seven-pole analogue filter follows the DAC to remove spurious noise. The current to voltage conversion stage and all analogue filter stages use discrete transistor amplifiers to optimise performance. The CDS3 has 26 low-noise, regulated power supplies on the main circuit board, fourteen on the analogue output board and four on the servo board. Power for the whole machine is provided by the XPS power supply, which has six separately regulated, very low-noise outputs. Thus all critical circuitry is triple regulated. A top loading disc system is used, complete with a low-inertia, resonance-controlling magnetically attached disc clamp. All the SAA7324 servo controller/decoder functionality is under software control with the Naim-written code - the machine optimises the transport parameters for each disc as it is loaded.

The player itself feels truly special. The standard Naim 'classic'



sized box case (87 x 432 x 314mm) is beautifully screwed together, its lack of Japanese high end-style brushed aluminium conferring a real sense that 'this is super-fi'. The top loading transport (complete with



## SWEET SIXTEEN

At the time of its launch in 1991, Naim's CDS was pure mid eighties hardware. Rather than being a conventional two box player like its Linn Karik/Numerik rival, it was split into CDS CD player and XPS power supply sections – a practice the company follows to this day. This was because Naim believed that the separation of transport and DAC caused more problems than it solved. Inside were selected versions of the Philips TDA1541 Silver Crown multibit DAC chip, and another important part of the equation, a CDM-44 transport. It was augmented by a quality, top loading CD door arrangement and the famous Naim 'puck' which functioned much like an old record stabiliser weight of yore.

Needless to say, it sounded superb, with incredible musicality and firecracker dynamics if properly set up. This wasn't as easy as some, requiring careful levelling and clean discs and laser. Many still believe it to be the most naturally 'music making' CD player around, with its rich, vivid, tactile sound. Listen hard and you'll hear that trademark 'brightly lit' upper mid band and a very slight fizzy quality to the treble however, and the CDS is a bit finicky over the surfaces of the discs it plays.

The CDSII arrived in 1997, loosing the multibit DACs and the early transport. Heavily redesigned, it sounded quite different to the original – in some ways better, in others a little more polite. The new CDS3 has just replaced it, but marks a move back into the CDS's charismatic musicality. Of course, the new machine is by far the more sensible option, but many love the original CDS for its character and vintage appeal. If you can find one, expect to pay at least £700 second-hand – quality costs, whatever the vintage!

'record clamp') is a very tactile thing to use, and really presses the right buttons for vinyl junkies such as myself used to the physicality of playing LPs. Interestingly, the machine actually sounds quite analogue too, but that revelation is for later!

## SOUND QUALITY

Having lived with Linn's Sondek CD12 for many months last year, and auditioned the CDX-2/XPS2 extensively earlier this year, when I placed a CD into the CDS3 it was well and truly crunch time! Indeed – some months back - my initial listening tests seemed to suggest that the CDX2/XPS2 actually had something the CDS3 didn't – namely an incredible get-up-and-go. Coming back to the two machines, this time with the help of NAP500s driving the latest SL2s, showed my observations to have been a little premature.

There's definitely something about the CDX2-XPS2 that floats my boat. It has a real joie de vivre, a spirit of the adventurous if you like, that's quite infectious. Whatever you feed it, you get big, bold music thrown back in your face with aplomb that makes the like of Linn's CD12 seem relatively indifferent about what it's doing this afternoon. It has real grip, gusto, power, passion and purchase. Listened to in isolation, or even back to back against the CDS3 casually, its charisma shines out...

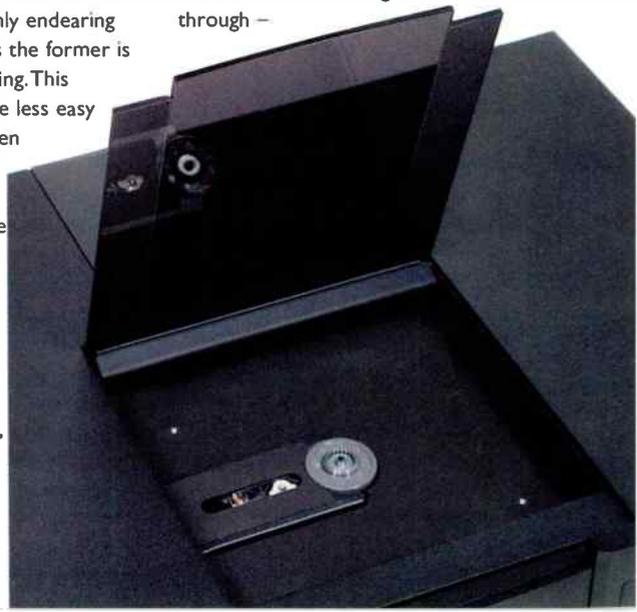
It was only after a good few hours of trawling through my CD collection that I began to realise just how special the CDS3 is, and how it really is quite dramatically superior to the CDX2/XPS-2. The latter has character – and a highly endearing one at that – whereas the former is far, far more self-effacing. This makes its quintessence less easy to 'nail down', but when you switch out of your hi-fi reviewer mode and get into the music, the superiority of the CDS3 is out there on a plate for you. It's so obvious, and so easy to spot. You just have to start listening to the music, instead of the CD player. When you do,

you find it's very hard to stop. And you come away thinking, 'that's very probably the best 16bit silver disc spinner ever made'...

I started the listening with the CDX2/XPS-2 and Kate Bush's 'The Man with the Child in His Eyes', from the seminal 'Kick Inside' album. It's brilliantly conveyed, giving an incredibly tactile and engaging sound. Kate's voice is smooth (always a test for 16bit!) and breathy, and the soundstage is deep, and tight and strong and tall. You come away thinking, 'wow – I can really understand what they were trying to do'. You get a sense that, instead of it being just 'a track', it's a deeply affecting piece of music. You find yourself in awe about the fact that it was written when she was just sixteen. You wonder how the CDS3 can better it, so powerful is the CDX2-XPS2's rendition.

I then cued up the 'S3, and the track was transformed. From the first bar, it was as if a layer had been stripped away. It sort of reminded me of downloading a web page, when the photos load and then get progressively smoother and better defined as the extra data downloads. The CDX2 was shown to offer a very high resolution of course, but it was as if the last layer had been missing. And what a layer! While the 'X2's fundamentals were oh-so-right, the S3 gave the track greater depth, dimensionality and smoothness – essentially, it made it feel more real. Kate's voice lost just a smidgeon of upper midband glassiness, the instruments gained just a touch of atmosphere and spatial definition – but most of all the whole lot just fell into place and cohered, dare I say it, like the very best analogue seems to do so easily.

Moving to Pink Floyd's 'Dark Side of the Moon', and the whole album became quite different. It was deeper, smoother and larger in scale, with more nuances bubbling through –



## CDS3 – THE RIVALS

### LINN SONDEK CD12 £12,000

Brilliantly smooth and organic, yet lacks the Naim's last degree of incision and rousing, emotive nature. It's more visually impressive, and has a deliciously warm and expansive bass that's more analogue like than any other silver disc spinner, but the Naim's midband is so cohesive that it just about wins the day.



from the way the drummer teased his cymbals, to the power and poignancy of the female vocals, to the brilliant syncopations of the sound effects on 'Money'. The CDX2/XPS2 was a superb listen – power and passion in equal measures. In fact, I really couldn't see how it could be improved upon. But then, as sure as eggs are eggs, the CDS3 added depth and dimensionality to an almost supernatural degree (after all, the X2 has these in spades already). Best of all though was the brilliantly seamless sound that the S3 was capable of – the speakers seemed to evaporate, leaving a massive soundstage that was tonally smooth and yet incredibly detailed, incisive and impactful. It's a great trick, to add detail and speed whilst smoothing the tonal balance – almost invariably the former comes at the expense of the latter.

Running the gamut of my silver disc collection was a joy. I found the CDS3 to outperform the CDX2/XPS2 comprehensively. The more I listened, the less subtle the improvements were. The bass is tighter and more physical (and the CDX2 is most assuredly no slouch in this department either), the midband obviously more capacious yet with seams of previously unheard low-level detail apparent, and the treble is altogether more finessed yet – again – more atmospheric. Dynamics are stronger still, and rhythms go from beguiling to enrapturing. It's obviously digital (if you listen to high end vinyl like I do every day) yet uncannily un-CD like – if that makes any sense? The CDS3 doesn't sound like a Compact Disc player, and that (from where I'm sitting) is the ultimate accolade.

Whether it's 'worth it' is something only you can answer. I can simply report that it's well worth the extra £2,100 over the CDX2/XPS2 and I'd be surprised if you ever heard Red Book CD sound this good again.

### MARANTZ SA-12 £5,000

An SACD player, obviously – but something special. Mr Ishiwata's great day out with the best that the Philips parts bin has to offer (plus some of his own special stuff) makes for a deeply

convincing music maker in both CD and SACD modes. It has a beautifully warm, sweet (and truth be told, slightly sepia-tinged) tone allied to tremendous speed. SACD is better than any CD spinner you've ever heard, but its CD sound is softer and less engaging than the CDS3 by a fair way.



### NAIM CDX2/XPS2 £4,950

Only those with deeply capable ancillaries will want more. It's brilliantly bold and characterful and with infectious musicality. Ever so slightly bright in the upper midband,

but then so is 16bit, 44.1kHz digital audio, so don't let that put you off.



## MEASURED PERFORMANCE

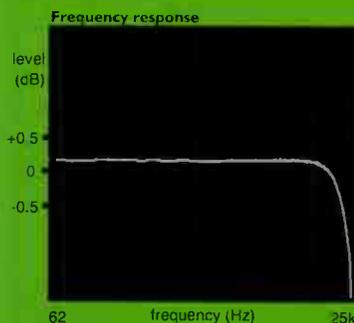
The Naim has good filter damping giving a smooth roll off at high frequencies. All the same, the -1dB bandwidth of 19.6kHz is good, little less than usual. I would expect a particularly smooth sound from this player, lacking CD glare.

Distortion levels were low, if not the lowest. There were no related distortion products at higher music levels, but at -60dB quantisation noise was evident, resulting in a mediocre 105dB dynamic range figure. Otherwise, the CDS3 measured well all round. NK

Frequency response 4Hz-19.6k

Distortion	left	right
-6dB	0.003	0.003
-30dB	0.004	0.004
-60dB	0.5	0.52
-90db dithered	3.8	3.6

Separation	left	right
1kHz	96	96
20kHz	74	74
Noise (IEC A)	-112dB	
Dynamic range	105dB	
Output	2.05V	



### VERDICT ●●●●●

The best silver disc spinner Naim has made to date, it boasts supreme insight, dimensionality, musicality and neutrality.

NAIM CDS3 £4,750  
 NAIM XPS2 £2,300  
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## Letter of the Month

### THE WRITE STUFF?

I am not sure if you will be able to publish this letter, but it would be immensely helpful if members of the editorial team could comment on some of the issues raised here. The real problem seems to be that comparison tests in all hi-fi magazines feature the same glowing descriptions of quite disparate categories of products, yet as you will see from my experiences below, it does appear that money is far more wisely concentrated in certain areas of a system.

For most of my life I have only been able to afford the very cheapest of systems and have had most of my 'high end listening experiences' poring over the pages of hi-fi magazines. A few years ago, having finally amassed sufficient funds and courage to enter the hallowed portals of the dealer's dem room, I was at last able to experience the aural delights I'd previously only read about. Unfortunately, I didn't find the reality of the sound of various systems bears much relation to the way hi-fi is written about in magazines.

Firstly, the difference between a system costing over £20,000 (Audio Research amp, Wilson Benesch 'speakers, etc.) compared to a humble NAD C370 based system, did not seem nearly as significant as I had been lead to believe. I am aware of the law of diminishing returns in hi-fi, but I did not expect the Audio Research/ Benesch return to be quite so diminished - it didn't even have the decency to be offensively individualistic.

Secondly, there was a definite hierarchy of efficacy when substituting various elements in the hi-fi system. For example, when I auditioned Marantz CD63 MK IIs in standard and K1 Signature forms, the difference (superiority?) of the Signature version was so marked I felt that at £250 extra it was undoubtedly a very cost effective upgrade. However, when a dealer demonstrated some 'speaker cable which was more than three times the price of my Chord Rumour 4, on my own equipment at home, I could hear no discernable difference whatsoever. The cables were swapped

over many times and we even ran each channel on the two types, but still no difference. The dealer was very nice about it, but I was hugely embarrassed because I felt my ears 'must' be defective in some way.

Additionally, I own three 'grades' of interconnect. Nordost Blue Heaven, some lilac coloured Cable Talk from the late eighties, and some very cheap Van Damme 'linear crystal instrument cable' from a kit supplier. I have tried all these out with different systems and sources many times over and I can hear no difference whatsoever. I would stress that I can hear the difference between proper 'speaker cable and bell wire, as well as decent interconnects and the 'bootlace' variety; so I would hope that my hearing is not completely defective. But still the worrying anomaly remains that hi-fi journalists seem to rave in equal measure about upgraded CD players in one article and expensive cables in another. I promise I won't be too offended by your answer, but do you think this is a clear case of 'pearls before swine', or might there be an element of 'the Emperor's new clothes' in hi-fi retailing and indeed journalism? For the record, here is a very inexperienced layman's hierarchy of cost-effective upgrades:

[1] Transistor amps. A few nasties. Mostly competent, but many don't seem to have the ability to really take a system by the scruff of the neck and do something really wonderful - or awful! The exception, in my opinion, is the Sugden A21A. You may not like the sound, but at least it says 'I'm me!'  
 [2] CD players. It seems a handful of Black Gates and some copper plating really do make a difference - worth paying extra for a good source.  
 [3] Following Noel Keywood's advice to start with no acoustic wool in kit speakers at all. Took all the recommended amount out of my transmission lines and never put it back. Huge upgrade and totally free!  
 [4] Michell Gyro SE. Mr. Price is so right on this one. When vinyl is good it elevates hi-fi from mere electronic verisimilitude to a poetic exposition of the inner life of music. Well that's what I think anyway!

[5] Cables and interconnects - see above.

[6] Speakers. I can't understand why so many modern speakers have to be so harsh and awful (an opinion not reflected in current magazine reviews), but at least some of them have the ability to really influence a system for good or ill. A very crucial and problematic choice indeed.

[7] Bi-wiring. No discernable difference.

Because of the uncertainty I feel at the moment about hi-fi journalism, as well as the sensitivity of my own ears, I am pinning a lot of my hopes for the future on valve amps and electrostatic speakers, neither of which I have ever heard. I am hoping that because hi-fi writers are so emphatic that these devices sound very different from solid-state and cones that it might be worth listening to some. I auditioned the Sugden A21A on the basis that it functions in a different way to most transistor amps' and luckily it turned out to be different and pleasant enough to buy. However, I wasted an awful lot of time listening to other transistor amps which weren't really that different to each other. I also spent a lot upgrading cables and bi-wiring when the money could have been better spent elsewhere. A couple of questions before I go:

[a] Is there any chance that World Audio Design might produce an electrostatic speaker kit like the Australian one featured in the October issue? Without the import duty and carriage I might be able to afford a pair.

[b] I noticed your article on loudspeakers did not mention transmission lines. I am aware of the criticisms of slow miss-timed bass response, but are they really viewed as not worth discussing? My pair of IPL Acoustics are not perfect, but seem better than many shop bought brands. What about a review of these and other kit built speakers?

[c] In view of my opinions on interconnects, does this mean I won't be winning the prize? Thought not. I'll get me coat then shall I?

Franklin Lee

A case of the Emperor's new clothes in hi-fi journalism? I really do think you – and us all – need to read between the lines of what's written in this, and every other magazine, on the news-stand. If you'll let me make a crude car analogy for a moment. Self-obsessed twenty something car journos with big egos may be more predisposed to flash two seater sports cars than forty something hacks with teenage kids. The Lotus Elise might get a better reception from one, a Renault Espace preferred by the other. See what I mean?

My point is that journalists – however unbiased, objective, deluded or certifiable they may be (and I'm pleading the fifth on this particular point...), have their own agendas. Try to discern who likes what and why, and read their reviews with that in mind.

On Hi-Fi World, we have many differing opinions, and if all our contributors were locked in a room together, we could do a passable imitation of Scottish MSPs arguing incessantly about the colour of the walls of a parliament they haven't agreed a price on yet... As an example, LJK Setright still thinks the Linn LP12 is the best analogue disc spinner, whereas Noel Keywood is enamoured by the Garrard 401. Haden Boardman is bonkers about horn loudspeakers, Albert Lee loves LS3/5a's... Who's right and who's wrong? Writing on specialist hi-fi is invariably subjective (although much of a product's performance can be predicted by empirical measurement), and just because one particular journalist raves about one product, it doesn't mean they're lying or hyping something malevolently, of course!

Back to our car analogy – I personally simply do not like German cars, which (with a few notable exceptions) I find coma-inducingly dull. And yet I read in every British car mag of the greatness of this BMW or that Benz. Are the journos misleading me? Well, I think it's more about them feeling that German cars are great for them. They say they're so good, yet the very same machines give me narcolepsy at twenty paces.

So I read the reviews with this in mind, and try to tease out why they think these things are so fine, and deduce that their own likes cause me to draw precisely the opposite conclusions. So perhaps you should read reviews more critically - more interactively if you like - and cross reference them to what the same writer has said about other bits of kit. It's a little long winded – but if

you want real, incisive information about stuff you'd otherwise never hear, then it's the way to go.

Still, I have to say that this or any other hi-fi mag is simply an entry-point to a particular world, and it is not – nor should it pretend – to be anything else. It's fundamentally dishonest to couch reviews in simple black and white terms (e.g. for "this is the best CD player in the world ever", read "...until next month, that is").

As for your other points: [1] agreed – the Sugden is special – dazzlingly capable but by no means for everyone [2] agreed – and it's ALWAYS worth buying the best source you can [3] each unto their own! [4] Er, thanks (I think?) [5] ditto – see above [6] agreed – everyone seems to be designing harsh speakers at the moment, except Castle [7] well, I think there is a difference, but it can overstated. [a] you could always pick up a pair of old Quad ESL57s and rebuild them with One Thing Audio panels when funds permit...? [b] of course, they're well

advising use of Black Gates and Paper-and-Oil capacitors since the mid 1990s but the message is slow to get through, especially to UK audio journalists who get little opportunity to hear or learn about such things. All the same, I think you need possibly to give amps a little time to warm up, bed in and for you to acclimatise, if possible. There are differences.

Transmission lines present an amplifier with a perfect load - a valuable benefit. Traditionally they have slow bass because they have low bass, well damped. The trouble here is that it's different to the bounce of a tuned up reflex or the tightness of a closed box and, by and large, people like what they are used to.

I can't understand why modern loudspeakers are engineered to be so bright (harsh) either. Manufacturers presumably listen to them and like the sound, or they just blindly follow their test equipment.

NK



**Sugden A21a – bought after audition, not mag. reviews.**

worth looking at – and we will someday [c] well, if you're sure you don't want them, I'll solder them together and keep them in the boot of my car as tow rope – very useful with the old English motors I smoke around in...? DP

I feel for you Franklin, and agree on so many points. I'll make a few observations.

As I have noted many times British engineers are largely insensitive to component quality. Worse, they still think brick sized toroidal transformers strapped to a bridge rectifier feeding huge reservoir capacitors is something to be proud of, when it is shameful. It looks like the E.C. will outlaw this sort of thing soon. As a result, UK amplifiers are much alike, and not always so good. We have been

#### REVOLUTION NO.9

*I have been a keen reader of HFW since the magazine was launched largely because of the thoroughly down-to-earth stance that you and your predecessors take to music and hi-fi. You don't have to spend five figure sums to enjoy good music.*

*Two points I would like to raise with you. Firstly the changes to World Favourites and World Standards are I believe a considerable improvement, but I was interested to note the demise of the Klipsch Klipschorn and the Tannoy GRF & Tannoy GRF Autograph from 'Classics' and wondered whether this was an oversight. The Klipschorn particularly must justify its continued inclusion as a 'classic' on two grounds. Firstly because it is a truly great loudspeaker but secondly because it must be the longest lived hi-fi product ever, having now been on the market for 57 years. I*

must confess to a having a small vested interest here - I have been a Klipschorn addict for 8 years and still love them to bits - we bought the house to accommodate them!! They are not perfect and they are coloured but they have a way of immersing the listener and dragging him/her into a performance providing a musical experience that few others can match.

On to the main reason for this letter - I enjoyed Hayden Boardman's balanced review of the Quad 909 power amp and his comments on the use of the 909 with high efficiency loudspeakers. I have been using the 909 in an all-Quad system for the last 6 months with the Klipschorns and I find it superb on both classical and jazz, which tends to be my main musical fare. The sound is very detailed and easy on the ear with awesome dynamics and power when required and it can convey scale in a way I have never heard before. I also find 909 very impressive on 1960s pop, which in my experience can be problematic on some systems, though some may find the sound a tad bass light. The key to getting the best from the Quad 909 (and the 405.2 which preceded it) is set up, supports and cabling.

My system is as follows: Linn LP12 / Lingo / Circus / Ittok LVII, Dynavector Karat 17D II, Quad 99 CDP CD player, Quad 99 tuner Quad 99 pre-amp, Quad 909 power amp., Klipsch Klipschorns. As for cables, I use Kimber Reference Power Cords and RA Purifier Block, a dedicated ring main with earth spike, Kimber Select 1011 interconnects and Kimber Monocle X speaker leads. Supports are RA Torlyte Stands and Oak Cone Feet (3 point support throughout). My listening room measures 460 sq. ft.

When I bought the Quad system in March this year after running it in I slowly added my various pet 'tweaks' leaving each for a week or two to size up its impact before moving on to make any other further changes. I started with the supplied Quadlink bus cables v Kimber KS1011 Interconnect. The KS1011 won hands down. I then added the RA jumbo oak cones. The effect of the cones was astonishing. The previously slightly woolly, dead sound of the 909 snapped into focus and there was enhanced detail across the entire frequency spectrum.

The system flies in the face of conventional wisdom as I suspect that few people would consider using a 140wpc solid-state amplifier with horn loudspeakers of truly frightening sensitivity. Most would see low power valves as a more synergistic combination. My experience is that while valves work well (I have used Unison Research Mystery I and Smart

845's and Art Audio Quintets with the horns) the Quad 909 and its predecessor in my system, the Quad 405.2, properly set up with good mains and signal cabling and wooden supports, outclassed them all particularly at the bass end.

I have been a hi-fi enthusiast for 35 years and I have come to the conclusion that there is no one route to nirvana in reproducing music. I do however believe that high efficiency systems that are able to reproduce dynamics realistically provide a more convincing and enjoyable musical experience than low efficiency ones, which can by comparison sound flat. I would appreciate any further comments you or Hayden have on this.

**David King**  
Northampton

### BLUE TOO

Having had the physically identical predecessor of the Tri-Vista DAC for a home demo a while back, I can only reinforce Scott Levy's caveat: the blue diodes increasingly common on upper-mid range hi-fi give off way too much light and are a serious obstacle to purchase. When I left the A3-24 on overnight to warm up, I found that the six blue lights on the front cast a shadow on the staircase at the back of my 19' listening room! And in use, at least two would flash continually to show they'd locked a signal, rendering the DAC unusable in any room where the layout meant equipment had to be in line of sight! Not only are blue diodes much brighter than the common red/orange ones, but in my glasses at least, they flare constantly; even the pinhead ones on my DVD player have had to be painted over to avoid this.

Hi-fi is the opposite of children; it should be heard but not seen.

**Regards**  
**Dave Lockwood**

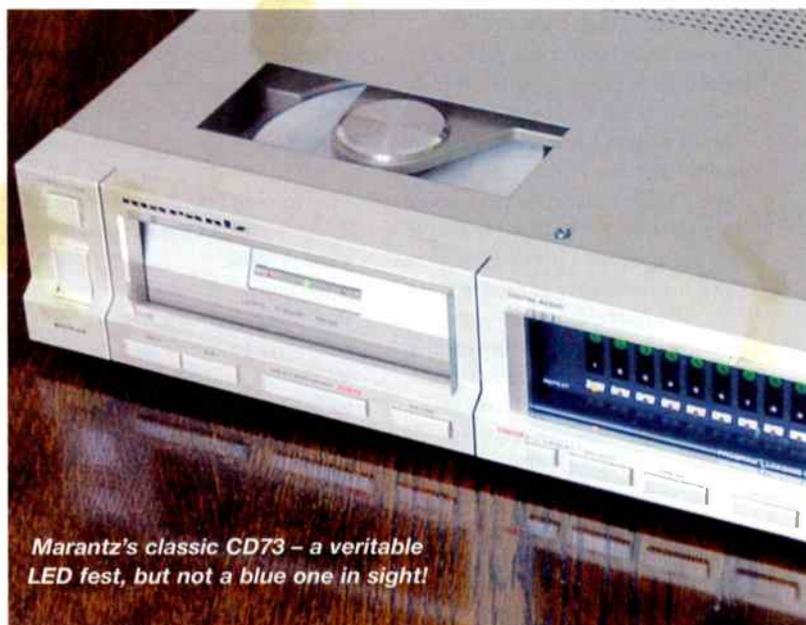
### A BIT MORE EVERYTHING PLEASE!

I need help deciding which amplifier and loudspeakers to audition. My current system is a Copland CD266 player, Linn Wakonda pre and LK100 power, and Linn Keosa speakers. These are fed by Kimber PBJ interconnects, QED silver anniversary bi-wire cable, all sitting a Henley Design oak and glass stand. I was happy enough with this as a system, but lately I've been craving something with a bit more, well, everything. I find this set up great at low to medium listening levels but it gets bright and grainy above this and fatigue sets in after just half an hour listening. I've tried a host of components (e.g. Arcam, Naim, Roksan and Arion), all of which did the job admirably, but still something was missing. That's where you lot come in!

I really fancy a powerful, smooth amplifier and a pair of floorstanding loudspeakers - my fave at this moment is the Musical Fidelity A308 integrated with a pair of Castle Conway 3 boxes. I guess this will sound somewhere between valve smoothness and detail and trannie power. Will this combo work with my CD player, and is it good enough to build a system around? My room is 15x15' and I like most music from Etta James, Nitin Sawney and Pink Floyd to Miles Davis. I would love to here what you think of my choice and would welcome any further suggestions you may have.

**Anon**

I think you've hit the nail on the head. The Castle Conways sound lovely - rich and creamy like chocolate. They've got a slightly overhung bass, but careful positioning will ameliorate this. I think they're just what you want, and far smoother - yet no less involving than your Linn set-up. While Linn does some great



Marantz's classic CD73 - a veritable LED fest, but not a blue one in sight!

kit, I don't think the Wakonda/LK100 is on the pace anymore, so you're right to identify it as being ripe for upgrading. With this in mind, I'd happily recommend the MF A308 – although I think the Audio Research Vsi55 valve integrated at about £500 more is well worth the extra. Think of it as the MF turned up, Spinal Tap-style, to eleven - it has real dimensionality and oodles of get up and go – yet is smooth and sweet too! It should sound truly special with the Copland CD and Castle 'speakers. That would be my choice.

**DP**

A 15ft square room will resonate strongly at 36Hz, bringing emphasis to low bass. A large Castle will energise this mode and you may just find it sounding bass heavy or seemingly one-note as a result, so tread carefully. Any large loudspeaker that reaches low will do this. You may like to try an infinite baffle ATC or such like if this is a problem, or keep away from large loudspeakers able to reach low. I can't be adamant about this, because large, padded settees will damp things down and so will springy plasterboard walls, or lathe and plaster walls. **NK**

### INDECISION STRIKES ME

*This reader needs help, badly! Many years ago I had a NAD amplifier and a Dual deck. Wonderful, because I lived in a shared house and had a tiny room and knew no better. Now I am older, have a living room of my own and a lot of vinyl and CD music that I want to listen to. I bought expensive amplifiers a few years ago, deciding by chance on Naim (an 82 and a 180). I did not compare this kit with anything else, other than the Dual. I don't much regret this, because of course an amazing new world opened up. Next I bought a pair of PMC speakers, persuaded by an enthusiastic salesman. I love these speakers, although I upgraded to LB1s. I was also lucky enough to be given a Thorens 126/III by a friend. The sounds were lovely. I then bought an AVI CD player, because another friend was so enthusiastic about it.*

*You get the picture: every decision made for me, and every decision a lucky one. Now I have heard a Rega P9 and realised there is a lot of pleasure yet to be had, if only I can choose the best record player. Mind you, I would like it to be the last player I buy. I have begun to research what else I should consider. Suddenly I see I was happy in my fool's paradise, accumulating equipment without really choosing it myself. I was lucky, but have lost that innocence. What I need now is some help, or even*

*better instructions for you. How do I go about finding a new player?*

*I have noticed that the range of turntables sold by each shop is narrow. Comparisons are therefore tricky. I am amazed by how many "highly recommended" or even "best of them all" players there are, all depending of course on which magazine you look in. Is it to be Wilson Benesch, Michell, Nottingham Analogue, Rega...? I could even build my own deck! It is not a matter of money exactly, more one of total despair borne of confusion. I love classical music (pianos, orchestras, chamber music), world music, especially African, and dub reggae. I like to hear individual instruments, with every detail present. I like the sense of an acoustic world. My favourite LP is of acoustic music from Senegal - Djaam Leeli by Baaba Maal. Or maybe that should be the Guarneri Quartet playing Beethoven. This I can't decide of course, but this is a kind of indecision that is all pleasure!*

**Adam Roberts**

Hmmm... well Adam, this kind of refers back to my reply to Franklin above. I can tell you what I think is the best, but that's just me. Truthfully, you need to find the best dealer(s) you can, and go for a good long listen – only then can you make your decision.

Linns have a tonally uneven, yet very silky and liquid sound. Michells have a strikingly open, clear and architectural sound. Origin Live's new Resolution lies somewhere in-between. Garrards have a seriously grippy and strong bass with a more ragged treble. Thorens have a crisp, spry, smooth and fairly light sound that lacks incision or grip. Regas are similar, but have better detailing. Nottingham Analogues have a nicely organic sound, but lack the dimensionality of Michells.

The essential characters of these decks can be complemented or tuned out (to an extent) by your choice of tonearms. SMEs have a very tight and punchy sound with great depth. Regas (OL modded) are just a little smoother and less incisive. Linns have tremendous rhythmic bounce, but are tonally thin. Naim AROs are brilliantly beguiling but limited at frequency extremes. Then you can offset this with your choice of cartridge... and so on and so forth... Decide on the sort of sound you want, and then go and audition a deck. If, as you say, you'd like to hear 'every detail present', methinks a Michell GyroDec SE/SME Series IV would be the combo for you, probably with an Ortofon Kontrapunkt B. **DP**



Rega P9 – the best record deck money can buy?

### LIFE, THE UNIVERSE AND UPGRADING...

*Guess I have lost track of the hi-fi scene over the years, but I am having a debate with a good friend. I've always subscribed to the 'garbage in and garbage out' principle, so I have always placed the following emphasis on pricing up a system: On a £2,000 budget I would spend approximately £1,000 on source £650 on amp and around £350 on 'speakers. The money spent on source and amp would also include interconnects and 'speaker cable. My friend is informing me that 'speakers introduce the biggest element of distortion in the system and that figure can be up to 5% of total distortion in the system. He is adamant that the speakers are the most important part of the system. Surely the weak signal from a source being amplified is going to generate the greatest problems in sound quality. Surely using my antiquated method of pricing would allow me to obtain the very best sound from a carefully selected set of speakers e.g. Quad 11s.*

**Mark Allington  
Dorchester**

Agreed - and I can prove it! Play a 96kbps MP3 through the £5,000 Quad 989s I've just installed as my (contemporary) reference (the NS1000Ms remain as my all time personal fave, though), and suddenly these magnificent loudspeakers sound thin, pallid and gaunt. Play a top notch £4,000 vinyl source through a pair of £120 Wharfedale Diamond 8.1s and things are brilliantly bold and powerful, albeit in a rather small scale. So I'd go for the latter, anytime.

However – there's something we're missing out here. There's also the question of synergies – and here's where your GIGO aphorism wobbles. To wit, a £500 Marantz CD6000K1 Signature driving a £500 Cyrus 6 actually makes a very nice noise with a pair of £1,000 Castle

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World Radio History

Conways... Of course, the system would sound better still with a £1,200 Meridian 507 CD source, but it's still fun with the cheaper silver disc spinner. This then begs the question; accepting the GIGO principle, what works with what most synergistically? And that's when reading mags like this and spending an unhealthy amount of time down at your specialist hi-fi dealer comes into play. If only it was as simple as 'garbage in, garbage out!' **DP**

### TUBE TALK

*I just read your articles on tube amplifiers and wonder – which affordable loudspeaker would best suit them?*

**Michael Vatter**  
Hamburg, Germany

We'd recommend Revolver R45s as the best sub £1000 match for a valve amp, although if funds are tight, the Monitor Audio B4 is great for £300. The best second-hand buy - which is better than the B4s but hard to find - is the Mission 752 (£499 new in



**Mission 752 – any valve amp's best friend.**

1994), for around £195 now. **DP**

### HARD TALK

*Does it make sense to hard wire a piece of equipment with a high quality cable, mains or signal, rather than use a connector? In other words are connectors (IEC, phono, DIN, banana, etc.) just for convenience, or do any have a beneficial effect on the sound quality?*

**David Hands**  
(the one who always buys the mag on the Isle of Wight)

What do you mean, 'the one'? We have literally tens of readers on that fair Isle of yours! How dare you! Anyway – you're right. Hardwiring is better, inasmuch as it removes an additional layer of signal degradation. Connectors oxidise, causing sound deterioration over the months and

years, and can also behave as 'pinch points' for the signal path – much like a chicane on a racing track. Hardwiring gives better sound – providing it's done properly – but is a pain because you can't simply swap over your connectors! **DP**

### FINE TIME

*I'd like some help in fine tuning my system. I have recently bought a second-hand pair of Ruark Sceptres to replace my long serving Mission 780mkII Argonauts. When I bought the Missions 14 years ago, I used to play rock/metal at loud levels - but now I listen to more acoustic music at normal to low levels. I've invested in a pair of Atacama SE5 stands and am pleased with sound which is more lively and detailed than before with a nice bouncy bass. The rest of my system is a Marantz CD63 KI and a Technics A900mkII. Earlier in the year, before I changed the speakers, I tweaked the CD player with mods suggested by Acoustica.org.uk (Clock Mod. - added a regulator for the clock supply) and tnt-audio.com (changed the op-amps to LM6172s - done properly with extra decoupling as per the datasheet).*

*I feel the result has been a success - the player sounds faster and more detailed, with a good sense of the acoustic of a recording. The Ruarks are also faster sounding than the Missions were. Now I'd like to know if a better amplifier is in order. I'd be buying second hand, or budget new. I'm inclined to suspect the Technics amplifier as the CD sounds very good via headphones (Beyer DT911). I want an engaging and lifelike sound but without any tendency to harshness. I need a MM phono stage (TT is a Linn Basik), headphone socket and remote control as the amplifier is part of a stereo AV set up (video and DVD). I'd also like the colour to be black. Can you suggest any suitable amplifiers to match the rest of my system?*

**Martin**

Hi Martin – if it's used, then go for a late model (metal cased) Mission Cyrus 2/PSX for around £300. This has a decent MM/MC phono stage and a headphone socket. It sounds brilliantly lucid and engaging even by today's standards, if a little rough around the edges. It has a very exciting sound that would really rouse the Ruarks. Your Technics was heavily hyped by certain mags when new, but I think it was never up to much. Even the original Pioneer A400 (which also has a MM/MC section and a headphone jack, although the former is pretty poor) is now available for well under £100, and has a far superior sound. **DP**

### VINYL AHOY!

*Many thanks for providing us with the best hi-fi magazine, but especially the September edition which has to be the very best one for many years. I love vinyl and have done all my life. I can now sit in the local pub and argue until the whole herd of cows comes home. I'm sick of digital this, digital that. More of the same – analogue – please!*

**J.S. Ridsdill**  
Narrowboat,  
Kennet and Avon Canal.

Hi Jim – well, we all use digital everyday with fine results, but I really think that analogue has something special. Kind of like the difference between instant and real coffee, methinks... My only question to you is – how do you keep your stylus in the groove when another boat goes by? Let us pray it's not a Stanton 500A tracking at 5g – otherwise you'd be better off with a Saisho CD player! **DP**

### TIPS FOR THE FINANCIALLY EMBARRASSED

*First, two tips: Manufacturers' standard-issue skinny interconnects can easily be bettered by buying nice fat purpose-made cable and gold-plated phono plugs from Maplins, together with silver solder for gluing them together. They sound better than get-you-going ones. Hardware shops sell almost hemispherical rubber "washers" for some kind of water tap. They're about 22 mm in diameter and 10 mm high, and although not cones, must be better than the little feet fitted to some kit, at least an initial listen suggests so. Secondly, anticipating the return of relative wealth, a question if I may? Is there some easily affordable pre and power amp combination, preferably without tone controls but with 3 or 4 inputs including phono and about 100W per channel, which sounds better than a late-model A&R A60? The A60 still sounds fine, but more dynamics would be welcome.*

**Keith Aburrow**

Hi Keith – thanks for the tips. As for your question, the world's your oyster. The Arcam A60 was a fine budget amp, but is past it these days. Any decent pre-power combination would improve on it, such as Naim's 42.5/110, Linn's LK1/280 or even Cyrus's own Pre-Power combination. **DP**

### SET (THE RECORD) RIGHT!

*I was interested to read LJK Setright's piece on the WM-D6C in the October issue. Unfortunately, my experience with this machine was somewhat less*

positive. I have had four machines pass through my hands: the first was replaced because the meters were faulty, and the third had to be replaced by Sony, after six months worth of attempts to repair a faulty headphone socket unsuccessfully. The problems which led me eventually to dispose of the other two machines relate to compatibility with other machines: I found that tapes made on the other machines, one of which was a Nakamichi BX300, produced odd noise pumping effects which I found disconcerting. I agree that the performance of the machine on its own was excellent.

Having owned quite a few cassette machines in my time, from several different manufacturers, I found most of them reasonably satisfactory: most had low levels of wow and flutter and, as I had most of them professionally set up, most produced tonally acceptable recordings. The noise pumping problem occurred between several machines, and does between my two present decks, a Nakamichi CR7 and an elderly Aiwa AD-6900 from 1978. Another problem with older decks is a dropping HF playback response, due to incorrect replay equalisation standards used by most Japanese manufacturers up to the mid 1980s. Overall, as you might expect, my Nakamichis are way out in front of all the rest, but at a price! The best value deck was an Aiwa AD-WX929 from 1992, a double recorder with quick reverse & auto tape set up for £170 - I don't know how they manufactured it for that price! Because of compatibility problems, I now use CD for my recording needs - no problems of machine mismatch - but the best cassette still exceeds the best CDR.

**Adrian Sloan**

Agreed on your last point - I think we've all forgotten just how stunning a decent cassette can sound. The problem is that most people have never heard a decent one, despite using the format for many years... In defence of Setright, I've had several Walkie Pros, and although they're not exactly as sturdy as - say - a Uher Report 4000 mini reel-to-reel, they're pretty strong and reliable. The sound is also quite amazing too! The only thing I've heard that comprehensively bettered it was the Nakamichi (surprise, surprise!) CR-7E - it could record metal tape at +12dB without distorting and had an incredible clarity and power. **DP**

### HOLA!

I'm writing for advice on something you recently tried - the MF Audio passive preamp. I sometimes use a 10k passive (DACT) which works nicely with my

power amps (Pass Aleph 30 or Krell KSA50S) driving my Nautilus 803s, but usually get better sound from my (very modified) VTL tube preamp (although by a small margin, losing some transparency for sweetness). Do you think this unit is as good as you said in the review? I was thinking on upgrading to an Audible Illusion Mod 3A or Conrad-Johnson 17, both of them available here for not much more money (sometimes one finds nice 2nd hand bargains here in Spain), but frankly I don't see them as "that much" better than my modded-VTL, so this idea of transformer-passive looks to me very interesting...

**Josep Spain**

Yes, I should like to reassure you and all other readers that the MF Audio Passive Preamp is, in fact, "as good as I said in the review"! It's so good that I'm still using one as I write. So no worries there. The trouble is that it's rather 'matter of fact' (as indeed good hi-fi should be), and so should be given a top source to work with.

**DP**



### MIXED UP

I have two Technics SL1210s which I use for mixing, however the arm is broken on one. I've read that you can fit an RB250 to it, but is this easy to do and do I need any special parts? Will having a straight as opposed to an S-shaped arm affect the way I use the deck for mixing in any way? I enjoy DJing but have Saras through an Naim 102, NAPSC, Hi-Cap, 250 and after going through the Pioneer DJM300 mixer the Technics don't provide enough info to make the Sara's sing like my LP12/Lingolttok LVIII/Arkiv through a Tom Evans Groove. I know I can't come close to this with DJ decks and a mixer set up, but what would you suggest as the best way to get a real hi-fi sound out of a DJ system?

**Sanj**

There is a solution to your dilemma. You can fit an Origin Live modified RB250 to your Technics 1210. This mod will improve the sound quality tremendously. Although you will need to be able to drive power tools safely! (The article for modifying the

turntable was published in Hi-Fi World July 2002) If you follow the instructions you will end up with a Technics to die for! Try some 6mm spikes instead of the supplied feet. Also you could try a better cartridge such as Stanton 890sa or the Denon DL103. Either of these will give a better result than the usual Stanton 500. It is essential that the turntable is isolated from acoustic feedback and structure borne feedback. Trichord Dino RIAA systems will considerably improve reproductive quality as well. These will not be as precise as your present RIAA but they will be far better than the disc stage in your mixing desk. The support system used under the mixer and turntables should be as good or better than used under the Linn Sondek. My colleagues, who are DJs, have no trouble mixing with RB250s, in fact quite the reverse. The arm/cartridge combination works far better than the cheap Technics pick up arm. And the Technics looks complete with the substitution of Origin Live RB250 (there is a DJ version available). **AL**

### NEWBUILD

I've just finished building a new house and I have two dilemmas with which I hope you can help. Old and new gear: Quad 111s on Atacama R724 stands, Quad centre, REL Quake and old Aiwa SX1100 for rears, Denon AVR 3803, Panasonic DVD - RV60, TEAC A-H500i system, Technics SL1100 record deck with SME 3009SII arm with Shure V-15 Type III and Shure M75ED Type 2 cartridges and TEAC A-1030 reel to reel tape deck plus spare Audiolab 8000A amplifier.

My first query is easy. My Technics deck (last used circa 1990) is suffering from serious wow and flutter since being brought out of storage, and my TEAC tape deck is slurring badly. Are they worth repairing? In the case of the TEAC, for nostalgic reasons and, in the case of the record deck, to experience again the warmth of vinyl which certain people keep raving about. Should I replace the deck (suggestions, please) and keep the SME arm for the new deck?

My second is far more complex: I haven't finished setting up for surround sound and I know I may have to replace the Aiwa rears but I've auditioned another pair of Quads without noticeable improvement but then, as I said, I haven't got the amp set up properly for surround sound yet. Nevertheless, I'm thrilled with the resultant movie sound, and I'm keen to do the final tweaks, but I've been concentrating on getting the stereo right and that's where you come in.

Firstly, I would reinforce everything I've read about home auditioning. Speakers which sounded fantastic in the showroom sounded terrible in my new 3.7 m square listening room. The Quad 22Ls, for instance, were diabolical with the sound appearing to bounce back at them, creating a muffled distorted sound. I was warned they would be too much for my room but I had to try for myself after being so impressed in the showroom. Anyway, after also trying three pairs of standmounters (ATC SCM7, Spendor S3 and Quads) I settled on the 11Ls which look and sound fantastic for the price. (I am assured the sealed box ATCs should have been better for my room but they just didn't seem to gel with my present amplification).

However, despite lengthy running in and constant re-positioning of my new 11Ls, I've become disappointed with the slight bass coloration and boom on a few CD tracks. Presenters on Radio 2 also sound slightly chesty. I don't know if the adjustments I've been making to the Denon amp have made a difference but something's not quite right now, compared with the demo speakers. Maybe I'm just getting more critical after hours and hours of listening and comparing various set ups and cables I've got on loan. (Again, a word in favour of not buying blind – find a dealer like Huddersfield Hi-Fi willing to loan cables for home trial).

By way of explanation, I was originally playing CDs in the TEAC and had the front speakers connected to the TEAC amp, and the other speakers connected to the Denon AV receiver. I thought I would get better stereo sound but, just for interest, I coupled the fronts to the Denon. What a revelation! I obviously need a better stereo amp if I am going to have the fronts wired up separately.

Still that bass boom was there on some tracks and again, just for interest, I tried the CDs in the Panasonic DVD player connected to the Denon. Previously, I had found the TEAC CD player, through the TEAC amp, far superior to the Panasonic played through the TEAC. I therefore always thought the TEAC was better than the Panasonic and I was staggered to find the opposite is true when connected to the Denon. Can you explain that? Anyway, that bass boom was still there, albeit to a lesser extent.

So I asked my dealer for loan cables. I've now got the fronts bi-wired with QED Profile Silver 12 (not yet convinced they're better than the F200s) and I've swapped about with Qunex Silver Spiral interconnects and Audioquest Diamond Back 85. I was advised to fill the Atacama stands to tighten up the bass. I did, with some success on the bass but

I've lost some detail in the treble! Do you think I have gone as far as I can with the Quad 11Ls or should I persevere and try more cables? One comment I've had is that I've probably made matters worse by pulling out too much bass with better quality cables! What do you think? Should I down grade? Should I try a digital interconnect? I've tried every conceivable configuration possible with my existing equipment, swapping backwards and forwards, except I haven't yet tried my spare Audiolab amp. I'm going round in circles and now don't know if I can be bothered. What do you think? Should I bite the bullet and try a better CD player such as the Cyrus CD6. Would I hear an improvement over the Denon with, say, a Cyrus 8 or Sugden A21a?

How far can I go before the Quads are at their ultimate quality? Or should I just build another, bigger house! I listen to everything from Queen to Tchaikovsky, Eurythmics to Bach, Cheryl Crow to Dvorak, and listen all day to Radio 2 or Classic FM for background music. I would like plenty of tight bass, the detailed treble I had before I filled the stands and I haven't yet experienced that "in the room" sensation, although I am realistic about the chances of that in my room. I plan to add SACD/DVD-A and thoughts turn to the new Denon DVD2900 but would that need separate amplification? If not, does that mean my new 3803 would face extremely early retirement? I could spend another 2k but some of that is ear-marked (no pun intended) for an SACD/DVD-A player and an HDD/DVD recorder and possibly replacement rear speakers, so I obviously have some hard eliminatory decisions to make. I could ultimately go to £3k but only if I'm going to gain commensurate improvements, given the limitations of my room. Can't think of anything else at the moment! Hope you can advise.

**Steve Sellars**  
**West Yorkshire**

Firstly, you might actually find that running both of these for a few days continuously alleviates your wow problems – bearings can get a little sticky, and regular use should free them. The TEAC tape deck's transport could also benefit from a good clean with cotton buds dipped in isopropyl alcohol. If this fails, then I wouldn't spend any money on them. The SL1100 was a good deck, but isn't up to Rega P3 standards, for instance – and the TEAC is no Revox PR99! You'd probably do best by replacing the Technics with a Michell TecnoDec (Michell do bespoke armboards for your SME3009S2), and then upgrading the cartridge to the Shure V15VxMR.

On to your second point, and I

think we're talking synergies here. The Panasonic DVD is – when push comes to shove – highly likely to be ultimately inferior to the TEAC CD. However, its poorer bass resolution (with less LF energy) is obviously not triggering those room-speaker interfacing problems you're having. I suspect the TEAC is putting too much low frequency oomph into your system for its own good, whereas the Panasonic's fairly bland and lightweight sound isn't challenging the ancillaries and the room.

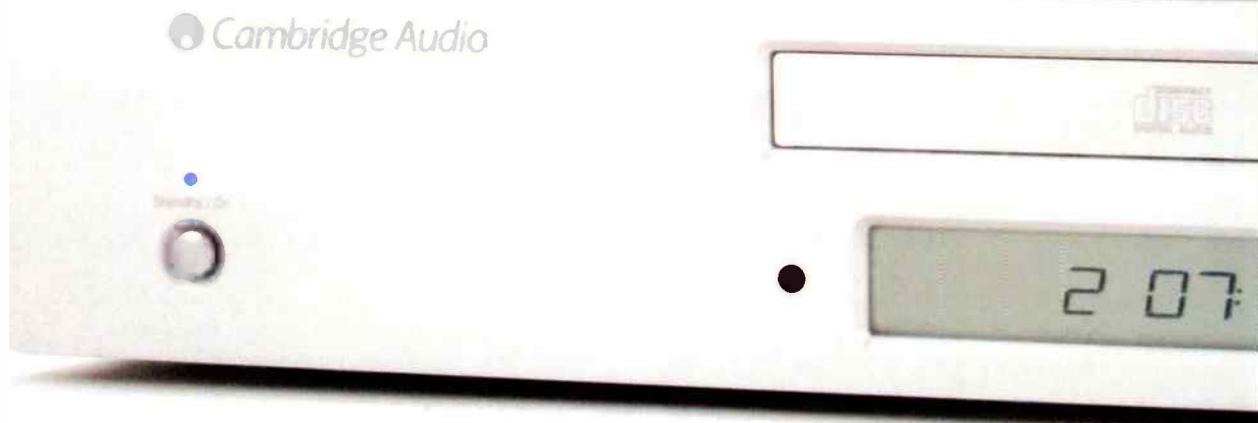
Personally, I'd hook the TEAC up via its digital outs to the Denon AV receiver – which is a perfectly good budget design and see what gives. You should experience a tighter and crisper sound, which will give your Quads a better signal to work with. Mass loading your stands hasn't so much as removed detail from the treble, but a hard edge (which you experienced as sonically beneficial coloration). You now need to pull the 'speakers out into the room a tad and hook them up with very neutral and open sounding cables such as Chord Company's Odyssey 2 (at £18/m). Also, tightening up the drive units in the front baffles with Allen keys (or a posidrive screwdriver – whichever is applicable) will help dramatically. Next, bung up the Quads' bass ports with little slices of foam rubber – even socks stuffed into the holes will work, but you might find this too drastic, making for an overdamped sound. Finally, cleaning all your contacts (including mains plugs) with isopropyl alcohol will brighten things up and open out the soundstage.

This done – if nothing is really improved (unlikely, I suspect), then look to more dramatic answers. The Denon DVD-2900 would give superb 'advanced resolution' disc playback, but the aforementioned Meridian 507 would easily beat it on CD. I actually think that the Cyrus CD8, with its rising high treble, might be an even better idea – it will give you real bite and sparkle up top. Of course, the matching Cyrus 8 amp (or any of the other faves in this month's supertest) will improve on the Denon in two-channel mode, and this may be where to upgrade last of all, to give your system that final fillip. **DP**



**Cyrus CD8 – rising top end will flatter bassy systems.**

# British Electric



**Cambridge Audio is on a roll, and its 640C CD player you see before you shows why. The top digital disc spinner in a new range of UK-designed, Chinese built electronics, it looks set to take the brand to an even wider audience. David Price enjoys its music of quality and distinction...**

**T**he princely sum of £249 buys you a CD player that, from the outside at least, looks no poor relation to many £500 designs.

Marantz's CD6000OSE, for example, looks slightly swisher, but there's not much in it. The chunky aluminium fascia panel, (obligatory) blue LED and crystal clear, fine pitch backlit LC display make for a striking looking and thoroughly contemporary machine. Pick it up and be amazed at the near-5kg weight (most Japanese machines at this price are lighter than air) of this slimline (70x430x310mm) acoustically damped box, not to mention the finish of its rear panel complete with coaxial and optical digital outputs.

Inside, the latest Wolfson WM8740 24bit, 192kHz DAC can be found. Now, while I have personal reservations about this when used on £1000 plus machines (I'm a multibit man, personally), frankly at this price it's quite special. There's a trusty Sony mechanism, allied to custom-designed Cambridge Audio servo and transport control software. Proprietary data re-clocking is used, for low jitter, and there are separate power supplies for the DAC circuitry, audio filter and regulator stages. Cambridge Audio says 'advanced filters' are used for lower distortion and balance matching, and there's extensive use of polypropylene film capacitors.

## SOUND QUALITY

The Meridian 507 sat warmed through, waiting to fire holes through this new budget pretender. You're not wrong to point out that it's over four times more expensive than the Cambridge Audio 640C, but it's my current 'sensible CD player' reference, so I had no qualms in using it to disabuse me of any good feelings towards the Richer Sounds special I'd just run in. Surely the Meridian would trounce it?

Well, it was certainly better, that's for sure, but not by quite the margin I'd expected – the 640C is evidently a superbly designed bit of kit. Most £250 CD spinners never cease to remind you of their budget beginnings. You find yourself listening to them thinking, 'it's not bad for a cheapo machine, I suppose'. Only a select few silver disc spinners under £500 – including NAD's C541i and Marantz's CD6000KIS (which can for had for this price, discounted) take you well and truly out of the budget zone into the world where the big boys play. Well, to this dynamic duo we can now add the Cambridge.

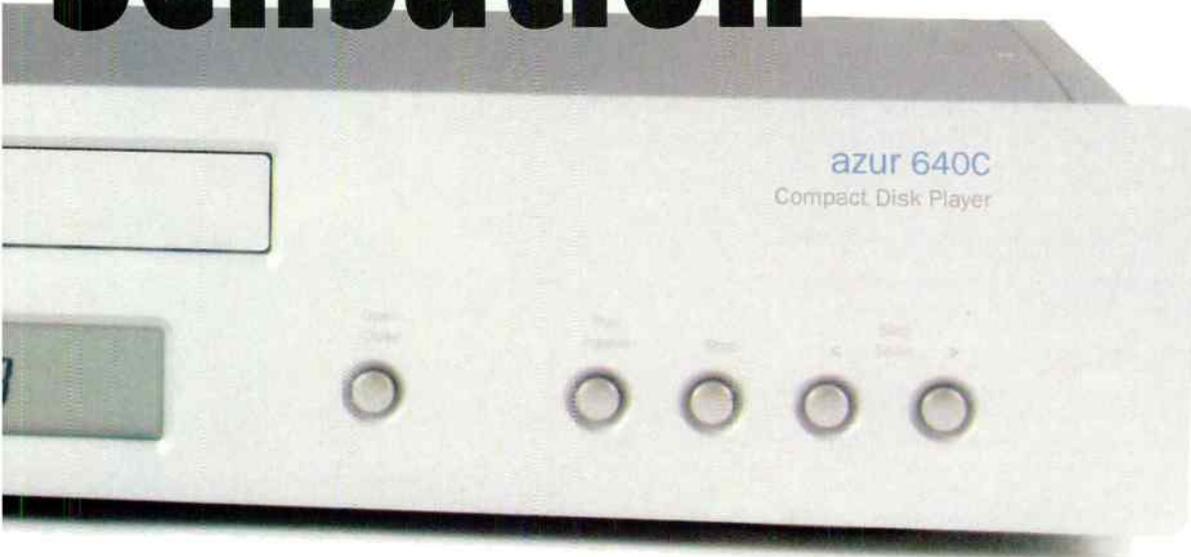
It has a warm sound, as per the NAD and Marantz, with a beautifully fulsome and sumptuous bottom end. It's not as amazing as the Marantz, but is certainly far richer than it has a right to be. Kraftwerk's recently reworked 'Tour de France' showed how – powerful and commanding, it gave my Quad 909/989 reference

system plenty to play with. True, it's not as tight as the Meridian, but although looser it certainly feels no slower. This, I suspect, is down to the Cambridge's greatest strength, it's superbly bouncy midband.

Orchestral Manoeuvres in the Dark's 'Enola Gay' is an early eighties analogue recording that, when transcribed to CD, sounds like dirty washing up water – it's muddy, cloudy and full of sediment. Yet, instead of telling you how sonically wanting it is (as most CD players do), the 640C jumped into it with real zeal. Rhythmically superb, it was able to string together the bare bones of the song with skill, making for a truly beguiling sound. Much in the same way as the Naim ARO is a superficially rather loose yet incredibly engaging tonearm, so the Cambridge let the music's flavour flood out. You really get the feel for the song's accenting – the intricate little rhythmic hooks that make the music cohere – that make you want to tap your feet and boogie.

What really impressed me was that it was able to do this in spite of its merely fair-to-middling midband transparency. The 640C is not – as you'd expect from a £250 machine – bristling with the hear-through transparency that the Meridian 507 has in spades (and, to a lesser extent, the Marantz 6000KIS is possessed with). It's all there, but in absolute terms the depth perspective is a little

# Sensation



## VERDICT ●●●●●£

Tremendously well-rounded yet engaging sound makes this the best budget silver disc spinner available by far.

**CAMBRIDGE**  
**AUDIO 640C** £249.95  
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 www.cambridge-audio.co.uk

squashed and two dimensional. It also lacks the sonorous, chiming upper mid band of the more expensive machines, yet it doesn't seem to matter, so musical is this machine.

Cue up Roxy Music's 'Avalon', and you struggle to believe you're listening to an entry level player. Just as the advert said, 'one instinctively knows when something is right'. I've heard this track countless times on my £5,000 vinyl system, and although there's more depth and dimensionality, the noise the 640C makes is so incredibly persuasive. There's real rhythmic subtlety, no small degree of finesse and a beautifully big and bold demeanour to the recorded acoustic. It has the power to evoke the mood of this brilliantly brooding piece of music like few others. Indeed, the Meridian 507 seemed ultimately less enjoyable here – it was spending more of its time telling me what was wrong with the recording (or the digital transcription, if you read my column a couple of months back), while the 640C just – well – sang its little heart out.

Feed it a piece of classical music – a DG recording of Beethoven's Pastoral Symphony (Karajan), and you'll hear its ever so slightly fuzzy treble and lack of midband incision, but the result is still infectiously engaging. Moreover, it throws up another forte of the Cambridge – its fine dynamics. It can really push out both microdynamics (i.e. accenting) and the overall force and scale of the

music. The big, full, sumptuous bass allied to the real ability to go loud when called upon so to do makes for tremendously commanding sound – and again one that totally belies its price. Ultimately, you can criticise it for its lack of tonal palette (everything is quite warm and full, regardless of the recording itself), and slightly reduced depth perspective – but the fact that this ridiculously inexpensive machine can sound so bold and brassy through £6,000 of loudspeakers shows how superb it is.

So – as you may have guessed – I was impressed. Actually, I was bowled over. This machine has few obvious weaknesses compared to sub-£1,000 machines, and those that it does have rather pale in comparison to its myriad talents.

Right across the board, from bottom to top, this is a cracking performer, and no aspect of its sound is sacrificed for the sake of another. The result is a superbly well rounded yet superbly capable music maker. Recommended, I feel.

## NAD FOR IT!

At the time it came out, no one really worried about the 'dual nationality' of NAD's 3020 amplifier. It was designed in Britain in 1978, and then built in Taiwan for many years.

Now, some two and a half decades later, Cambridge Audio is repeating the formula – state-of-the-art design and intellectual property from dear old Blighty, plus cheap-as-chips manufacturing costs from the Far East. And, as with that original NAD 3020, it's a winning one. While the idea of outsourcing manufacturing to China may be hard for us patriotic Brits to stomach, the 'sound per pound' ratio of the 640C illustrates the logic of it, in all too stark terms.

## MEASURED PERFORMANCE

Our analysis shows a flat frequency response with good top-end extension to 21.25kHz. The player will sound tonally even as a result.

Distortion was low at all signal levels, from full output down to -90dB, and on both channels, showing well matched converters. The good result at -60dB helped the player achieve a high EIAJ dynamic range value of 111dB. Output was normal at 2.2V.

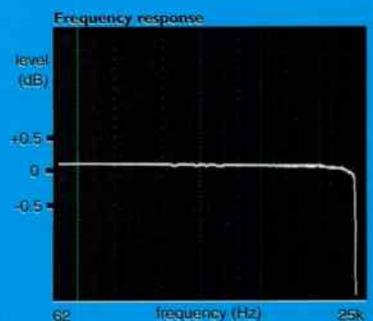
The Cambridge measured very well in all areas. NK

### Frequency response 4Hz-21.25kHz

Distortion	left	right
-6dB	0.003	0.003
-30dB	0.004	0.004
-60dB	0.33	0.31
-90dB	7.1	7.5

Separation	left	right
1kHz	128	126
20kHz	95	94

Noise (IEC A)	-110dB
Dynamic range	111dB
Output	2.2V



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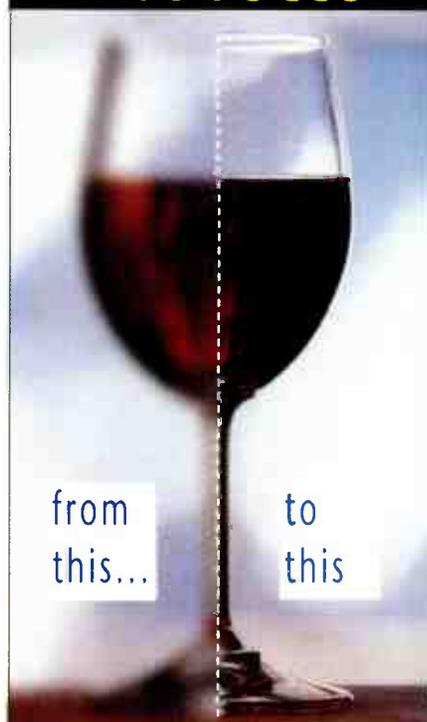
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## PUTTING SOUND INTO FOCUS



 RINGMAT



# noel keyword

One of the best amplifiers I ever measured was one of the worst I'd ever heard. Hitachi's HMA-7500 power amp was a super 'high tech' MOS-FET design of the late seventies, I recall. It had just about zero distortion right across the audio band, yet it was flat sounding or, as another reviewer put it, "boring"!

How can an amplifier sound boring? Good point. It's an effect related to feedback. Some time ago we designed and built a 300B valve amplifier with switchable feedback to investigate this. It showed feedback does clean up the sound, but it also makes an amplifier sound tight or constrained, and it seemingly pulls the sound stage back.

This illustrates the complexities and trade-offs that exist in amplifiers. A balance must be struck between audible distortion and what may best be called an over-damped sound. Early MOSFET amps like the Hitachi used large amounts of feedback to suppress distortion to vanishingly low levels and as a result sounded very flat.

Nowadays designers are trying to reduce feedback to restore some sense of stage depth and fluidity to the sound. You'll see phrases like "low feedback design" or even "zero feedback" being used, but if distortion rises past a certain point it too will degrade the sound. The real answer to this is to design an amplifier so good it doesn't need to have a corrective signal fed back - difficult with transistors or MOSFETs.

Amplifier sound quality is affected by a whole host of factors, not one or two. Traditionally component quality has been a subject where there has been most resistance. To many engineers a capacitor is a capacitor and a resistor

is a resistor and heaven help anyone foolish enough to suggest they are complex and variable enough to possess a sound quality! When Vishay and Rubycon started publishing dense information sheets about special resistors and capacitors that cost many pounds apiece, unlike the basic 30p item in the RS catalogue, this view began to go on the wane. We have been recommending Black

with both, others were not. When reviewers listen to amplifiers they ignore loudspeaker variability and to a large degree they have to. The sound of an amplifier does largely hold up between loudspeakers, especially across the midband. At high frequencies the situation deteriorates a little and at low frequencies most modern loudspeakers become decidedly difficult.

Nowadays designers are trying to reduce feedback to restore some sense of stage depth and fluidity to the sound.

Gates (organic electrolyte capacitors made by Rubycon of Japan) and Danish Jensen paper-and-oils capacitors on this magazine for ten years or so now but they remain little known outside the world of specialised valve amplifiers.

If components have a sound then surely transistors do too? Valves certainly sound different from each other and, as designer Andy Grove notes, the current density of a transistor is far greater, so it is under much more stress, including transient thermal stress, than a valve. Looked at like this, transistors actually do a good job considering the circumstances. I do, however, suspect we detect the struggles of every solid state-amplifier to behave half decently whilst trying to drive a hideous load that is fighting back all the time.

Yes, transistor amps might be imperfect - but so are loudspeakers and the two almost literally struggle with one another! This is why I used two pairs of loudspeakers for the amplifier review. And sure enough, whilst some amps were reasonably unfazed, sounding much the same

To avoid loading problems when amplifier reviewing I prefer to use large, sensitive floorstanders and monitor drive with an oscilloscope to ensure the amplifier is being driven within its limits. A tuned pair of KLS9 loudspeakers (World Audio Design) that are sensitive, go low to properly reveal bass quality and are a well

defined, easy load are valuable in this role. This gets a representative result, if an ideal one.

Don't believe measurement explains everything. Modern day measurements are becoming steadily more extreme in an attempt to quantify sound quality differences, but all this is clutching at straws. My own experiences designing loudspeakers and amplifiers, measuring them, interfacing them and then listening to them suggests that most measurable parameters only affect sound quality in the extreme.

Then there are little discussed topics like power supply behaviour. Power supplies make a big difference to sound quality. Sadly, most solid-state power supplies are painfully crude, pulsing the mains instead of drawing current steadily. When amplifier power supplies work properly, when current densities fall, when components improve and when intrinsic distortion levels (without feedback) fall, then solid-state amplifiers will start to sound as clean, fluid and natural as a well designed valve amplifier. But there is still a way to go. ●

# Bee Here Now

**We all know about Marantz's Ken Ishiwata Signature products. Well now NAD is at it too, lending the initials of gifted Scandinavian audio engineer Bjorn Erik Edvardsen to its excellent entry level separates. Dominic Todd tries out the new C320BEE amplifier, C521BEE CD player and matching 820 loudspeakers...**

**T**his new NAD system appears to make a great deal of sense – the company already makes extremely well reviewed budget amps and CD players, so why not just add some 'speakers to make a class leading system? Of course it still hasn't got the glitz or glamour of many 'lifestyle' rivals, but if it can trounce them sonically it should be a great half way house between appliance and audiophile.

The existing C320 amplifier and C521 silver disc spinner are my absolute favourite sub £200 separates, and now they've got the BEE treatment. NAD's Scandinavian audio engineer Bjorn Erik Edvardsen has breathed on these already fine components to make them even more special. The C320BEE features 50W per channel, with all the features one could want, including a headphone socket, full remote control, two tape loops, a pre and power split, and plenty of inputs. All that could be said to be missing are two sets of 'speaker outputs and a phono stage. Inside there's a Holmgren toroidal PSU providing the grunt and discrete circuitry to lend weight to NAD's strong budget audiophile credentials.

The CD player features an impressive Burr Brown Sigma Delta 20 bit DAC at its heart, separate power regulators for digital and analogue outputs, and good quality capacitors and resistors throughout. Recording fans will be pleased that

the NAD CD players now play CD-RW discs, but the lack of an optical output could disadvantage some MiniDisc portable users. Both components show a feature count and audio engineering quality that, these days, only Cambridge can match in the budget arena.

After these two stalwarts the new 820 loudspeakers come as a real disappointment. They feel light and flimsy, the plastic front and rear baffles, thin MDF sleeve and fixed grill doing little to inspire confidence. One would also have expected bi-wiring on a budget audiophile system. OE manufacturer PSB has helped NAD with the design, yet the aluminium dome tweeter and 130mm polypropylene woofer look nothing special.

## SOUND QUALITY

Beginning with Royksopp's 'Eple', the high efficiency of the 'speakers meant that the volume control didn't have to be twisted far for them to start really shifting air. And move the air they did, with an impressively punchy and solid bass for such a compact 'speaker. Imaging was also good, with a fine depth of sound creating a decent sound stage. Unfortunately it all went a little downhill from here. The aluminium treble unit proved a

little harsh, and that was with the smooth DNM solid core cables I'd partnered the system with. Given a brasher multistrand cable, it could just prove too tiring. At least the treble is tuneable, but of greater concern was a surprising muddle in the mid-range. I say surprising as I know that it couldn't come from either of the electronics as they are both renowned for their seamless delivery. The culprit was once again the 'speakers which added an element of boom-tizz that one would never normally associate with the brand. At least the 'speakers could sustain a deep bass note with ease, but I do wonder how much has been sacrificed in order to do this?

Unfortunately things didn't improve much with Joe Jackson's 'Why'. Once again, there was a thumping bass line, even with the 'speakers pulled well away from a rear wall. Yet the introductory string tone wasn't especially well defined, and Sussan Deyhim's haunting vocals were rather overshadowed by the bass. They were at least well placed within the sound stage, yet the lack of definition and general muddle meant that this fine imaging was somewhat wasted. As before, it sounded as though the cohesiveness and timing of the 'speaker had been





**BEE-ING THERE**  
 Bjorn Erik Edvardson is the designer of NAD's classic 3020 integrated amplifier. This jazz-loving audio engineer is famous for his late-seventies 'enlightened audiophile' credo that conventional measured performance data cannot legislate for real-world results. Rather than continuous power output, he argued that amplifier stability, low impedance, driver capability and dynamic power were more relevant. His brilliant work on the first 3020 (which had 20W RMS per channel into 8 ohms, and nearly 80W into 2 ohms) proved he was right. The BEE suffix on the electronics tested here shows that he's still at large!

**VERDICT** ●●●●£  
 Nice electronics, shame about the 'speakers. Without NAD's bundled boxes, this is a five globe combination.

NAD C521BEE	£199.95
NAD C320BEE	£219.95
NAD 820	£199.95

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sacrificed for all out bass wallop. With this music it really didn't work and, again, failed to do justice to the electronics.

Pink Floyd's 'Wish You Were Here' showed the system in two distinct lights. The introduction was particularly impressive with a vividly portrayed guitar solo. With simpler stuff such as this, the NAD excelled, providing presence, bite and realism. Although not quite so holographic, the vocals impressed too, with an involving sense of being there. Yet once the rest of the band joined in, it all rather began to fall apart. The bass showed what I think was a lack of damping, with a rather boxy nature that spoiled the timing. The various instruments came together within the midrange not to complement one another as they should, but to clash rather unfortunately.

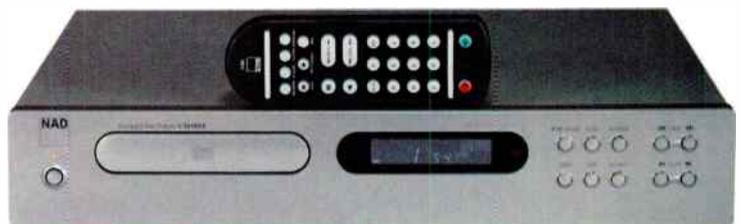
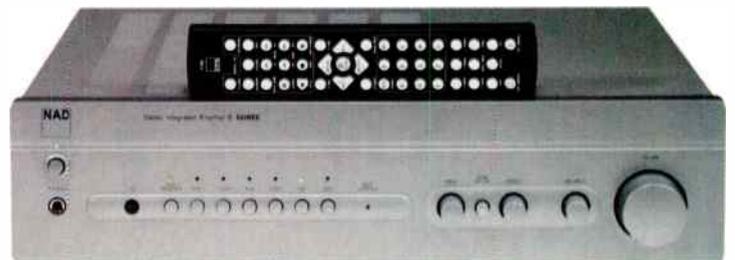
Following on from this I listened to 'Another Brick in the Wall' just to check that this hadn't been a one off, but sadly, the rather ponderous rendition simply confirmed my fears that this wasn't going to be the choice of systems for fans of the super bands.

In the past NAD has shown something of a weak spot with classical music. It's not that the products are particularly bad with the old stuff, simply that by the lofty standards set with other genres, they can sound a tad uncouth. With Finzi's 'Eclogue' this proved once again to be the case. Piano timbre wasn't the best, with the substantial decay of being played in a large hall, only hinted at. In short, it lacked authority

and strength. The strings were also rather blandly portrayed, with insufficient distinction given to each instrument type. One felt that the system really wasn't working hard enough to reveal the subtle nuances of music. Furthermore, the rather mechanical presentation meant that it completely missed out on the beguiling ebb and flow of the piece. Nor was it especially dynamic, despite having shown a powerful bass beforehand. Sadly, half way through the piece, rather than being entranced by the music, I was fidgeting and waiting for the end.

However, I still think that as a system, this budget NAD absolutely obliterates all the opposition - and that I'd recommend it to anyone that was looking for an "all in one". Yet, given the heritage of the amplifier and CD player I was hoping for rather more. For anyone used to decent budget hi-fi this system will be pleasing, but not exceptional, and certainly not of the giant-slaying nature that usually goes hand in hand with NAD products. No doubt you won't be surprised to hear that it's the 'speakers which I feel are the culprits for the rather lacklustre sound quality. Their rather flimsy appearance is matched by a somewhat muddled and less than cohesive sound quality.

Given its intended youth market I can understand why NAD has chosen to emphasis the 'speakers' bass, yet a boom-tizz response is not everyone's idea of audio nirvana and unlikely to really hook prospective hi-fi lovers of the future either. Yet it absolutely goes without saying that I recommend the amplifier and CD player, which are simply superb. Give the loudspeakers a miss and team the NAD electronics with something really worthy of them (£200 worth of B&W, Mission or Mordaunt Short), and you'll hear their brilliant true potential.



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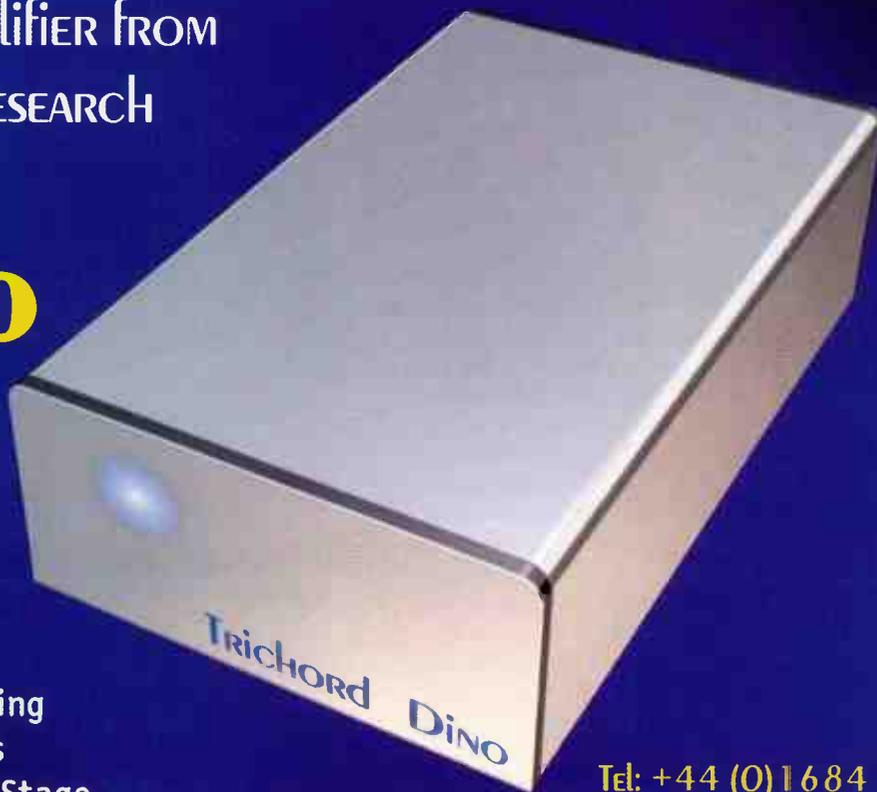
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# True Colours

From Northern Ireland comes True Colours Industries, a specialist cable company. David Price finds its Constrictor Powerblock and Powerlead to be a most illuminating experience...

**L**isburn-based True Colours Industries has been around since 1997. Its cables use materials from the Aerospace industry – as found in spacecraft, jet fighters, airliners and satellites – and it shows. Both the Constrictor Powerblock and Powerlead reviewed here are some of the best made products of their type I've encountered, boasting 8 cores of silver plated PTFE-insulated copper, and one 2.5mm<sup>2</sup> PVC insulated copper earth wire. The cores are wound to naturally filter RFI without using sound degrading capacitors or inductors. The Live and Neutral conductors both have a total cross sectional area of 3.73mm<sup>2</sup>, and less than 8.15 ohms per kilometre resistance. Capable of carrying a claimed 60amps at 500volts RMS, it makes them largely transparent to any power supply.

Both use rugged Polyolefin outer insulation with external Nylon braid for abrasion resistance, plus a MK Safety plug with silver plated fuse holder. The Powerlead boasts a Rendar IEC Plug with sprung contacts at the other end, while the Powerblock has a rugged plastic 6 distribution block on the other end. Prices are £99.99 for the former and £129.99 for the latter, although the Powerblock also comes with the option of an 8-way metal distribution block for £199.99. Each extra metre of cable costs £25.

Starting with the Powerlead, the difference between a 1m IEC bundled with your average Japanese hi-fi separate and the TCI is quite

profound. Obviously, if it's a £200 CD player, it's not going to change the world but even with budget kit there's an obvious smoothing and sweetening of the sound. Plug it into a £1,200 Meridian 507 CD player and things are all the more marked. There's a dramatic reduction in upper mid-band glare – that curse of Compact Disc – allied to a filling out of the bass and a sweetening of the treble. If you think that the TCI adds a warm, silky colouration, then you'd be wrong. I actually suspect it's ultra-neutral, it's just that the standard IEC is actually sapping much of colour, smoothness and openness from the sound. The Powerlead restores this at a stroke, giving an altogether more lucid, beguiling, rhythmically coherent sound that's also more three dimensional and atmospheric. It's a worthwhile upgrade for the likes of a £600 Marantz CD6000KI CD spinner, but downright essential for something at twice the price.

As for the Powerblock, it's more

of the same. Mains distribution blocks are – in my humble opinion – a no-go area if you can possibly avoid them – but tragically most people can't. With this in mind, the TCI offers a genuinely dramatic upgrade on the standard 4-way items from Dixons, Ikea et al. It does everything that the Powerlead does, but obviously does it 'times six' because every hi-fi separate that gets its power from it benefits from its obvious superiority over the cooking variety. Is it better than going direct to a wall socket? Of course not, but there's little in it. For those of us who live with two to three pairs of wall sockets in our listening room, I'd say it's an essential part of your system. Again, some (far more expensive) mains conditioners (such as those from Trichord Research, for example) give better results, but cost six times the price and proffer only two mains outlets! As such, it's a brilliant practical product. Heartily recommended, both.

**VERDICT** ●●●●£  
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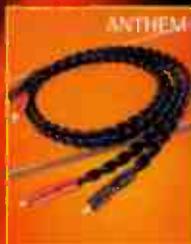
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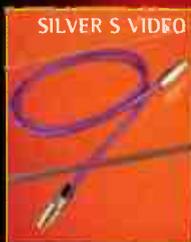
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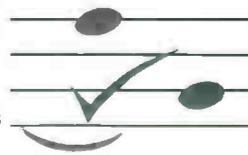
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# GOLD

**There's a paucity of 'affordable high-end' loudspeakers around right now. So what of the two thousand pound-plus sector, which is a pretty empty space?**

**David Price finds that Monitor Audio's Gold Reference 60 doesn't – as someone once said - leave him standing so cold...**

**M**onitor Audio is a company on a mission. Its chief designer, Dean Hartley, readily admits that it went through a period of stagnation during the mid-nineties, as its founder Mo Iqbal departed to pastures new. He has set about re-inventing the range, and indeed the brand. The trick was to keep a strong sense of the company's past, but to bring the products bang up to date.

It was fortunate then that MA was synonymous with metal drive units and the market is now showing a real interest in innovative cone materials.

He duly set about completely revamping Monitor Audio's range, and what followed was the Gold, Silver and Bronze series, plus the brand new Radius line up of AV 'speakers. The company now has an undeniably interesting and charismatic range of transducers, at a variety of price points.

Although outwardly conventional, as I discovered in my review of the budget B4, there's real engineering depth and innovation in the latest MA products. It was with no small degree of interest, then, that I auditioned the company's flagship loudspeaker, the Gold Reference 60...

In the flesh, it's a physically impressive 'speaker, although not one of the most handsome or overtly 'modern' looking on the market. The quality of cabinetry is undeniable. Handmade by skilled craftsmen of many years' standing, it's obvious that many hours of work have gone into it. The 22mm MDF cabinets (measuring 1070x225x342mm and weighing 24kg apiece) feel dead when you rap them with your knuckles.

Not that you'll want to do that, with the finish of the mirror-matched real wood veneer, which comes in a choice of Cherry, Black Oak, Natural Oak or Rosewood. A true three-way design, the differentially tuned cabinet has individual cavities for the reflex ported bass and sealed mid and treble drive units, with internal bracing positioned at the critical resonance nodes to eliminate flexing. Each 'speaker gets its own plinths, complete with gold cone feet, and there's even a Monitor Audio tool box complete with gold floor protection discs, screwdriver, hex keys and a polishing cloth!

Indeed, it's these drivers that are most visually arresting. The aluminium/ magnesium alloy chassis combines with MA's Rigid Surface Technology to give a uniquely dimpled alloy driver cone surface that eliminates bending, increases stiffness and lowers mass. As the company's 'no compromise' full bandwidth design, the GR60 employs two 6.5" bass units and a single 6.5" midrange driver (both types using RST cones), plus a single gold C-CAM tweeter that's exclusively used in the Gold Reference Series. Its alloy is only 0.03mm thick, and weighs a fraction of a gram, making for great strength when formed into the dome shape and treated with a ceramic coating process. The rear section is loaded with a glass fibre material to provide damping of rear radiated waves. The new tri-wireable crossover dispenses with series capacitors in the midrange filters, running this driver lower than usual.

## SOUND QUALITY

I suspected that I would be temperamentally predisposed to these big boxes, what with my favourite classic



loudspeaker being a metal coned 3-way design (in the shape of Yamaha's NS1000M)... And after hearing a factory-fresh pair of GR60s, my suspicions were confirmed. At the risk of putting the cart before the horses, I have to say that I was very pleasantly surprised.

Essentially, they sound much as you'd imagine a good, properly engineered pair of 3-way to - by which I mean better than a good pair of 2-ways! If you must have cone loudspeakers – then there's nothing like triples to get your room singing. Three-ways keep the crossover region away from the danger zone where the human ear is most sensitive, and tax the drive units less. This tends to result in a cleaner, yet more physical sound – which is precisely how I'd describe the GR60.

Now - as every NS1000 owner knows - don't listen in anger while the metal drivers are still cold. You'll be amazed at the difference one CD makes to the sound – it smoothes out, sweetens up and gets far faster, more dynamic and involving. And so it was with the Monitor Audios... after about an hour or two, things transformed from bright and clangy to fast yet sweet and sumptuous! Oh well, we 'metal' 'speaker aficionados suffer for our art, bartender...

Zero 7's 'I Have Seen' showed the MAs to be brilliantly clean and smooth, yet brightly lit and explicitly detailed. Unlike so many earlier metal-coned designs, they're not in the least bit shrill or even hard work. There's no sign whatsoever of 'clang' or 'crunch' – rather, they give a 'high contrast' rendition of whatever's on your disc. Transients are very fast – not quite up there with electrostatics – but quick enough to make rivals sound slovenly and late for lunch. Better still, when fully warmed, dynamics were superb – cymbal crashes, heavily bowed cellos and crooning human voices were conveyed with tremendous gusto and remainder utterly stable on peaks.

Indeed, it's the midband that pulls you into the Gold Reference 60s. There's no doubt that this is where these 'speakers absolutely excel. Brilliantly detailed, with tremendous clarity and evenness, you're instantly sold on it. Move up and you'll be impressed by the

treble too.

Now, metal dome tweeters have a distinctive 'zing', and this 'speaker has this too, but I'd say it's less obvious than on any other metal dome I've heard save the Yamaha's Beryllium unit. The result is a smooth and subtle cymbal sound, just with that very last degree of residual 'liveliness' you get from metal. The obverse of this is that it doesn't have the naturally overdamped, lethargic sound of cloth (i.e. silk). Treble is very fast, lively and game, with lots of atmosphere and extension – with very little to criticise at all. In a way, I wish my reference (£5,000) Quad 989s were as lively – even if they are ever so slightly sweeter...

What then of the bass? Very good. I'd say this is the GR60's greatest weakness, inasmuch as it can't match the brilliance of the midband or the satisfying crispness of the treble. However, it's still highly capable as far as reflex ported designs go. Again, I'm no fan of ported 'speakers, but designer Dean Hartley has certainly done this one well. The Zero 7 track's bass guitar was nicely fluid and articulate, showing absolutely no signs of strain even at high levels, and it was decently tight too. Almost all ported loudspeakers suffer from the low frequencies running a few milliseconds behind the mid and treble (thanks to room interaction), but this isn't really an issue here.

James Taylor's 'Fire and Rain' proved what a superb listen the Monitor Audios are. The singer's

voice was supremely smooth yet also tangible – the grain of his voice was there in sharp relief, yet there was absolutely no sign of harshness. It projected out boldly into the room, with the backing hanging back with tremendous restraint. Guitars were deliciously fast and crisp, with a smooth and well damped bass guitar sound that was nevertheless engagingly propulsive. Treble was deliciously finely etched and atmospheric. The result was a wonderfully natural and musical event, the GR60s apparently dissolving into the listening room.

The pattern was repeated with other types of music. Miles Davis's 'So What' proved wonderfully lucid and engaging. The Smiths' 'This Charming Man' taut, tight and athletic – yet smooth, even and unfatiguing. The marriage of its big, powerful, commanding sound allied to real smoothness and finesse was undeniably impressive.

Downsides? Well, aside from the bass – which is perfectly fine but not as stunningly capable as the midband – you could criticise them for being a little too directional. There's definitely a 'sweet spot' to find and nurture – but maybe I'm just too darned spoilt by extended exposure to Quad Electrostatics? Of course, no loudspeaker is perfect but the Gold Reference 60 is an extremely intelligently considered compromise. It's a jack of all trades and master of some. Compared to its price rivals, it acquits itself superbly and as such comes highly recommended.

## VERDICT ●●●●£

Clever design and superlative build makes for a superbly musical loudspeaker that's great value for money.

### MONITOR AUDIO GOLD

REFERENCE 60 £2,295

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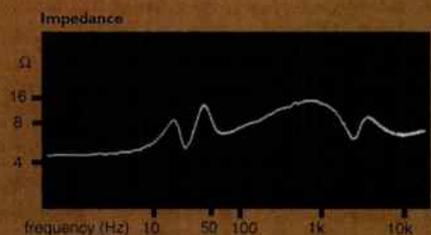
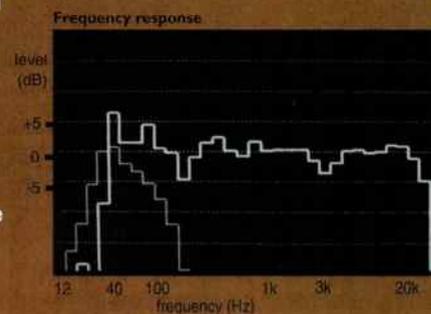
## MEASURED PERFORMANCE

The GR60 displays a reasonably even response across the audio band our analysis shows, but with some divergences. There's a small cross over suckout between mid and treble, and bass output rises a little overall. There is a peak in output at 40Hz where both ports operate, and the ports themselves are quite sharply tuned. I would expect obvious deep bass from this arrangement, since acoustic damping is quite light. A frequency response like this will give a bright sound with plenty of bass.

Electrically, the GR60 has a smooth impedance curve. There's little reactance in the load and this will help amplifiers along a little. Sensitivity was average at 86dB even though the bass end measures out at 4.3ohms and the loudspeaker at 6ohms overall. It's an easier load than most loudspeakers and needs around 40watts minimum.

Monitor Audio manage strike a

good all round balance in properties and the GR60 will work well with all amplifiers. NK



# Metal Master

David Price talks to Dean Hartley, the man behind the new generation of Monitor Audio loudspeakers.

**DP: HOW WOULD YOU DESCRIBE THE SOUND OF THE GR60?**

DH: It has a dynamic open, airy presentation with bags of resolution and finesse, much like a very good two-way design. In fact this was the design goal, and it is common that usually most three-way designs fall short of the performance of their two-way sibling products, albeit the extra bass can make the system more impressive. I don't really think the GR60 has any weak areas, it's a good all round performer, however it does require a lot of running in to sound at its best from new or in a cold environment, a foible perhaps not necessarily a weakness. It can keep up with some real hi-end esoterica in its ability to resolve fine detail. It has the widest bandwidth of any speaker we make and I think this is evident when you listen to it!

**WHY DID YOU CHOOSE A 3-WAY DESIGN FOR THE GR60? NOT A 2-WAY?**

It's the obvious choice for a large multi-driver speaker. This is necessary to achieve good efficiency and wide frequency bandwidth. The GR60 uses a unique mid-range system I developed for the Gold series called 'Puresound', which is effectively a capacitor-less midrange and uses impedance damping in conjunction with tight acoustic driver loading. So the performance is free and airy and is not constrained by extra components that can degrade the mid-range character and phase integrity. The performance can be likened to a good high-end two-way design with superb integration and linearity.

**WHY DOES MA USE METAL CONES SO ENTHUSIASTICALLY – WHY NOT HDA, KEVLAR?**

We don't follow trends, only what we believe to be right. MA has used metal cones for twenty years and were one

of the pioneers in metal coned speakers for general domestic use. Since then we have developed the materials and applied technologies further to the C-CAM material we use today. C-CAM is an alloy of aluminium and magnesium formed into a cone shape and then 'deep anodised' to form an anodic coating of ceramic material both sides. The ceramic coating is very stiff and makes the cone work like a high stiffness laminate, except that the material is homogenous and is not made from different materials bonded together. This produces consistent results and an 'ideal' blend of stiffness and damping. The gold series uses a further process called RST. The RST dimpled pattern on the cone helps to break up standing waves that propagate on the cones surface; it also creates a greater rigidity. You will see that all MA speaker driver cones are made from similar metal materials; this is because we believe all the driver elements should be the same in order to keep the same sonic signature and character throughout the design.

**DO YOU FEEL METAL DOME TWEETERS CAN BE A BETTER COMPROMISE THAN CLOTH? WHY DIDN'T YOU USE A RIBBON?**

I don't feel that the metal dome tweeters we design and use are a compromise, in fact far from it. We have developed these tweeters over a number of years in conjunction with advancing the C-CAM material. A good designer can make a metal dome sound smooth and clear without the edginess that was directed towards metal domes some years ago. I think we have achieved this in all our tweeter designs. Our philosophy is to make the



cone/diaphragm be as stiff as possible and to work higher up the frequency band, this results in a more faithful representation of the music. A soft dome can be equally as good; however its inherent internal damping can soften the harmonic qualities within music. I have considered the use of a ribbon tweeter, even though they are not 'fashionable today' Ribbon tweeters can be very good and their inherent low inertia can produce magical results. However in most cases the ribbon tweeter (being flat) has poor directivity and forces a real 'sweet spot' listening position. I don't think we could have got away with this on the Gold Series, especially for use in home theatre.

**ARE YOU A FAN OF REFLEX LOADING – WHY DIDN'T YOU USE AN INFINITE BAFFLE WITH SUCH A BIG BOX AS THE GR60?**

The GR60 uses tightly damped bass compartments and low output ports to create a pseudo 3rd order roll off characteristic. This offers the good power capabilities and acoustic output of a reflex design coupled with the superior transient response of a sealed box design.

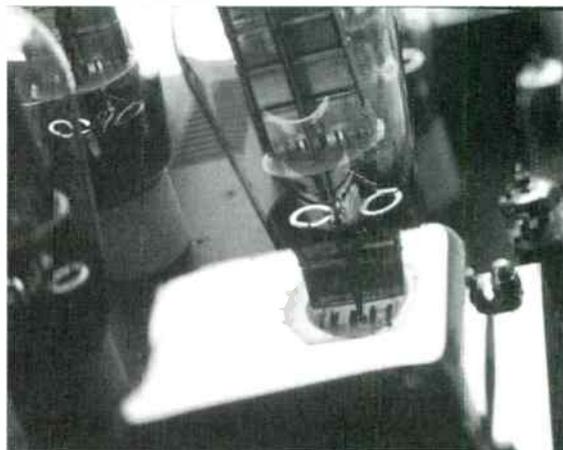
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# Made In Britain

**Arcam's John Dawson is a British success story. He's gone from running Cambridge University's Tape Recording Society in the late nineteen sixties to one of this country's most successful hi-fi manufacturers some thirty years on. Here, he shares his experience of UK manufacturing...**

I was born and brought up in north London, but have lived in Cambridge since 1968, when I came up to Trinity College Cambridge to study Natural Sciences. I became interested in hi-fi thanks to my father, who had built his own hi-fi, including a Williamson amplifier, which I still have! I bought a system out of my first university grant comprising a Goldring GL75 turntable, Shure cartridge, home built phono preamp and Bailey power amplifiers, Wharfedale speakers and a then a Ferrograph Series 7 tape recorder. I worked in the vacations to pay for the Ferrograph. Now, I run a Linn LP12, Arcam CD93, DV89, and A85/P85 amplifier combo with multi-channel input module. I am still using Arcam loudspeakers!

I founded Arcam out of my College room at Trinity College, in the early 1970s. The business was initially called Amplification and Recording. We did all sorts of things in the first five years, including design work for companies involved in professional audio, and only decided to major on home hi-fi with the launch of the A&R A60 amplifier in late 1976.

Arcam still manufactures mostly in Britain because the opportunity to keep close control over our designs is much better. The flexibility this gives us, in terms of product mix and rapid design cycle time, is also very advantageous. It makes economic sense to manufacture some larger volume products overseas, to take advantage of lower component and labour costs. However there are disadvantages

too; these include lead times, batch sizes, lack of flexibility, freight and duty costs. It makes no sense at all to manufacture high end smaller volume products there.

Cost savings are probably more dependent on the volumes involved and the skill of one's design and purchasing arms than on the place of manufacture.

For example we have found it better to manufacture our new lower cost DVD player, the DV78, in the UK rather than in China. We looked carefully at both options. To put it crudely, if we were to have used a standard DVD "reference design" and just put it in an Arcam box then it would have been cheaper to build it in China.

However our market requirement meant it was absolutely essential to do a ground-up DVD player design, in order to get the performance edge; this meant our design was, in Far East manufacturing terms, "non standard" and thus it made complete sense to build it locally.

Arcam is committed to designing, building and maintaining high quality products. We are a British company and I am proud to be providing jobs for hundreds of people in the UK. However we must source our needs in such a way as to ensure the company survives and prospers and these days many such parts and services are provided globally. This does not mean we plan to uproot our operations or become a "virtual" company, simply that we must do what we need to do in order to remain competitive.

The overheads in terms of infrastructure, taxes and the



environment are undoubtedly more expensive in the UK than in say Asia or Eastern Europe. But price is not the only factor in determining commercial success. We have excellent design skills in the UK and actually very good manufacturing skills too. So it isn't always a question of trying to compete directly with an overseas supplier; more often one has to look for a slightly different approach.

I do want to make the point that the UK needs to continue to invest in the skills of its young people in order to maintain its design edge. Science and engineering are hard subjects to do and, in my opinion, the approach of the government is frankly woeful when it comes to maintaining or growing this knowledge base. I can say with certainty that without more of these skills UK manufacturing and even design will surely be lost.

**DEMONSTRATION ROOM AT 12A SPRING GARDENS, NEWPORT PAGNELL, MILTON KEYNES,  
BUCKS MK16 0EE BY APPOINTMENT ONLY - CALL FOR DETAILS ON 01908 218836**

The Kecl82 is our latest introduction for the true beginner and designed by Andy Grove. A simple and elegant design based on the classic ECL82 valve, a triode and power pentode sharing the same glass envelope. The amplifier consists of two ECL82s per channel, the triode sections work as the input/phase splitter and the pentode sections work in push-pull for the output stage. The amplifier offers 8 watts into an 8 ohm load, the hum level is extremely low, comparison to solid state standards. The chassis is constructed of 1.6mm mild steel with a black powder coat finish. There is only one signal input pair controlled at the front by a volume control for that simple touch. The speaker connects are the standard 4mm banana type, positioned at the rear, as are the mains input which is received through an IEC lead, mains switch and earth post. We have made the construction as simple as is humanly possible with comprehensive instructions. The circuitry is based on a single printed circuit board. Ultimately this kit is for the guy who has always fancied a go at building a kit, but never dared. Simon Pope says, "It's a great introduction to the valve sound. For its humble price it delivers a full and rich sound with great detail and good depth." Kecl82 weighs 9kg. External dimensions are 30cm(w)x23.5cm(d)x11cm(h)

**NEW KIT**



**KECL82 VALVE AMPLIFIER KIT**

**£195**



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



390mm(w) x 330mm(d) x 190mm(h) with valves or 220mm(h) with cage. Simon Pope says - "If you favour attack and rhythmic grip, together with a smoothness of sound that's incredibly easy to live with, the Kit6550 could well be the kit amp for you. The 6550 is one for those who like a valve sound married to the attack and clout of a good quality solid state design".

**KIT6550 VALVE INTEGRATED AMPLIFIER KIT**

**£615**

**KAT6550 VALVE POWER AMPLIFIER KIT**

**£580**

The Kel84 features a pair of EL84 valves per channel in push-pull configuration. They give 15 watts into an 8 ohm load. The output transformers are Ultra Linear. Up front the ECF80 input/phase splitter valve has an extremely smooth sound. The Kel84 has very low hum, for simplicity the kit is built on a printed circuit board. A strong steel chassis is fronted by a 3mm anodised front panel and attractive chromed custom made knobs. There are five line level inputs, plus one monitor input, with a tape output included, all controlled from the front panel. At the rear is a mains switch/IEC power input, earth post, phono, and 4mm banana sockets. Simon Pope says, "The quality that can be gleaned from this amp is a fine introduction to the joys of the valve sound. The Kel84 will highlight all the intricacies and depth of detail in your favourite recordings whilst retaining a warmth and fullness that is almost exclusive to pure valve amps and is rare at this price point." Kel84 weighs 10kg. External dimensions with valves are 300mm(w) x 270mm(d) x 150mm(h).



**KEL84 VALVE INTEGRATED AMPLIFIER KIT**

**£298**

The 2A3 PSE integrated amplifier offers a seriously hi-end sound, but without the cost usually associated with single-ended amplifiers. The stereo chassis houses, on the output, 2 x 2A3 in parallel single ended configuration and a single 6SN7 as the driver tube per channel. The valve rectified power supply consists of a 5U4 and a 10h choke. This feedbackless design provides 8.5watts into an 8 ohm load, so a good sensitivity speaker is required above 90dB. It can accept 6 line-level inputs fully controllable from the front panel. We provide the excellent Alps Blue potentiometer as standard. The amplifier is hard wired so plenty of scope for tweaking in the future. Simon Pope says, "The 2A3 PSE is extremely impressive piece of kit, good imaging, wide sound stage, nicely extended on the high frequency and tremendous bass thump. Weight - 20kg, external dimensions with valves fitted - 390mm(w) x 360mm(d) x 220mm(h)



**2A3 PSE INTEGRATED AMPLIFIER KIT**

**£570**



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)	£205.00
Pre-amplifier (PRE-II)	£215.00
Phono Stage (PHONO-II)	£110.00
Moving coil step-up transformer	£77.00
Passive pre-amplifier (PAS-II)	£235.00



## SERIES II MODULAR PRE-AMP KIT



KIT34 is a 32 watt stereo valve integrated amplifier, featuring a pair of EL34s, in push-pull mode, per channel, plus an ECF80 pentode/triode as input/phase splitter. The power supply is valve rectified (2 x 5U4), using a heavy duty choke to achieve exceptional smoothing. The output transformers are 14% Ultra Linear tapped to keep distortion down to its lowest level and the kit is totally hard wired utilising three tag boards. It has five line level inputs, plus a tape-in and



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

## KIT34 VALVE POWER AMPLIFIER KIT

£480

## KIT34 VALVE INTEGRATED AMPLIFIER KIT

£515

### NEW KIT

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

For purists, feedback is switchable and the kit is totally hard-wired. For those that require valves we provide the superb Tesla 300Bs, Russian 5U4s and European 6AU6s & ECC82. Simon Pope says, "Not to put too fine a point on it, the sound these monoblocs create is among the finest that can be encountered in hi-fi." Our 300B PSE kit bears an affordable price of £895.00 (UK price) excluding valves. Each



monobloc weighs 23kgs., external dimensions with valves: 25cm(w) x 38cm(d) x 22cm(h) per monobloc.

The 300B PP monobloc shares the same look and chassis as the 300B PSE monobloc.

The 300B PP kit has been created for those who prefer a bit more dynamics and drive to their valve sound. With a pair of 300Bs in push-pull configuration providing 26 watts output, these beauties will drive most modern loudspeakers to perfection. Andy Grove's design is totally feedbackless, using a 6AU6 pentode as the input valve and a 5687 as the phase splitter, the power supply uses

a Russian 5U4 for rectification. The kit is constructed by point to point wiring so some experience is required. 300B PSE owners do have the option to buy the conversion kit for £250.00 to turn their monoblocs to push-pull status. Each monobloc weighs 23kg.

## 300B PSE MONOBLOC KIT

£895

## 300B PP MONOBLOC KIT NEW

£895

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



## HD83 VALVE HEADPHONE AMPLIFIER KIT

£195

**DEMONSTRATION ROOM AT 12A SPRING GARDENS, NEWPORT PAGNELL, MILTON KEYNES,  
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### Kel84 Upgrade kit

1 x 100K Alps blue Potentiometer  
2 x 1000uF, 16V Black Gate  
4 x 100uF, 50V Black Gate  
4 x 0.22uF, 400V Jensen paper  
in oil

£100

### KiT6550 Upgrade kit

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

£130

### KaT6550 Upgrade kit

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

£120

### KiT34 Upgrade kit

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

£130

### KaT34 Upgrade kit

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

£120

### 300B PSE Upgrade kit

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

£150



"Kit34 Upgrade Kit"

## BARGAIN BASEMENT

2A3 PSE chassis and base plate (without face plate), slight flaw on paint work, can hold 1 x 120 lam, 2 x 78 lam E/I transformer, 3 x octals and 4 x UX4s, hardwired. **Price - £50.00**

Kel84 chassis and base plate (Without face plate), slight flaw on paint work, can hold 1 x 78 lam, 2 x 29 lam E/I transformers and 6 x B9A. **Price - £40.00**

Audax drive unit, HMI 30Z0, aerogel, 5 inch mid/base unit  
**UK price £35.00 each**

5687 valves, double triode  
**UK price £7.00 each**

Kit34 chassis - **UK price £50.00 each**

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

### Mains transformers & Chokes

#### KIT6550/KAT6550 mains transformers

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

#### KEL84 mains transformer

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

#### KIT88/KAT88 mains toroidal transformer

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

#### KIT34/KAT34/KIT6550/KAT6550 choke

1.25 inch stack, 65mm(h)x105mm(w) with fitting holes x 60mm(d), clamp fitting, 2.5 H, 350mA

#### 300B PSE mains E/I transformer

130mm(h) x 95mm(w) x 115mm(d). drop through fitting with zinc cap. Secondaries: 380V-0V-380V, 180mA/150-0V-150V, 25mA/0V-5V, 1.2A/0V-5V, 1.2A/0V-5V, 3A/3.15V-0V-3.15V, 0.4A suitable for 120/240V operation

#### KEL80 mains toroidal transformer (encapsulated)

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

#### HD83 mains toroidal transformer

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

#### PSU-II mains toroidal transformer

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

#### TRANS I mains toroidal transformer

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

#### KEL84 E/I choke

0.5 inch stack, 40mm(h)x35mm(d)x70mm(w) clamp fitting, 1H, 250mA

#### PSU-II E/I

40mm(h) x 35mm(d) x 70mm (w) clamp fitting, 15H, 20mA

#### KIT34/KAT34 mains transformer

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

### Output transformers

**KIT6550/KAT6550 E/I 16% TAPPED UL push-pull output transformer**  
2 inch stack, 80mm (w) x 95mm (l) x 100mm (h), drop through fitting with zinc cap. Primary-secondary 4.5K, 16% UL tapped. Secondary 4 Ohm, 8 ohm, pls specify on order. max output 45 watts, max current 180mA, valves, KT88, 6550 etc

#### KEL84 E/I Ultra Linear push-pull output transformer

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

#### KIT88/KAT88 E/I push-pull output transformer

80mm(w)x95mm(l)x100mm(h). Primary-secondary 10K - 8ohms, max o/p-40watts, max current-160mA valves-KT88, 6550, EL34

#### KIT34/KAT34 E/I 14% tapped Ultra Linear push-pull output transformer

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

#### HD83 E/I single ended output transformer

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

#### Pre-II E/I driver transformer

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

#### 300B PSE E/I parallel single ended output transformer

130mm(h) x 95mm(w) x 115mm(d). drop through fitting with zinc cap. Primary 1K5 Secondary 8R, output

### Printed circuit boards

Kel84 Printed Circuit Board 280mm(w) x 135mm(l) x 1.6mm(d).

KIT88/KAT88 Printed Circuit Board 140mm(w) x 310mm(l) x 2.4mm(d)

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

KEL80 Printed Circuit Board (a pair) 120mm(w) x 215mm(l) x 2.4mm(d)

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

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

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

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



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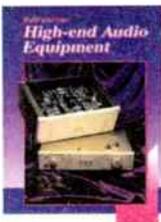


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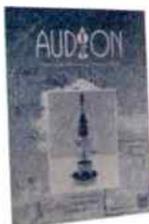
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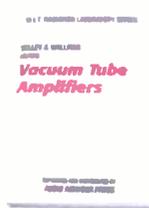
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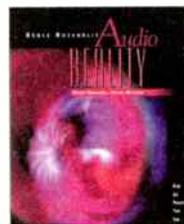
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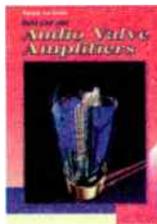
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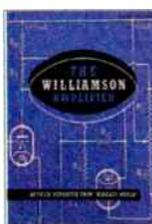
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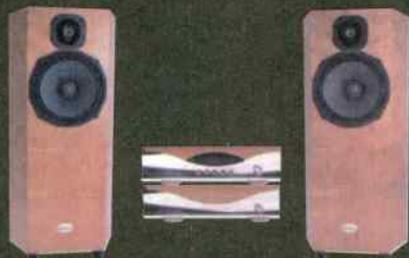
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# Three's Company

David Price rounds up Dolphin Technology's 'Four in One', Phillips' new Key 005 and Creative Labs new MuVo NX MP3 portables...



**4IN1 SPECIFICATIONS:**  
Battery: 1x AAA, 8 hours (approx), auto power off  
Supplied accessories: in-ear headphones with remote, software CD-ROM, instructions, USB connection cable.  
Connectors: 3.5mm headphone, USB port  
Platform: Windows 98/2000/XP, Mac OS

## 4-IN-1

**H**ere's an interesting one. At £64.99 for an MP3 player with a very respectable 64MB of memory, we're nearly in pound-per-megabyte territory here - which just a couple of years ago would have been unimaginable. (For seemingly ages, every new digital walkie that came out had a measly 32MB, which gives half an hour of decent quality playback at best - so much for the triumph of new technology!)

So the Four in One is cracking value for money, but rather like those shops that sell things costing just £1, life isn't the most glamorous. This is hardly an iPod. In looks, feel and ergonomics, it's a veritable blast from the past.

Unpacking this digital walkie from its dark red card box reminded me of the packaging of a 1970s phono cartridge (Supex SD900E!) - it's certainly not of this era! And then there's the unit itself. Inasmuch as it reminded me of the very first generation digital audio portables, it's nice - but frankly by any other gauge it's a joke. It looks and feels like a 'retro' player - even the very first (generation) Diamond Multimedia Rio PMP300 seems quite modern by comparison!

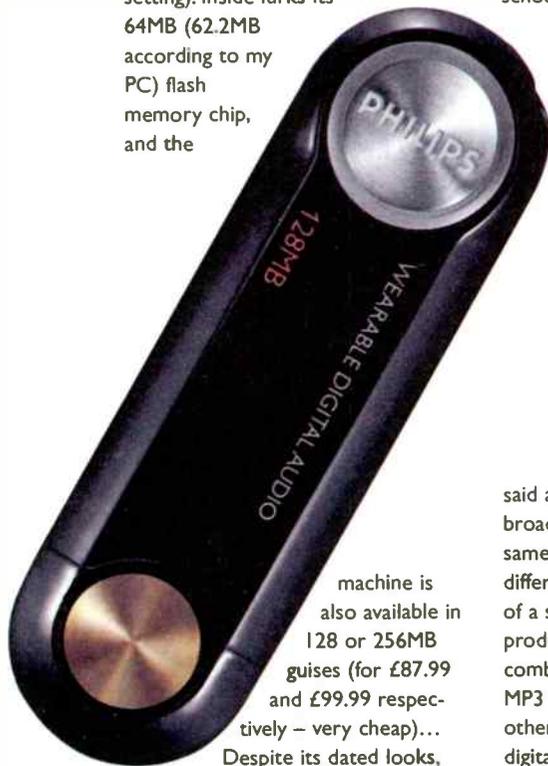
And yet it's not an old machine. It actually has - phew wow - USB connectivity (which puts it right up there with the second generation Rio PMP500!) that makes any



Windows PC auto-detect it as a 'removable disk' which you can drag and drop files to (and from). My Windows XP-equipped machine needed no additional driver installation, but pre-XP PCs will need you to manually install the driver via the supplied CD-ROM. So, it's actually

consummately easy to use – and the days of faffing around with crude, home-grown 'MP3 manager' software are over! Of course, the Four-in-One' does come with the aforesaid program, and it works – and explains the name, too...

As well as being an MP3 player, it functions as a USB flash card memory drive (with support for IBM Microdrive), a voice recorder and voice repeater (giving 4.5 hours of recording at the 'high quality' 32kbps setting). Inside lurks its 64MB (62.2MB according to my PC) flash memory chip, and the



machine is also available in 128 or 256MB guises (for £87.99 and £99.99 respectively – very cheap)... Despite its dated looks, the Four-in-One weighs just 65g (without its single AAA battery), and is usefully small and portable. Its crude, non-backlit LC display says 'HI' when you press the rear mounted power button, and then flashes up 'INT 64' which presumably indicates the available memory onboard. There's the USB socket on one side, and a 3.5mm mini-jack for the supplied headphones on the other. Buttons for Play/Pause, Hold/Repeat, EQ ('Classic', 'Rap', 'Rock', 'Jazz'), Play Mode and volume up/down are provided. They're actually reasonably easy to use, but the microscopic legends on the display for EQ, battery condition and file type would even have a twelve year old squinting...

Considering its beer money price tag, this little bit of kit doesn't sound too bad. I've heard far worse at twice the price, in fact. Bass is warm and midband as wide and as full as you'd expect for something costing the same as a few DVDs. It's all reasonably tidy and controlled, although it's not really the one to go for if sonics and/or ergonomics are

your priority. Still, it makes passable voice recordings – so is useful for meeting or lectures, and the supplied software will convert voice files to .WAV format for editing/storing on your computer. Overall then undeniably good value – especially with the higher memory options - but it's not going to set the world on fire all the same!

### PHILIPS KEY005

If the 4-in-1 looks very much an old school design, the same cannot be



said about this. Although it works – broadly speaking – in much the same way, it could not be more different in how it feels to use. One of a six-strong range of KEY products, the brand new 005 combines USB data storage with MP3 audio playback, whereas certain other models in the range offer digital camera functions instead. All are made from magnesium, which is ultra light yet very strong, and are no bigger than a pack of chewing gum.

Whether you have the KEY 005 in your hand, hooked up to your computer or in your pocket out on the road, the difference between this and the 4-in-1 couldn't be more marked. It's £35 more expensive of course, but the difference in ergonomics (and indeed aesthetics), functionality and performance makes it seem more like £350. While the former represents excellent value simply by virtue of its low price, this is superlative value thanks to its brilliant all round ability.

Pull the Philips out of its diminutive retail pack, and you think – is that it? There's a mini CD-ROM (with the instruction manual and a copy of MusicMatch Jukebox 7.1), a pair of in-ear phones and a tiny in-line remote, plus the unit itself. This is quite stunning. Weighing 35g and measuring 86x27x14.5mm it's genuinely one of the smallest and least intrusive digital audio portables I've ever seen, and also the most exquisitely designed and finished.

Indeed, as far as the latter two attributes are concerned, it's better even than the new iPod. How so? Well, that magnesium body feels superb to the touch, and is alarmingly simple to use.

It has no transport controls or buttons to go wrong – instead, there's a single sliding mini switch which offers a choice of 'OFF/CHARGE' and 'PLAYBACK/ DOWNLOAD'. To play music, you plug the headphones/remote into the single 2.5mm minijack socket on one

**PHILIPS SPECIFICATIONS:**  
Battery: NiMH: 6.5 hours, additional 1xAAA: 10 hours extra.  
Supplied accessories: in-ear headphones with remote, software CD-ROM, instructions  
Connectors: 3.5mm headphone, USB port  
Platform: Windows 98/2000/XP

end of the player, and you're off. To file swap, you pull the opposite end of the case off, to expose the KEY 005's USB plug. This slots directly into your computer's USB socket. When switched to 'OFF/CHARGE', the opposite end of the unit lights up green and starts charging its internal battery. When switched to 'PLAYBACK/ DOWNLOAD', the light goes orange and the machine suddenly appears on your computer's main file menu as a removable disk. Then, just as with the 4-in-1, you can drag and drop files to it at will – that's MP3 or WMA audio files (which it recognises as audio and will play) or any other file (which it treats as data and simply stores). Plugging straight into any PC's USB port without the need for cables, drivers or any other additional software, it's a breeze to use!

The KEY 005 has a whopping 128MB of flash memory capacity, giving four hours of WMA music files or two hours of high quality MP3 audio (or one hour of maximum resolution MP3). This, combined with its ability to realistically achieve fifteen-plus hours of playback (using

the clip on, but still highly diminutive battery pack together with the internal rechargeable), combined with its miniature dimensions, make it brilliant out and about. It practically disappears – you can slip in into a pocket or handbag and you don't know it's there. More so than any other of the hundreds of MP3 machines I've tried, this is truly portable.

And you'll want to use it, too. Its sound quality is excellent – way ahead of the 4-in-1 (and indeed almost all other MP3 portables at or anywhere near the price). There's real incision, detail and clarity here – so much so that it's essential to make sure you've got the Fraunhofer MP3 audio codec in your system, and set to priority 1. Bass is genuinely strong and articulate, midband open and three dimensional and treble smooth and sweet (as much as MP3 can be). The audio output section was able to drive my Sennheiser MX-500 in-ear headphones to very high levels with little signs of distress – the supplied Philips items weren't bad, but are worth upgrading nonetheless. Overall then, a brilliant and inspired bit of kit – one of the most impressive designs of 2003.

### CREATIVE LABS MUVO NX

Anyone who's not yet had the chance to play with Philips' new KEY005 will be absolutely gobsmacked by this new Creative Labs portable. It's only the tremendous breadth (and depth) of the Eindhoven product's capabilities that make this machine look a little one dimensional. This is a strange state of affairs, as by any other benchmark – any other MP3 portable I've ever reviewed including all the SonicBLUES, Samsungs and Sonys – the MuVo NX is an absolute stunner!

At £119, it's £20 pricier than the KEY005, and offers things the Philips does not – some of which are useful, others of which many people will feel mere fripperies. I'll detail them, and you can make your own mind up. First and foremost, the new MuVo works like the Philips inasmuch as it's essentially a 128MB 'memory stick'



(storing 30 MP3 tracks or 60 VMAs) can be dragged and dropped onto the drive. A single that plugs in directly to a USB port, using its own USB plug built

into the body of the machine. As such, it provides easy 'drag and drop' file transfer without the need for special software. It's also capable of storing any type of file you like – although obviously it will only 'play' MP3 or WMA files.

The only thing that the Philips has which the Creative Labs does not is an internal rechargeable battery – one of the former's very neatest features. As a result, it lacks the ability to add a 'piggyback' AAA battery, for ultra long (i.e. 16 hour) playing times. Still, the MuVo NX is good for at least 10 hours with its single AAA cell, and weighs only slightly more (43g) than the Philips even including the aforementioned battery. It feels marginally larger and more bulky at 73x35x15mm, but it's barely noticeable – especially when either of these two MP3 walkies are amazingly small compared to (a) any other audio player and (b) any MP3 portable from just eighteen months ago!

What it brings to the party – compared to the Philips – is a very natty little backlit, alphanumeric display which shows full song information from ID3 tags and shows track number, play time, play mode and EQ setting. Its text display can be reversed to suit left-handed or right-handed users when carrying it in the armband (supplied) during any

sporting activity – speaking as an oppressed minority (i.e. a left handed), Creative Labs can suddenly do no wrong in my book! The display is actually one of the smallest I've seen, yet is very clean and crisp all the same. In conjunction with the jog dial, you can scroll through a wide selection of menus, including play mode, equaliser settings, file delete, voice recorder and display and player settings. It adds a whole new layer of functionality that the Philips simply doesn't have.

This player also comes with an extra 'shell' – a red body that replaces the standard silver one – for those who think red is the new black... Another interesting feature is Creative M-PORT(tm) compatibility – simply connect directly to compatible Creative loudspeaker systems for streaming audio without cables. The USB connector on the MuVo NX docks with an equivalent port on the 'speakers and users can immediately enjoy their audio. The trouble is, voice recorder (which, using the built-in microphone, can record up to 8 hours of speech) aside, I didn't miss one single feature that the Creative Labs had when I went back to the Philips. With the latter, you drag and drop music to it, pull it out of the USB port, plug the headphones in and you're away listening to music in very high quality – what more do you need?

It sounds excellent – very close to Philips KEY005 overall, but there's a slightly weaker and less tuneful bass allied to a more distant, less involving midband. The upside is the superior treble clarity compared to the Philips. Its audio output section is ultimately a little down on power and grip, with the Eindhoven machine sounding sweeter, warmer and more fluid. Still, the Creative Labs is impressively crisp, clean and detailed – and very nearly as enjoyable. It should sell well to those who yearn for more features and greater flexibility than the new king of miniature MP3 portables – the Philips KEY005.

#### CREATIVE LABS MUVO NX SPECIFICATIONS:

**Battery:** 1xAAA, 11 hours.

**Supplied accessories:** in-ear headphones with remote, software CD-ROM, instructions, carrying strap

**Connectors:** 3.5mm headphone, USB port

**Platform:** Windows 98/2000/XP

#### VERDICT ●●●●●

Cheap and cheerful – does the job, albeit inelegantly.

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# All Together Now?

**Archos' new AV320 claims to be a true all rounder. It's an MP3 jukebox, digital video player/recorder and digital slide viewer/digital camera. Jonathan Clemence puts it through its paces.**

If your living room is stuffed-to-bursting with CDs, vinyl, DVDs and old VHS tapes, then you might be intrigued by the new Archos AV320. Just imagine digitalising the whole lot and storing them on one little unit - think of the shelf space you'd create!

Out of the box, the first thing you notice about the Archos is its impressive 3.8inch colour TFT screen. The display is full colour, and the dimensions of 320x240 mean it's big enough to make viewing slides or watching movies on the move a practical proposition. However, the thickness of the unit and its 350g weight means that it's not going to fit into your shirt pocket as snugly as an iPod. The controls are ranged down the right hand side of the screen. They consist of a couple of buttons (for 'yes' and 'no'/'forwards' and 'backwards'); a four way mini joystick and three multi-function buttons which correspond to options sometimes offered in the software menus at the bottom of the screen. On powering up the Archos, you use the joystick to select from a grid of icons, offering PHOTO, MUSIC, VIDEO, AUDIORECORDER, BROWSER and SETUP as standard with options relating to the add on digital recorder and camera greyed out. Anyone who has used a PDA before will find this kind of interface familiar.

Overall, the build quality is reasonable and the case feels sturdy to the touch. However, Archos seem to have a strange penchant for coloured plastic mouldings and this time they've gone for transparent

orange insets into the sides of the unit (remember the original coloured iMACs?). Apart from dubious aesthetics, these panels hold the audio connection jacks and have to be able to stand a lot of plugging and unplugging. They didn't inspire one with confidence.

I had no problems in hooking the Archos up to my Windows XP laptop via the USB 2.0 port. You don't need to install any software, the Archos is mounted automatically as a removable drive and all file types and folders are viewable. This is great news if you want to use the unit to store other files as well as MP3s, JPEG, BMP, or MPEG-4 movies. Transferring files from the PC to the Archos via USB was quick and glitch-free, but speed freaks might be interested in the optional Firewire interface, which would really come into its own if you plan on doing a lot of video work.

The AV320's built-in 20GB drive offers 350 hours of playback at the standard 128kbps MP3 bitrate. There's also an AV340 model on offer if you require more space. Both units will decode MP3s between 30-320kbps for playback and it records at 30-160kbps. There's an S/PDIF digital connection as well as the obligatory mini jack line out. The review unit came bundled with Musicmatch version 7 software for MP3 ripping, encoding and creating playlists of your favourite tracks. Musicmatch is now up to version 8 (available free from [www.musicmatch.com](http://www.musicmatch.com)) and is fast becoming the standard MP3 jukebox

for the PC platform, as well as being bundled with Apple's new iPods. While most users will be ripping from CD and transferring the files over, it's worth mentioning that you can also encode MP3's using the Archos' line inputs or S/PDIF input at rates of up to 160 kbps - shame it isn't higher!

Once your MP3s are ripped and your playlists created, you need to copy them over to the Archos and you're ready to hit the play button. The trouble is that there isn't one! In fact there are no hardware transport controls at all, so you've got to jog your way through to the music icon and open up the folder of your choice, keying 'yes' a couple of times and then joystick your way to the file of your choice. This might not be a problem for many users but I have to admit that I found it somewhat tedious. The little Archos is crying out for either a touch screen (ideal but expensive) or hardware transport controls. Arguably either of these would have added considerably to the build costs but at over £500 the unit isn't cheap and I have a feeling that many users would have been prepared to pay extra for the convenience of dedicated audio



controls. The unit came with a remote control but this just provides an exact copy of the controls on the top panel. With a device aimed at video playback, you'd expect to see a remote with familiar buttons play, pause etc...

The volume control is also in software (or on the headphones). I found that although assembling playlists using the Musicmatch software was fine, it was fiddly using the internal software and sometimes the result was tracks queuing in

encoded at reasonable bitrates (192kbps and upwards) played back enjoyably, albeit with a slightly lightened bass end (with the internal EQ set flat and bass boost controls off). Still, at the top 320kbps bitrate the overall results sounded comfortably better than MiniDisc.

Archos claims that the unit will give up to 10 hours of MP3 playback but this drops rapidly if you're using the screen a lot - although it turns itself off when the unit is in MP3 play mode. As well as being an MP3 jukebox, the AV320 is also a JPEG/BMP viewer for digital slideshows, an MPEG-4 player that can output digital video to your TV (or a digital video projector) and a USB hard drive for general data storage purposes. And if you want yet more flexibility, you

(which require the DVR100 add on) or you're planning on spending a lot of time at download sites like Kazaa it would make sense to spend another £50 for the 40gig AV340.

Whether the asking price of £550 is good value really does depend on your personal requirements. If you're looking primarily for an MP3 jukebox there are plenty of decent players on the market for under £300 offering 20gig drives: Creative labs Jukebox Zen or Jukebox 3; Apple's iPOD (if you can get hold of one) or Archos own Jukebox Recorder 20 or Jukebox Studio 20 models. Arguably, any one of these players would be easier to use than the Archos AV320 as they have been all been designed with the sole purpose of audio playback in mind. The Apple and the Zen are both available with Firewire as standard, which means faster file transfer and you could put the £250 you save towards that hi-end

system you've always promised yourself. However, if you need to be able to view pictures as well as listen to MP3s, then the choice becomes harder.

Going down the 'separates' route, you could buy an MP3 jukebox as well as a PDA with a decent screen resolution, such as Palm's Zire 71, although you couldn't store your whole photo collection on it. But if you want the MPEG-4 video playback facilities that the Archos offers, then there is no equivalent product that fits the bill.

**VERDICT**

An impressive do-it-all machine, although ergonomics are compromised and the price is high. Dedicated audio-only designs such as Apple's iPod offer far better value for music use.

**ARCHOS AV320 £549**  
**(C/W WITH DVR100 VIDEO RECORDING MODULE)**  
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the wrong order. It's not as good as the Creative Zen for assembling selections of tracks on the fly. If you're the sort of person that has all your MP3s neatly in separate folders then the good news is that the Archos has an option to play all tracks in a single folder.

**ON THE ROAD**

Sonically, the Archos sounded very much on the money. Of course, the price we pay for MP3 compression is a clouding of detail and a tendency to lose the dynamics, especially in the bass. This was evident in the AV320 but it wasn't any more noticeable than it is on other players of this type, even in busy mixes. MP3s

can purchase optional accessories that will turn it into a 3.3 Megapixel Digital Camera or a Digital Video Recorder, or equip it with everything from a Firewire interface to an FM radio!

The AV320 worked really well as a slide viewer, and it's great to be able to view thumbnail sets of 9 slides at a time on a device you can hold in your hand (and pass around to friends). Movies are also perfectly watchable in MPEG-4, on the TV or internal drive - 20gigs of hard drive space isn't that ample for video purposes these days. If you're going to use the video recording facilities

**SPECIFICATIONS**

- Hard Disk Capacity:** 20 GB
- Interface:** USB 2.0 (USB 1.1 compatible)
- Screen:** 3.8 inch colour LCD 320x240 pixels 262 thousand colours
- Audio Playback:** Stereo MP3 decoding 30-320 kb/s
- Audio Recording:** Stereo MP3 encoding 30-160 kb/s
- AV Connections:** Audio line in and microphone in (doubles as SPDIF input)
- Video playback:** 352x288 at 30 frames per second and 'up to' 640x368 at 25 frames per second
- Dimensions:** 112x82x31mm
- Weight:** 350g
- System Requirements:** PC: Windows 98 SE, ME, 2000, XP Pentium 266MHz with 64MB ram. Mac OS 9.2 or X (10.2.4), iMac, G3 or higher.

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# dominic todd



**T**ake yourself back, if you will, six years. The mid to late nineties where certainly the most exciting and expectant times in hi-fi since the introduction of CD. For the first time Hard Drive systems were being mentioned outside of computer circles but, perhaps more importantly, it was launch time for both DAB and DVD. It's fascinating to compare the two formats now. One of them has been the fastest growing new consumer product of all time and has massive world-wide presence whilst the other bumps along gathering momentum with the alacrity of a super tanker. Obviously, you don't need me to tell you which is which, but the reasons as to why the two are in very different state of play makes an interesting study.

Faced with the proposition of the two new formats six years ago I, like many, couldn't have begun to predict the disparity in popularity. After all, neither offered a great deal that wasn't already on offer. DVD merely played films and music that could already be handled by the immensely popular VHS video and CD. Initially, it couldn't even record, so there must have been a few concerns as to its success back at the DVD forum.

DAB was similar in that FM radio was already immensely popular world-wide and a true stereo hi-fi format. It would have been hard to have guessed which would be the CD and which the DCC of it's generation. In truth neither where either. DVD has totally eclipsed CD in terms of the speed in which the public has taken to the format, and DAB whilst not totally failing in the manner of Digital Compact Cassette, has appeared rather lame alongside.

On a global basis it's perhaps

not surprising that DVD has eclipsed DAB. DVD is everywhere, and even the whole regioning fiasco hasn't been enough to put people off the format. Indeed, it's even turned the other way providing a living for the many hundreds of people around the world who must make a living directly or indirectly from making DVD players multi-region.

“ **One of them has been the fastest growing new consumer product of all time and has massive world-wide presence.** ”

DAB was always going to be at a disadvantage due to the need for new transmitters. Even five years later many countries are still at the experimental stage or have even shunned the DAB technology altogether. Most crucially of all, neither the USA nor Japan have invested in it. The US decided to beef up it's existing FM next work and introduce what they called HD radio, whilst Japan has opted for an integrated TV and radio ISDB system which should come into being within the next two-four years. Without the support of these two consumer giants it's hardly surprising that DAB has struggled to get it's feet off the ground.

In the UK, I don't think I'd lose a wager by saying that DVD players per household must far outweigh that of DAB. Yet I don't think it would be fair to criticise those involved in the promotion. The combination of the BBC and the sole UK commercial overall licensee, Digital One, have provided effective promotion and consumer encouragement. Indeed, it has now reached the point where the BBC's

mass promotion of it's digital services has become an issue of comedy on the institutions very own radio programs. Digital One now also offer a free magazine that can be sent via e-mail, posted or picked up at the nearest hi-fi emporium. It's mainly full of stuff about the commercial stations, but it does contain some BBC blurb too. Both public and private

companies rely heavily upon the internet too. Yet this in itself has proved to be one of DAB's greatest hindrances. With the increasing popularity of Broadband, many listeners aren't going to bother with a separate tuner as they can have it streamed into their computer 24/7. Yet even if one has decided to buy a

separate DAB receiver the choice is still far from vast, and miniscule compared with DVD. The reason isn't that surprising when one considers Japan's and the US's reaction to the format. The large Oriental consumer electronic giants just haven't bothered to produce product that a huge percentage of it's potential market will have no use for. Hence, bar the odd Sony, there are no big brand products and no supermarket no-brand specials either. What there is, however, is a thriving British market that has responded well to this new niche. Having said that, Sony have recently expressed their commitment to the format which, bearing in mind they made their fortune from radio and the transistor, perhaps shouldn't come as a surprise. In the meantime Cambridge Audio, Acoustic Solutions and Pure have all launched new models that should sell well over the season.

Whilst it will never be DVD, DAB looks an awful lot more convincing now than it did six short years ago and it faces a busy season ahead.

# meet your maker

A reference guide to Britain's manufacturers and distributors

**BORDER PATROL** 63 Berriedale Avenue Hove BN3 4JD Tel/Fax 01273 276716. Manufacturers of Power Supply Units for valve amplifiers, Single-Ended Power Amplifiers and high quality Transformers. The Border Patrol PSU: valve-rectified choke input filter power supply units which dramatically improves the sound of valve amplifiers: models available to suit Audionote, Audio Innovations, Audion, Art Audio, Cary, Unison Research, World Audio Designs. The Border Patrol 300B SE single-ended valve amplifier featuring inter-stage driver transformers and valve rectified choke input filter power supplies. Border Patrol transformers: high quality output (PP and SE), interstage and pre-amp output transformers and high value inductors.

**CREEK AUDIO LTD** 12 Avebury Court, Mark Road, Hemel Hempstead, Herts, HP2 7TA. Tel. 01442 260146 E-mail: info@creekaudio.co.uk Internet: www.creekaudio.co.uk - Creek Audio build stylish Hi-Fi products in the UK, combining state of the art electronic design, with full bodied, accurate and musically rewarding sound. Our standard size products come in two award-winning ranges, the entry level 43 series and higher priced 53 series. These include: CD43 Mk2 - CD player with 24 bit resolution DAC, T43 AM/FM Tuner, Integrated Amps - 5350, 5350SE and 4330 Mk2 (described by Stereophile Magazine as the best amp under \$1000). Our A43 Mk2 and A53 Power Amps range from 50 to 250 Watts and both P43 and P53 Pre-Amps offer passive and active operation with remote control. In addition we have an award winning OBH range of small products: OBH-8/8SE MM and OBH-9 MC Phono Pre-Amplifiers, OBH-11 and 11 SE Headphone Amplifiers, OBH-10 and 12 Remote Control Passive Pre-Amps and OBH-14 - 24 bit DAC. See our home page for further details or call us for leaflets.

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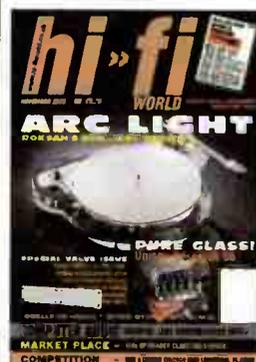
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# world classics

In this heavily revised section, you'll find the great and the good from audio's glorious past. Most are seminal designs which have earned their place in hi-fi history, but you'll also see some oddities which aren't classic as such, but are great used buys. The year of introduction is given, alongside the original UK launch price. Think we've overlooked something? Then write in and let us know!

## DIGITAL

**CAMBRIDGE AUDIO CD11986** [£1500]  
Inspired Stan Curtis redesign of Philips CD104, complete with switchable digital filter. Lean but tight and musical performer.

**CAMBRIDGE AUDIO CD 4SE** 1998 [£200]  
A touch soft in the treble and tonally light, but outstanding in every other respect.

**LINN KARIK III** 1995 [£1775]  
The final Karik was a gem. Superb transport gives a brilliantly tight, grippy dynamic sound, albeit tonally dry.

**MARANTZ CD73** 1983 [£700]  
A riot of gold brushed aluminium and LEDs, this distinctive machine squeezed every last ounce from its 14x4 DAC -super musical

**MARANTZ SA-1** 2000 [£5,000]  
The greatest argument for SACD. This sublime Ken Ishiwata design is utterly musically convincing with both CD and SACD, beating most audiophile CD spinners hands down.



**MERIDIAN MCD** 1984 [£600]  
The first British 'audiophile' machine was a sweeter, more detailed Philips CD100. 14x4 never sounded so good, until the MCD Pro arrived a year later.



**MERIDIAN 207** 1988 [£995]  
Beautifully-built two-box with pre-amp stage. Very musical although not as refined as modern Bitstream gear. No digital output.

**NAIM CDS** 1990 [£ N/A]  
Classic Philips 16x4 chipset with serious attention to power supplies equals grin-inducing sonics.

**SONY CDP-101** 1982 [£800]  
The first Japanese CD spinner was powerful and involving. Brilliant transport more than compensated for 16x2 DAC, and you even got remote control!

**SONY CDP-R1/DAS-R1** 1987 [£3,000]  
Sony's first two boxer was right first time. Tonally lean, but probably the most detailed and architectural sounding machine of the eighties.

## COMPACT DISC TRANSPORTS

**ESOTERIC P0** 1997 [£8,000]  
The best CD drive bar none; TEAC's Tokyo boys pushed the boat out in style. Brilliantly incisive, ridiculously over engineered.

**KENWOOD 9010** 1986 [£600]  
The first discrete Jap transport was beautifully done and responds well to re-clocking even today.

**TEAC VRDS-TI** 1994 [£600]  
Warm and expansive sound made this a mid price hit. Well built, with a slick mech.

## DACS

**CAMBRIDGE AUDIO DACMAGIC** 1995 [£99]  
Good value upgrade for budget CD players with extensive facilities and detailed sonics.

**DCS ELGAR** 1997 [£8500]  
Extremely open and natural performer, albeit extremely pricey - superb.

**DPA LITTLE BIT 3** 1996 [£299]  
Rich, clean, rhythmic and punchy sound transforms budget CD players.

**PINK TRIANGLE DACAPO** 1993 [£ N/A]  
Exquisite; the warmest and most lyrical 16bit digital audio we have ever heard. Clever plug-in digital filter modules really worked!

**QED DIGIT** 1991 [£90]  
Budget bitstream performer with tweaks aplenty. Positron PSU upgrade makes it smooth, but now past it.

## TURNTABLES

**ARISTON RD11S** 1972 [£94]  
Modern evolution of Thorens' original belt drive paradigm, Scotland's original super-deck was warm and musical, albeit soft. Still capable of fine results today.

**DUAL CS505** 1982 [£75]  
Simple high quality engineering and a respectable low mass tonearm made for a brilliant budget buy. Polished, smooth and slightly bland sound.

**GARRARD 301/401** 1953 [£19]  
Heavy metal - tremendously strong and articulate with only a veiled treble to let it down. In many respects, better than the seventies 'superdecks' that succeeded it.

**GOLDRING LENCO 88/89** 1963 [£15.65]  
Simple, well engineered middleweight with soft, sweet sound and reasonable tonearms. Good spares and servicing support even today from specialists.

**LINN AXIS** 1987 [£253]  
Simplified cut-price version of the Sondek complete with LVX arm. Elegant and decently performing mid-price package. Later version with Akito tonearm better.

**LINN SONDEK LP12** 1973 [£86]  
For many, the Brit superdeck; constant modes meant that early ones sound warmer and more lyrical than modern versions. Beguilingly musical but now off the pace.



**MARANTZ TT1000** 1978 [£ N/A]  
Beautiful seventies high end belt drive with sweet and clean sound. Rare in Europe, but big in Japan.

**MICHELL GYRODEC** 1981 [£599]  
Thanks to its stunning visuals, this bold design wasn't accorded the respect it deserved until recently. Early examples sound cold and mechanical, but now right on the pace. Clean, solid and architectural sound.

**REGA PLANAR 3** 1978 [£79]  
Brilliantly simple but clean and musical performer, complete with Acos-derived S-shape tonearm. 1983 saw the arrival of the RB300, which added detail at the expense of warmth. Superb budget buy.

**ROKSAN XERXES** 1984 [£550]  
Supposedly the first to 'better' the LP12. Super tight and clean sound, with excellent transients. Less musical than the Sondek, but more neutral. Sagging plinth top-plates make them a dubious used buy.

**TECHNICS SP10** 1973 [£400]  
Seminal Japanese engineering. Sonics depend on plinths, but a well mounted SP10/II will give any modern a hard time, especially in respect of bass power and midband accuracy.

**THORENSTD124** 1959 [£ N/A]  
The template for virtually every 1970s 'superdeck', this iconic design was the only real competition for Garrard's 301. It was sweeter and more lyrical, yet lighter and less impactful in the bass.

**TOWNSHEND ROCK1979** [£ N/A]  
The product of academic research by the Cranfield Institute, this novel machine has an extremely clean and fluid sound. Substantially modified through the years, and capable of superb results even today.

**TRIO LO-7D** 1978 [£600]  
The best 'all-in-one' turntable package ever made, Trio/Kenwood threw their 'engineering best practice' book at this one with startling results. Clean, powerful and three-dimensional sound, ultimately limited by the tonearm.

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Kenwood L1000M Power	£395.00	£1,295.00
Michaelson Audio Odysseus	£495.00	£1,500.00
Sunfire 300 Power Amp (110 volts)	£695.00	£2,400.00
Arcam Delta 110 pre amp	£295.00	£750.00
McCormak Line Drive	£395.00	£995.00
Audio Refinement Pre 5 "new"	£395.00	£895.00

## Power this month

	Our Price	Original Retail Price
<b>POWER AMPLIFIERS</b>		
Musical Fidelity P270 mk II	£595.00	£ -
Bel Canto Evo 4	£1,395.00	£3,895.00
ES Lab DX-S4	£695.00	£2,000.00
AVI S2000A Amp	£695.00	£1,400.00
Linn Klimax 500 Solo (4)	£3995.00 each	£6,000.00

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<b>PRE AMPLIFIERS</b>		
Musical Fidelity MVT Pre	£295.00	£ -
Electrocompaniet EC4.6 + Remote	£795.00	£1,800.00

	Our Price	Original Retail Price
<b>LOUDSPEAKERS</b>		
ATC 5CM 20	£795.00	£2,000.00
Wilson Audio System 5.1	£6,995.00	£19,000.00

	Our Price	Original Retail Price
<b>CD PLAYERS &amp; DACS/DVD PLAYERS</b>		
Linn Sondec CDI2	£7,995.00	£12,000.00

	Our Price	Original Retail Price
<b>AV COMPONENTS</b>		
Linn 5103 System Controller	£2,395.00	£3,285.00

## Power amplifiers

Roksan L2/S1 Pre/ Power	£995.00	£2,500.00
Krell KAV 250A	£1,795.00	£3,650.00
Krell K5A 80B	£1,395.00	£3,600.00
Roksan Caspian Integrated	£On Dem	£895.00
Roksan Caspian Power	£On Dem	£645.00
Quad 33/ 303	£295.00	£ -
Krell FPB 600c	£6,500.00	£14,000.00
Krell FPB 700cx	£11,995.00	£15,000.00
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Cary 805 C Monoblocks "new"	£4,995.00	£8,250.00
E.S. Lab DX-S8	£On Dem	£2,995.00
Plinius 8200P	£On Dem	£1,550.00
Krell FPB 200	£3,995.00	£8,000.00
Krell FPB 600	£5,995.00	£12,998.00
Plinius SA 102 "new"	£On Dem	£3,750.00
Musical Fidelity P180	£395.00	£900.00
Musical Fidelity CRPS	£395.00	£900.00
Bryston 4 BSST	£On Dem	£2,350.00
Jadis Defy 7 mk III	£2,750.00	£6,000.00
Linn Bass Active Card	£69.00	£120.00
Gamut D200 "new"	£On Dem	£3,250.00
Musical Fidelity F15	£995.00	£2,500.00
Audio Innovations 51000 mk III monos	£995.00	£3,000.00
Krell MDA 300	£4,995.00	£12,000.00
Cary 5LA 70 mk II Silver	£1,295.00	£2,250.00
Boulder 500 AE	£3,495.00	£5,500.00
Linn Klassik CD/Amp silver	£895.00	£1,030.00
Boulder 1060 Power "new"	£On Dem	£16,500.00
Primare 30.1 mk II Integrated	£1,350.00	£1,500.00
YBA Passion Stereo "new"	£3,995.00	£5,995.00
Plinius 250 mk IV "new"	£On Dem	£6,350.00

## AV components

	Our Price	Original Retail Price
<b>AV COMPONENTS</b>		
Lexicon MC1	£1,995.00	£5,500.00
Lexicon MC8 Processor	£On Dem	£5,000.00
Lexicon RT10 DVD Player	£On Dem	£2,300.00
SIM 2 HT 300	£7,500.00	£9,000.00
Primare P30 Processor	£1,295.00	£2,000.00
Linn Klassik DVD	£On Dem	£2,000.00
Lexicon MC12 / MC12B	£On Dem	£810.00/£890.00
Loewe Xemix DVD "new"	£On Dem	£495.00

	Our Price	Original Retail Price
<b>PLASMAS/LCD/PROJECTORS</b>		
From NEC/ Panasonic/Pioneer/Sharp from	£4000.00	POA
Electrograph Delphi/Seleco/Sony/Sanyo	-	POA
Panasonic TH-42 PWD5 "new"	£4,995.00	-

## Pre amplifiers

Conrad Johnson PV10	£495.00	£1,200.00
Meridian 201 Pre	£195.00	£900.00
Audio Research LS25 mk II	£4,250.00	£5,995.00
YBA 2a Line	£1,295.00	£1,995.00
Tom Evans The Vibe Pre	£On Dem	£2,700.00
Krell KRC	£2,495.00	£6,949.00
Chord DSC 1600E (dac/pre)	£3,250.00	£6,500.00
Audio Research LS1	£795.00	£2,000.00
Audio Research LS3	£895.00	£1,997.00
Musical Fidelity F22	£695.00	£1,500.00
AVI S2000 MP remote pre	£395.00	£800.00
Cary SLP98L Remote Pre x-dem	£1,495.00	£2,794.00
Boulder 1012 (pre amp/ 24.96 dac/ Phono)	£On Dem	£13,000.00

YBA Passion Pre (inc Phono)	£3,995.00	£5,595.00
Boulder 2010 Pre	£POA	£30,000.00
Plinius 16L "new"	£On Dem	£3,200.00
C.A.T. ultimate reference Pre Amp Inc/Phono "new"	£On Dem	£5,750.00

## Quality speakers

SD Acoustics SD1	£495.00	£1,650.00
Audio Plan Contrast 3	£995.00	£3,200.00
B & W Nautilus 800	£7,995.00	£16,000.00
Dynaudio Audience 50	£395.00	£577.00
JM Lab Nova Utopia	£On Dem	£19,999.00
Heybrook Sextet (new drivers)	£495.00	£1,200.00
Revel Ultima Studio	£7,495.00	£13,000.00
ATC SCM 10 Passive Black	£495.00	£1,100.00
JM Lab Alto Utopia BE	£On Dem	£9,999.00
Wilson Witt mk I	£3,750.00	£9,000.00
JM Lab Utopia	£9,995.00	£18,000.00
ClaraVox Magnifica (Final Offer)	£2995.00 *	£14,500.00
JM Lab Micro Utopia + Stand	£2,195.00	£4,349.00
Reference 3A	£1,750.00	£2,250.00
Audio Physic Spark	£1,150.00	£1,795.00
Talon Kite Centre & Bracket	£795.00	£1,750.00
Ensemble PA I	£895.00	£2,000.00
Audio Physic Caldera	£4,995.00	£10,000.00
Aerial Acoustic SW12 Sub Woofer, Maple/remote	£2,995.00	£5,200.00
Mirage M3 si	£1,295.00	£4,100.00
Linn Kabers (Active)	£995.00	£2,500.00
Rel Q 200 E	£On Dem	£650.00
Rel Q 150 E	£On Dem	£500.00
Audio Physic Luna Sub (wood)	£On Dem	£1,799.00
Audio Physic Yara	£On Dem	£999.00
Vienna Acoustics Mahler	£On Dem	£6,000.00
Vienna Acoustics Mozart	£On Dem	£1,700.00
Vienna Acoustics 5.1	£On Dem	£3,500.00
Cabasse io 5.1	£On Dem	£2,170.00
JM Lab Sib & Cub (5.1 spk sys)	£On Dem	£859.00
Blue Room Minipod (White)	£225.00	£298.99
Blue Room Minipod + Sub (Blue)	£625.00	£749.00
Blue Room Minipod Sub	£415.00	£468.99
Genelec 205 Active Monitors	£750.00	£750.00
Audio Physic Virgo III "new"	£On Dem	£4,000.00
Audio Physic Tempo III "new"	£On Dem	£2,000.00
Naim SBL's	£995.00	£2,225.00
Rogers LS55 "new"	£260.00	£430.00

## CD players DACS

Linn UNIDISK I	£On Dem	£6,500.00
Linn Karik/ Numerik	£995.00 *	£3,300.00
Teac VRD57	£395.00	£ -
Pink Triangle Da Capo 1307	£695.00	£1,400.00
Micromega Micro Drive/ dac	£995.00	£ -
Chord SPM 1600E Dac/ Pre	£3,250.00	£6,500.00
Krell KPS 25sc 24/96	£11,995.00	£23,498.00
Roksan Caspian CD	£On Dem	£995.00
Theta Data Pro Basic IIIa	£1,495.00	£3,495.00
Trichord PD-S 503	£295.00	£500.00
Pink Triangle Ordinal	£295.00	£600.00
YBA CD1 Delta (Twin psu)	£3,995.00	£5,500.00
Audio Synthesis DAX	£1,995.00	£4,000.00
Mark Levinson 39	£2,995.00	£5,000.00
Marantz 17 Ki Sig (Black & Gold)	£595.00 *	£1,200.00
Myryad MDV 200 DVD	£650.00 *	£995.00
YBA CD 3 Delta	£On Dem	£2,200.00
Audiomeca Damnation CD Transport	£750.00	£1,600.00
Primare V20 DVD/CD	£750.00	£1,000.00
Audio Aero 321/192 Capote CD (Ver. 4)	£On Dem	£4,500.00
Primare V25 CD/DVD	£On Dem	£1,000.00
Theta Pro Geny	£595.00	£1,295.00
Boulder 2020 dac	£POA	£24,000.00
Theta Data II Transport AT + link	£1,995.00	£4,000.00
YBA CD Integre "new"	£On Dem	£1,195.00

## Turntables & analogue

Michell Orbe/ VC/ RB300	£On Dem	£2,350.00
Nakamichi CR3	£495.00	£ -
Nakamichi CR4	£595.00	£ -
Project RPM 6 "new"	£On Dem	£500.00
Project RPM9/ arm (Ex Dem)	£695.00	£1,350.00
VPI TNT mk IV/ Rockport 6000/ Flywheel/ VPI Stand/ Clearaudio	£8,500.00	£16,000.00
Accurate/ Pump etc. "new"	£On Dem	£850.00
Roksan Radius (Acrylic) "new"	£On Dem	£950.00
Roksan Caspian Phono se	£850.00	£1,050.00
Ortofon Rohman (2 hrs)	£895.00	£2,000.00
Tara Lab Decade 8ft pair	£On Dem	£1,100.00
Loricraft record cleaning machine	£999.00	£2,250.00
Tara Labs The One Balanced 1m	£On Dem	£425.00
Earmax Pro	£450.00	£995.00
Revox B160 Tuner	£1,495.00	£1,495.00
Decca London Gold (original Garrott Brothers)	£10,495.00	£12,289.00
SME 30/2 A "new"	£395.00	£ -
Moth Record Cleaning m/c	£245.00	£325.00
Project RPM4/ Ortofon 510 "new"	£On Dem	£1,050.00
Ortofon Rohmann	£On Dem	£500.00/£750.00
Ortofon Kontrapunkt a/b "new"	£On Dem	£1,100.00
Michell Gyro 5E/ RB300 "new"	£495.00 *	£ -
Audio Synthesis Phono Eq (dual/mc)	£695.00 *	£1,600.00
Gryphon Phono Pre-Amp (dual mono) Head Amp	£1,350.00	£1,650.00
SME Series V Arm "new"	£495.00	£ -
Pink Triangle PT Ext psu	£On Dem	£2,750.00
Plinius 14 Phono "new"	£195.00	£400.00
Nackamichi DR 3	£On Dem	£1,795.00
Tom Evans - The Groove "new"	£1,695.00	£2,065.00
Clear Audio Reference Mc phono stage X-demo	£320.00	£423.00
Rega Planer 3 + Hi Fi News Out Board Power Supply	£640.00	£740.00
Clear Audio Synphono phono stage X-demo MM/MC	£On Dem	£2,500.00
Lavardin Reference Phono "new"	£On Dem	£2,500.00

\* Reduced this month

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- Cary
- C.A.T.
- Chord
- Clear Audio
- Denon
- DNM
- Egglaston Works
- Electrograph Delphi
- Genelec
- Gryphon
- Graham
- Imerge
- J M Lab
- Krell
- Lexicon
- Linn
- Loewe
- Lutron
- Lyra
- Mark Levinson
- Michell Eng.
- Musical Fidelity
- Naim
- NEC
- Nordost
- Oracle
- Ortofon
- Plinius
- P.M.C.
- Primare
- Project
- Quadraspire
- REL
- Rockport
- Roksan
- Rotel
- Ruark
- Seleco
- SME
- Straight Wire
- Sugden
- Tara Labs
- Teac
- Totem
- Transfiguration
- Trichord
- Trilogy
- Van den Hul
- VPI
- Wilson Audio
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**TO NEARMS**

**ACOS LUSTRE GST-1** 1975 [£446]  
The archetypal S-shaped seventies arm; good, propulsive and involving sound in its day, but ragged and undynamic now.

**AUDIOTECHNICA AT1120** 1978 [£75]  
Fine finish can't compensate for this ultra low mass arm's limited sonics - a good starter arm if you've only got a few quid to spend.

**ALPHASON HR100S** 1981 [£150]  
First class arm, practically up to present-day standards. Buy carefully, though, as there is no service available now. Totally under priced when new, exceptional.

**GRACE G707** 1974 [£58]  
This early Japanese example of the tonearm art has a smooth, lyrical sound. Imported by Linn, fitted to early LP12s. Sonically way off the pace now, though.

**HADCOCK GH228** 1976 [£46]  
Evergreen unipivot with lovely sweet, fluid sound - although bass and dynamics are limited. Excellent service backup.

**LINN ITTOK LVII** 1978 [£253]  
Arguably the first 'superarm'; Japanese design to Linn specs made for a muscular, rhythmic sound with real dynamics. Now off the pace, but the final LVIII version worth seeking out.

**NAIM ARO** 1986 [£875]  
Truly endearing and charismatic performer - wonderfully engaging mid-band makes up for softened frequency extremes.

**REGA RB300** 1983 [£88]  
Inspired budget esoterica. Detailed, tight, neutral sound but tonally grey sounding in absolute terms. Responds well to tweaking, and its cheaper RB250 brother better still.

**SME 3009** 1959 [£18]  
Once state of the art, but long since bettered. Musical enough, but weak at frequency extremes and veiled in the midband. Legendary serviceability has made it a cult, used prices unjustifiably high.

**SME SERIES III** 1979 [£113]  
Clever variable mass design complete with Titanium Nitride tube tried to be all things to all men, and failed. Charming nonetheless, with a warm and inoffensive sound.

**TECHNICS EPA-501** 1979 [£ N/A]  
Popular partner for late seventies Technics motor units. Nice build and Titanium Nitride tube can't compensate for middling sound.

**INTEGRATED AMPLIFIERS**

**A&R A60** 1977 [£115]  
Sweet and musical feature-packed integrated; the Audiolab 8000A used its blueprint to great effect.

**AUDIOLAB 8000A** 1985 [£495]  
Smooth integrated with clean MM/MC phono stage and huge feature count. Extremely reliable, too. Post '93 versions a top used buy.

**CREEK CAS4040** 1983 [£150]  
More musical than any budget amp before it; CAS4140 loses tone controls, gains grip.

**MCINTOSH MA6800** 1995 [£3735]  
Effortlessly sweet, strong and powerful with seminal styling to match.

**MISSION CYRUS 2** 1984 [£299]  
Classic eighties minimalism combines arresting styling with clean, open, lively sound. Further upgradeable with PSX power supply.

**MUSICAL FIDELITY A1** 1985 [£350]  
Beguiling Class A integrated with exquisite styling. Questionable reliability.

**MYST TMA3** 1983 [£300]  
Madcap eighties minimalism, but a strong and tight performer all the same.

**NAD 3020** 1979 [£69]  
Brilliantly smooth, sweet and punchy at the price and even has a better phono stage than you'd expect. The archetypal budget super-amp.



**NAIM NAIT** 1984 [£350]  
Superb rhythms and dynamics make it truly musical, but tonally monochromatic. Fine phono stage, very low power.

**ROGERS CADET III** 1965 [£34]  
Sweet sounding valve integrated, uses ECL86 output valves, even has a half useable phono stage, sweet, warm a good introduction to valves

**ROTEL RA-820BX** 1983 [£139]  
Lively and clean budget integrated that arguably started the move to minimalism.

**SUGDEN A21** 1969 [£ N/A]  
Class A transistor integrated with an eminently likeable smoothness and musicality. Limited inputs via DIN sockets.

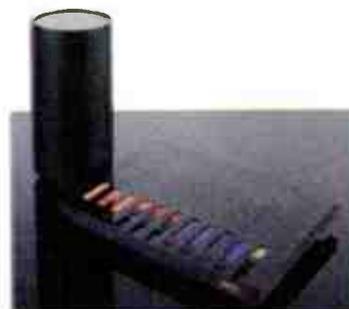
**PREAMPLIFIERS**

**AUDIOLAB 8000C** 1991 [£499]  
Tonally grey but fine phono input and great facilities make it an excellent general purpose tool.

**CROFT MICRO** 1986 [£150]  
Budget valve pre-amp with exceptionally transparent performance.

**LEAK POINT ONE STEREO** 1958 [£ N/A]  
Good for their time, but way off the pace these days. Use of EF86 pentode valve for high gain rules out ultra performance. Not the highest-fi!

**LECSON AC-1** 1973 [£ N/A]  
Amazing styling courtesy of Allan Boothroyd can't disguise its rather cloudy sound, but a design classic nonetheless.



**LINN LK-1** 1986 [£499]  
A brave attempt by the Glasgow boys to bring remote controlled user-friendliness to hair-shirt audiophile hi-fi. Didn't quite work, but not half bad for under £100.

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Based around Linn's Silverdisk engine, the Unidisk 2.1 is a universal source component designed to deliver reference standard video and pitch accurate audio.



The Kisto AV51 System controller offers a totally comprehensive solution delivering premium levels of stereo, video, and multi-channel processing.



The New Akurate Loud speaker system features Linn's new 3K driver array that creates a consistent single point source. Acoustically matched they deliver a superb definition in either stereo or multi-channel systems.

**NAIM NAC32.5** 1978 [£ N/A]  
The Salisbury company came of age with this, their classic high end pre. Brilliantly fast and incisive sound that's a joy with vinyl but a tad forward for digital.

**QUAD 22** 1958 [£25]  
The partner to the much vaunted Quad II monoblocs - cloudy and vague sound means it's for anacrophiles only.

**QUAD 33** 1968 [£43]  
Better than the 22, but Quad's first tranny pre isn't outstanding. Responds well to tweaking/ rebuilding though...

**POWER AMPLIFIERS**

**LEAK POINT ONE, TL10, TL12.1** 1949 [£28]



Early classics that are getting expensive. Overhauling is de rigueur before use, using original parts if possible. Surprisingly crisp and musical sound, that's far more modern than Quad IIs. Deeply impressive when in fine fettle.

**LEAK STEREO 20** 1958 [£31]  
Excellent workaday classic valve amplifier with decent power and drive. Surprisingly modern sounding if rebuilt sympathetically. Irrepressibly musical and fluid.

**LECSON API** 1973 [£ N/A]  
Madcap cylindrical styling alluded to its 'tower of power' pretensions, but it wasn't. Poor build, but decently clean sounding when working.

**MARANTZ MODEL 9** 1997 [£8000]  
Authentic reproduction monoblocs still more than cut the sonic mustard. Highly expensive and highly sought after.

**MICHELL ALECTO** 1997 [£1989]  
Crisp, clean and beautifully controlled with gorgeous styling. Partnered with the £1650 Orca this sounds delicious!

**MUSICAL FIDELITY XA200** 1996 [£1000PR]  
200W of sweet smooth transistor stomp in a grooved tube! Under-rated oddity.

**QUAD II** 1952 [£22]  
The all-time classic valve amplifier, with a deliciously fluid and lyrical voice. In other respects though, it sounds hopelessly dated. Low power and hard to partner properly.

**QUAD 303** 1968 [£55]  
Bullet proof build, but woolly sound. Off the pace, but endearing nonetheless. Some pipe smoking slipper wearers swear by them!

**QUAD 405** 1978 [£115]  
The first of the current dumpers is a capable design with smooth, effortless power and a decently musical sound. 606 and 707 continue the theme with greater detail and incision.

**PHONO STAGES**

**CREEK OBH-8 SE** 1996 [£180]  
Punchy, rhythmic character with oodles of detail makes this a great budget audiophile classic. Partner with a Goldring G1042 for an unbeatable budget combination.

**LINN LINNK** 1984 [£149]  
Naim-designed MC phono stage built to partner the original Naim NAIT - yes, really! Fine sound, although off the pace these days.

**MICHELL ISO** 1988 [£ N/A]  
This Tom Evans-designed black box started the trend for high performance offboard phono stages. Charismatic, musical and punchy - if lacking in finesse.

**TUNERS**

**CREEK CAS3140** 1985 [£199]  
Excellent detail, separation and dynamics - brilliantly musical at the price. T40 continued the theme...



**MARANTZ ST-8** 1978 [£353]  
Marantz's finest radio moment. Warm, organic sound plus an oscilloscope for checking the signal strength and multipath.

**NAD 4040** 1979 [£79]  
Tremendously smooth and natural sound allied to low prices and good availability make this budget analogue esoterica. Needs a good antenna to work properly, however.

**LEAK TROUGHLINE** 1956 [£25]  
Series I an interesting ornament but limited to 88-100MHz only. II and III are arguably the best-sounding tuners ever. Adaptation for stereo easy via phono multiplex socket. Fed by a modern outboard decoder they're deliciously lucid with true dimensionality.



**NAD 4140** 1995 [£199]  
Brilliant affordable digital tuner has a smooth, detailed musical sound plus sensible real-world facilities.

**NAIM NAT03** 1993 [£595]  
The warm, atmospheric sound is further proof of Naims proficiency with tuners.

**PIONEER TX-9500** 1976 [£295]  
Another of the serious classic solid-staters. Boasts the usual high end Jap package of fine sound, brilliant sensitivity and superb build.

**YAMAHA CT7000** 1977 [£444]  
Reputedly the best of the classic Jap analogues, this combines sleek ergonomics, high sensitivity and an explicit, detailed sound.

**ANALOGUE RECORDERS**

**AIWA XD-009** 1989 [£600]  
Aiwa's Nak beater didn't, but it wasn't half bad nonetheless. Massive spec even included a 16x4 DAC!

**NAKAMICHI CR-7E** 1987 [£800]  
The very best sounding Nakamichi ever - but lacks the visual drama of a Dragon.

**REVOX A77** 1968 [£145]  
The first domestic open reel that the pros used at home. Superbly made, but sonically off the pace these days. B77 better, but couldn't match the Japanese.

**SONY WM-D6C** 1985 [£290]  
Single capstan transport on a par with a Swiss watch, single rec/replay head better than most Naks. Result: sublime.

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Arcam FMJ CD23 Player (1Yr G/tee) . . . . .	(1199.00)	£699.00	Linn 5103 AV Processor Sil VFD (1Yr G/tee) .	(3250.00)	£1749.00
Arcam FMJ DV27 Player (12Mth G/tee) . . . . .	(1599.00)	£1199.00	Linn LK100 Power Amp (1Yr G/tee) . . . . .	(695.00)	£349.00
Arcam Alpha 7 Tuner (6Mth G/tee) . . . . .	(279.00)	£149.00	Naim NACD5 CD Player (1Yr G/tee) . . . . .	(1125.00)	£785.00
B&W CDMC Centre Speaker (6Mth G/tee) . . . . .	(299.00)	£175.00	Naim NAT-02 Tuner (1Yr G/tee) . . . . .	(1029.00)	£799.00
Denon TU260L Tuner (6Mth G/tee) . . . . .	(139.00)	£95.00	Naim NAP 150 Power Amp (6Mth G/tee) . . . . .	(799.00)	£525.00
Linn Karik 2 C D Player (6Mth G/tee) . . . . .	(1850.00)	£625.00	Naim CDX CD Player (1Yr G/tee) . . . . .	(2470.00)	£1750.00
Linn Karik 3 CD Player (6Mth G/tee) . . . . .	(1850.00)	£750.00	Naim CDS Head Unit (1Yr G/tee) . . . . .	(4165.00)	£3295.00
Linn Numerik D A Converter (6Mth G/tee) . . . . .	(1100.00)	£429.00	Naim Flatcap 2 Power Supply (1Yr G/tee) . . . . .	(499.00)	£375.00
Linn Majik Amplifier - Phono (6Mth G/tee) . . . . .	(849.00)	£449.00	Naim PSX Power Supply-CDX (1Yr G/tee) . . . . .	(2100.00)	£1695.00
Linn Kolektor Preamp (1Yr G/tee) . . . . .	(495.00)	£369.00	Pioneer DV909 DVD/Laser Sil (6Mth G/tee) . . . . .	(899.00)	£199.00
Linn Kaim Pro Preamp (1Yr G/tee) . . . . .	(1400.00)	£599.00	Ruark Talisman Speakers (6Mth G/tee) . . . . .	(499.00)	£189.00
Linn Kaim Phono Preamp (1Yr G/tee) . . . . .	(1700.00)	£799.00	Spendor S3 Speakers (1Yr G/tee) . . . . .	(600.00)	£399.00
Linn 5103 AV Processor Sil LCD (1Yr G/tee) . . . . .	(3250.00)	£1299.00	TAG DV32R DVD Player (1 Yr G/tee) . . . . .	(4295.00)	£2395.00

**PIONEER CTF-950 1978 [£400]**

Not up to modern standards sonically, but a great symbol of the cassette deck art nonetheless.



**YAMAHA TC-800GL 1977 [£179]**

Early classic with ski-slope styling courtesy of Mario Bellini. Middling sonics by modern standards, but cool nonetheless!



**DIGITAL RECORDERS**

**KENWOOD DM-9090 1997 [£500]**

Serious and sophisticated sound thanks to well implemented ATRAC 4.5; surprisingly musical MD recorder.

**MARANTZ DR-17 1999 [£1100]**

Probably the best sounding CD recorder made; built like a brick outhouse with a true audiophile sound and HDCD compatibility.

**PIONEER PDR-555RW 1999 [£480]**

For a moment, this was the CD recorder to have. Clean and detailed.

**SONY TCD-8 DATMAN 1996 [£599]**

Super clean sound makes this an amazing portable, but fragile.

**SONY MDS-JE555ES 2000 [£900]**

The best sounding MD deck ever, thanks to awesome build and heroic ATRAC-DSP Type R coding.

**LOUDSPEAKERS**

**JR 149 1977 [£120]**

Infamous cylindrical speaker that was ignored for decades but now back in fashion! Based on classic KEF T27 / B110 combo as seen in the BBC LS3/5a. Doesn't play loud, needs a powerful transistor amplifier, but rewards with fine clarity in imaging.

**LEAK SANDWICH 1961 [£39 EACH]**

Warm sounding infinite baffle that, with a reasonably powerful amplifier can sound quite satisfying.

**LOWTHER PM6A 1957 [£18 EACH]**

This seminal full-range driver is still manufactured. High sensitivity, as fitted to many classic horn designs.

**MAGNEPLANAR SMGA198X [£800]**

Technological loudspeaker with genuinely musical abilities; fast, smooth, open, dry.

**MISSION 752 1995 [£495]**

Cracking Henry Azima-designed floor-standers combined HDA drive units and metal dome tweeters with surprisingly warm results. Benign load characteristics makes them great for valves.



**MISSION 770 1980 [£375]**

Back in its day, it was an innovative product and one of the first of the polypropylene designs. Warm, smooth, clean and powerful sound.

**MISSION X-SPACE 1999 [£499]**

The first mass production sub and sat system using NXT panels is a sure-fire future classic - not flawless, but a tantalisingly unboxy sound nevertheless!



**QUAD ESL57 1956 [£45 EACH]**

Wonderfully open and neutral sound puts box loudspeakers to shame. Properly serviced they give superb midband performance, although frequency extremes less impressive. Ideally, use in stacked pairs or with sub-woofers and supertweeters.

**QUAD ESL63 1980 [£1200]**

An update of the ESL57, with stiffer cabinets. Until the 989, the best of the Quad electrostatics.

**YAMAHA NS1000 1977 [£532]**

High tech Beryllium midband and tweeter domes and brutish 12" woofers in massive sealed mirror image cabs equals stunning transients, speed and wallop allied to superb transparency and ultra low distortion. Partner carefully!



**TANNOY WESTMINSTER 1985 [£4500]**

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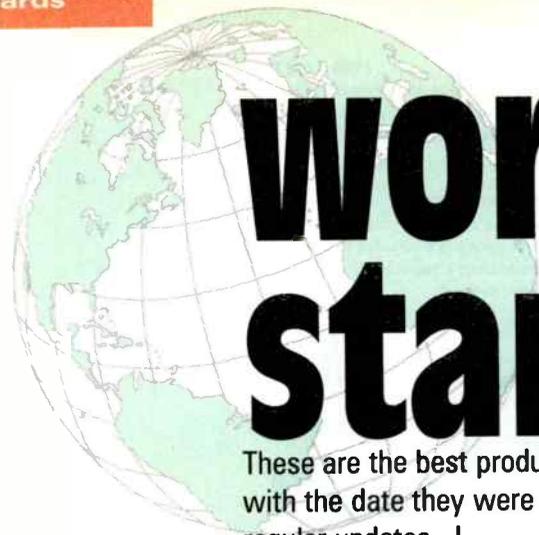
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KEF Q1 Speakers - Maple (2Yr G/tee) . . . . .	(249.00)	<b>£175.00</b>	PMC DB1 Speakers (2Yr G/tee) . . . . .	(555.00)	<b>£375.00</b>
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Linn Classik Movie System (2Yr G/tee) . . . .	(1995.00)	<b>£1195.00</b>	Sugden Bijou Ampmaster (2Yr G/tee) . . . .	(689.00)	<b>£495.00</b>
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# World Standards

These are the best products we've heard that are currently on sale in the UK, complete with the date they were originally launched and their current retail prices. Watch out for regular updates...!

## TURNTABLES

**ANTTI/ARM ONE/IQ1 1998 £725**  
Redesigned Systemdek IIX now off the pace, but the arm and cartridge are both star performers.

**LINN LP12/ LINGO 1973 £2100**  
The quintessential belt drive superdeck offers a beguilingly musical midband at the expense of lumpy bass and nebulous imaging. Latest Lingo brings a new lease of life, with even more punch and polish.

**MICHELL TECNODEC 2003 £575**  
Superb introduction to Michell turntables on a budget. Top quality build and elegant design make it the class of the mid-price field right now.

**MICHELL GYRODEC SE 2002 £870**  
Its beauty is more than skin deep - superbly build and finish allied to clever design equals class leading performance. Latest DC motor with 'Never Connected' PSU make it all the more unassailable.

**MICHELL ORBE SE 2002 £1916**  
Cost-no-object evolution of the Gyro adds massy acrylic platter and two-stage isolation. Fantastically capable all rounder with commanding, powerful, detailed sound that gets the best from almost any arm and cartridge.



**PRO-JECT DEBUT II PHONO SB 2002 £170**  
Fuss-free all in one starter turntable, complete with built in phono stage. Not a star performer, but a fine midi system upgrade all the same.

**REGA P3 2000 £298**  
Great entry level audiophile deck with fine bundled tonearm. Tweakable, and responds well to careful siting on a Base platform.

**REGA P25 2001 £619**  
Until the TecnoDec, the best mid-price turntable package. Fine build and elegant styling. Clean, open sound but limited at frequency extremes in absolute terms.

**SME MODEL 10A 1995 £3333**  
Exquisitely engineered deck and arm combo, but dry and clinical sounding compared to rivals. Accomplished performer with classical music, nonetheless.

**TECHNICS SL1200/III 1973 £395**  
Slick build makes it a respectable performer, although the cheapo arm limits it - fit a Rega RB250 and it's suddenly a serious mid-price machine.

## TO NEARMS

**HADCOCK 242 SE 2000 £649**  
Latest of a long line of unipivots, with added mass, revised geometry and better finish. Musical like few others at or near the price, but poor frequency extremes.

**LINN EKOS 1987 £1700**  
Subde mods over the years, including revised bearings and the recent new wiring has kept it a serious contender in the superarm stakes. Lacks the SME's slam, the OL's clarity or the ARO's emotion, but has a feisty musicality all of its own.

**MICHELL TECNOARM 2003 £346**  
John Michell's brilliant reworking of Rega's classic adds a classy counterweight and end stub, plus Cardas cable. The result is a near transparent sound with plenty of power and poise.

**NAIM ARO 1987 £1425**  
Charismatic unipivot is poor at frequency extremes but sublime in the midband; truly emotive and insightful.

**ORIGIN LIVE SILVER 2502001 £625**  
This fully developed and expertly fettled Rega boasts a superbly even, transparent and tuneful sound. Gives away only a small degree of finesse and dimensionality to top arms.

**ORIGIN LIVE ILLUSTRIOUS 2002 £1570**  
A modern superarm with battleship build. Extremely strong, even and open sound in the mould of the late, lamented Zeta, plus fine tonal colouring. Exquisite.

**REGA RB250 1984 £112**  
Sold through Moth Marketing, this is capable far beyond its price point, with a tight, lean and detailed sound. Responds brilliantly to Origin Live counterweight modification, and well to rewiring.

**SME 309 1989 £767**  
Entry level SME complete with cost-cut aluminium armtube and detachable headshell. Tight, neutral sound with good tonality, but lacks the IV's pace and precision.

**SME SERIES IV 1988 £1127**  
Offers nine tenths of the SMEV's magic at just over half price. Exquisitely built and finished, and a design classic. Faces stiff competition these days, but lovely nevertheless.

**SME SERIES V 1987 £1614**  
The so-called Best Pickup Arm in the World isn't, but comes close. Vice-like bass with incredible weight, ultra clear midband and treble. Does everything except beguile the listener.

## CARTRIDGES

**AUDIO TECHNICA AT-110 1984 £29**  
Great starter cartridge that's refined, detailed and musical beyond its price.

**DYNAVECTOR DV10X5 2003 £250**  
A distant descendent of the classic Ultimo 10X, this has warmth and sweetness in spades, allied to a punchy bass. Beats G1042 comfortably.

**DYNAVECTOR DV20X-H 2003 £395**  
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.

**GOLDRING G1042 1994 £135**  
One of the best MMs going, with sweet and extended treble and punchy, muscular bass.

**LYRIA LYDIAN BETA 1998 £600**  
An altogether more beguiling listen than the MC30S, although not quite as incisive. Superb all rounder, nonetheless.

**LYRA PARNASSUS DCT 1997 £1895**  
Jonathan Carr's masterpiece is a brilliantly lyrical and fluid performer, with a deliciously sweet tone and immense subtlety and polish.

**ORTOFON MC25FL 1994 £285**  
Strong budget MC with a cleaner and more detailed sound than the Dynavector; more sterile and less emotive, however.

**ORTOFON MC30 SUPR' 1995 £550**  
Beautifully clean and detailed device with real finesse, albeit a tad mechanical sounding.

**ORTOFON KONTRA' B 1999 £720**  
Surprisingly articulate performer by Ortofon standards. All the brand's usual polish and detail allied to real vim. Loves making music!



**SHURE V15XMR 1994 £350**  
The most musical MM yet made - brilliantly dynamic and punchy in the classic Shure mould, yet refined and tidy too.

**SUMIKO BPS 1995 £250**  
Charismatic performer with rhythm aplenty, but in other respects way off the pace - lacks smoothness and sophistication of the DV10X5.

**DIGITAL DISC PLAYERS****ARCAM DIVA CD82T 2002 £600**

Oodles of finesse, but not the most gripping performer at the price. A fine all rounder in the classic Arcam mould.

**CAMBRIDGE AUDIO****DVDS7 2003 £200**

Crisp, lively DVD-A sound makes this superb value for money, but 16bit playback is way behind similarly priced CD spinners.

**CREEK CD50 2003 £699**

Lyrical and musically engaging mid-price machine, but lacks its Marantz rival's tonal exuberance

**CYRUS CD8 2003 £1000**

Highly incisive, engaging, grippy and dynamic sound, but needs careful matching to smooth ancillaries. Optional PSX-R adds bass and dimensionality.

**DENON DVD-A1 2002 £2500**

Middling CD performance, but a genuinely strong DVD-A sound with masses of space and detail. Excellent pictures, too!

**LINN GENKI 1999 £995**

Undeniably fast, lithe, musical and fun - but some won't take to its dry, wry character. Works best in all-Linn systems, where it really rises to the challenge!

**LINN IKEMI 1999 £1950**

Has the brilliant focus and clarity of the previous Karik III with a dose more tonal richness and polish. More grip and poise than most at any price - still superb!

**MARANTZ CD6000K1 2001 £500**

Brilliantly warm and voluptuous sound will endear it to vinylphiles and tube lovers alike. Musical, colourful, polished and powerful like none others at or near its price.

**MARANTZ CD17 II 2002 £800**

Of-looked middleweight boasts a truly beguiling sound with lots of tonal flavour. Sits awkwardly between the £600 and £1000 price points, where some brilliant value buys reside, though.

**MARANTZ DV8300 2002 £1500**

An extremely well designed universal player, offering a beguilingly natural sound whatever you feed it.

**MERIDIAN 507 2003 £1195**

Quintessentially Meridian mid-price machine; smooth, warm, expansive and seductively musical. The best all rounder at this competitive price point.

**MUSICAL FIDELITY****TRIVISTA 2002 £4000**

When playing SACDs, the sweetest, most lucid and lyrical digital disc spinner we've heard. Old school stereo, pure DSD design. CD sound is up in the £1000 class, too! Future classic.

**NAD C5411 2002 £330**

Highly musical and articulate budget machine in the classic NAD mould. Second only to Cambridge's CD500SE in the value stakes.

**NAIM CDS 2001 £1195**

Taut and grippy like no others at the price, but lacks the warmth of the Marantz CD6000K1 at half the price. To wit, it's a very focussed product, best used in Naim systems.

**NAIM CDX2-XPS2 2003 £4950**

A fine high end machine, but add an XPS2 and it becomes one of the most charismatically engaging 16bit machines we've ever heard. Plays music with such passion!

**NAIM CDS3 2003 £7050**

The most polished Naim CD to date; tremendously capable and musical, but lacks the Rotweiler quality of the cheaper CDX2-XPS2.

**PHILIPS DVD963SA 2003 £400**

Creamy CD sound allied to superb SACD and DVD video playback makes this brilliant value for money.

**REGA PLANET 2002 £498**

Rhythmic and beguiling performer, although lacks the warmth of tone needed to better its Marantz rival. Superb ergonomics and design, nonetheless.

**REGA JUPITER 2002 £1000**

A Planet on steroids, this machine adds depth and breadth to its baby brothers already impressive sound. Good, but facing stiff competition.

**DIGITAL RECORDERS****PIONEER PDR-609 2001 £200**

Brilliant value CD recorder that makes excellent recordings from its digital inputs. Half decent digital converters, too.

**PHILIPS DVDR880 2003 £370**

Poor CD audio playback, but makes great DVD video recordings and boasts fine ergonomics. Top AV value.

**SONY RCD-W3 2002 £250**

Usual superb Sony ergonomics make for non-sense budget buy. Fine direct digital copies, but analogue input poor. Middling sonics, but there's a digital output!

**YAMAHA CDR-HD1300E 2002 £600**

HD means MD-style ease of editing, but compromises recording quality ever-so slightly. Add decent CD replay and it's a fine all rounder nonetheless - top value.

**ONKYO MB-S1 2001 £1100**

An interesting machine complete with MP3 functionality, but high price, fussy ergonomics and over-smooth sound make it mediocre value against the Yamaha.

**PHONO STAGES****CREEK OBH-21SE 2003 £250**

Musically enjoyable yet highly refined for the price - a superb buy. Gives the Dino a real hard time.

**EAR 834P 1993 £400**

Classic tube design with a deliciously warm and expansive sound - shame about the loose bass and veiled treble!

**LINN LINTO 2000 £900**

A musical and incisive performer, with more speed than the Delphini at the expense of detail and tonal colour.

**MUSICAL FIDELITY X-LP 1999 £149**

Clarity and detail allied to decent smoothness make it a solid first phonostage. MMI/MC.

**QED DISCSAVER 1995 £35**

Rhythmic, bouncy sound via battery, although it's bright and forward. Great value, but £100 more on the X-LP is well worth it!

**TRICHORD DINO 2002 £299**

Great all rounder with switchable MM/MC. Fast, fluid and smooth like no others at the price.

**TRICHORD DELPHINI 2003 £995**

The very latest 'Never Connected' variant is easily the best, bringing velvety smoothness to an already refined and engaging performer. Neutral to a fault - some will mourn the passing of the charismatic ISO.

**AMPLIFIERS****ARCAM DIVA A65 PLUS 2002 £370**

Classic budget Arcam fare - decently sweet and open with sensible facilities and plenty of power.

**ARCAM FMJ A32 2001 £1150**

For those who value serious power and labyrinthine facilities over outright clarity or grip. A very impressive all rounder with an unusually muscular power amp at this price.

**AUDIO ANALOGUE****PUCINNI 1999 £495**

Brilliant value mid-pricer is a real step up from budget designs. Smooth, fluid, natural sound with adequate power and no nasties. Fine phono stage too!

**AUDIO NOTE OTO SE 2000 £1199**

This baby tuber is beautifully sweet and creamy, but lacks solid-state's clarity, detail and incisiveness. Low, low power means speaker choice critical.

**AUDIO NOTE SORO SE 2000 £1699**

Wonderfully out-of-the-box sounding tube middleweight is all about sweetness and fluidity. Limited power and loose bass, but little the worse for it.

**CYRUS 6 2003 £600**

Cracking do-it-all mid price design, bringing svelte sound, good connectivity and upgradeability and stunning style and build.

**CYRUS 8 2003 £800**

Unusually warm and lyrical for a solid-stater, with decent power and punch. PSX-R adds dynamics, detail and dimensionality.

**MERIDIAN 551 1994 £895**

Evergreen middleweight is a serious performer even now. Tonally a tad dry, it's still very smooth and svelte with bags of power, detail and grip. Class act.

**MUSICAL FIDELITY****A308 2002 £2400**

Impressive monster integrated. Vast power delivered with clarity, even-handedness and finesse. Musical, with real tonal colour. Separate pre-power version better still, but less good value.

**NAD C320 2002 £220**

Not the giant killer that the 3020 once was, but a very strong budget design. A great starting point; forms a fine system with NAD's partnering C541i CD player.

**NAIM NAIT 5** 2001 £845

A fast and thrilling listen, thanks to taut and articulate bass and midband. Surprisingly polished for a budget Naim amp, both sonically and ergonomically.

**SUGDEN A21A** 1993 £1020

The most musical amplifier at the price, bar none. Delicious Class A sound is smooth, sweet and wonderfully transparent with true tonal colour. Low power, so match carefully.

**PREAMPLIFIERS****CREEK OBH-12** 2000 £220

Brilliant value budget passive, giving little away in sonics to far more expensive designs. Connectivity and build aren't great, but what do you expect at this price?

**MF AUDIO PASSIVE PRE** 2003 £1010

Novel and effective pre with switchable gain via a transformer, and balanced operation. Open and incisive sound, yet makes most active rivals sound edgy by comparison.

**NAIM NAC112** 2002 £660

Affordable admission ticket to the Salisbury high end experience. Detailed and dynamic, it tonally rather lacklustre.

**POWER AMPLIFIERS****LINN LK140** 2000 £800

Dry and grey sounding, but decently dynamic and musically engaging all the same. A worthy worker in a budget Linn system.

**NAIM NAPI50** 2002 £795

Driven by a decent source and a NAC112, this gives highly enjoyable results - providing you like the Naim sound! Taut, fast and feisty despite its relative lack of power.

**MARANTZ SM-17** 2001 £700

Useful budget power amp with plenty of clean transistor power. Not the most transparent, but sweet and clean all the same. Fine build completes a great value package.

**MUSICAL FIDELITY****A308 CR** 2003 £2400

Superb transistor behemoth, worth partnering with any high end CD player or preamp. Oodles of grunt served up with poise and purpose.

**QUAD 909** 2001 £900

The latest current-dumper has a smooth and expansive character with enough wallop to drive most loads. Not the most musical, but super value all the same. Lovely build, finish and Quad's legendary service are nice.

**LOUDSPEAKERS****B&W CDMI NT** 2002 £750

Fine clarity and imaging allied to pleasing warmth and great rhythmic cohesion make these standmounters an essential audition.

**CASTLE CONWAY 3** 2003 £930

Superbly smooth and crisp performers, with a big hearted musical sound. Ultimately coloured though, with a slow, plummy bass.

**CYRUS CLS70** 2001 £800

Charismatic performer with a fast, tight and open midband, but lacks cohesion and scale.

**EPOS ELS-3** 2003 £200

Plenty of brio and a decent degree of refinement makes this budget baby a fine value contender.

**KEF Q1** 2003 £250

Highly polished and articulate standmounters at the price, but demand good ancillaries for best results.

**KLIPSCH HERESY II** 1997 £1100

An outstanding high sensitivity loudspeaker with midrange and treble horns coupled with infinite baffle 12" bass driver. Effortless, fast and accurate.

**LINN NINKA** 2001 £995

Major on rhythms and dynamics, making them an involving listen. Reasonably refined, too - but tonally disappointing.

**MISSION 782SE** 2003 £900

Bright and tight design capable of brilliant speed and grip, at the expense of warmth. Demands high quality, high powered ancillaries.

**MONITOR AUDIO B4** 2003 £350

An unusually smooth and lucid performer at the price, and its 3-way design means it drives rooms well. Fine engineering, but build and finish so-so.

**MORDAUNT SHORT 914** 2002 £300

Warm, detailed and articulate performer, but a touch loose in the bass and veiled up top. Fine partner for budget valve amps.

**NAIM ALLAE** 2002 £1990

Taut and grippy like few others, this speaker majors on transient speed. Surprisingly smooth for a Naim box, with nicely etched treble. As always, tonally dry.

**TDK S-80** 2002 £90

Ingenious NXT multimedia sub/sat system has a wonderfully even and open sound - like baby electrostatics.

**QUAD ESL-988** 2001 £3400

Wonderfully neutral and self-effacing with sublime imaging and projection. Treble lacks extension, bass lacks weight - although the pricier 989 answers the latter resoundingly.

**PERIGEE FK-1L** 2002 £5000

Charismatic Aussie ribbon design with deliciously open mid and treble, allied to fine bass weight. The right room and ancillaries essential. Engaging, musical and powerful sound. Superb.

**W'DALE DIAMOND 8.1** 2001 £120

Still the best baby budget standmounters around. Tight and grippy thanks to Kevlar drivers, but invariably limited in the frequency extremes.

**HEADPHONES****JECKLIN FLOAT TWO** 1998 £99

Wonderful panel-like sound from these esoteric-looking headclamps.

**SENNHEISER MX-500** 1999 £19

Our unqualified recommendation for those seeking a serious sounding pair of in-ear phones. Smooth, detailed and musical.

**SENNHEISER PX-100** 2002 £29

Cracking pair of lightweight open back cans ideal for personals, but good enough for real hi-fi use. Superb build allied to a smooth and engaging performance make them the spiritual successor to the HD400s.

**SENNHEISER HD-590** 1998 £199

The company's best real-world cans to date. Open and smooth with plenty of detail. Brightly lit midband makes them an ideal partner for a valve headphone amp.

**INTERCONNECTS****CHORD CO. CHAMELEON 2** £90/M

One of our favourites, these are musical performers with a smooth yet open sound.

**DNM RESON** £40/M

Neutral and transparent - a steal!

**NORDOST BLUE HEAVEN** £150/M

Some of the fastest and most transparent cable around.

**VDH ULTIMATE THE FIRST** £260/0.6M

Carbon interconnects that help you forget the electronics and concentrate on the music. Miraculous transparency. Tight and tuneful bass mixed with air and space results in a cracking cable for the money.

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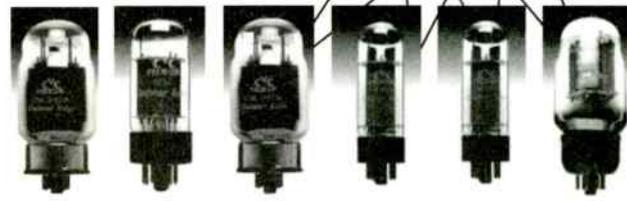
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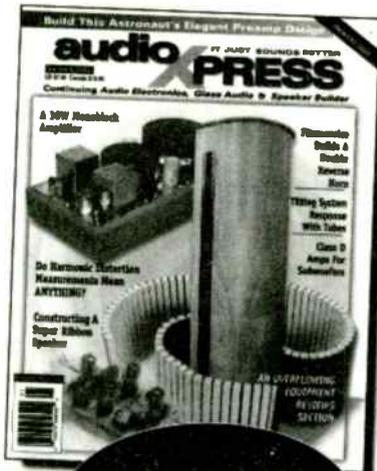


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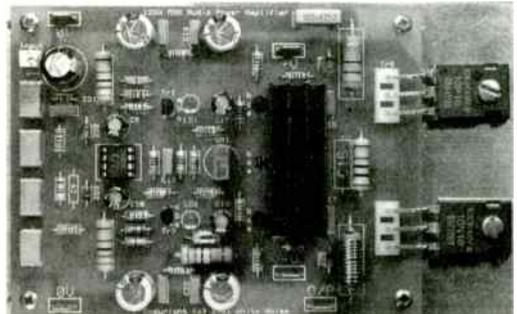
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# diy news

## SEMICONDUCTOR HUNT

After a recent telephone call from a gentleman, trying to source a couple of power transistors that featured in a 32 watt class A transistor amplifier kit we did many moons ago all I could say was, "I know where you can buy some old valves?!!!" .We have not stocked the item for sometime.

I decided to put chase on the web for old semiconductor sellers and came across [www.mushroom.co.uk](http://www.mushroom.co.uk) The link with the name I do not quite understand, but these guys have been around since the early 90s and specialise in obsolete semiconductors, transistors, diodes, integrated circuits, semiconductors as well as upto date semiconductors. They have a large database, listed alphabetically. You input the first letter of the item you are looking for and a list appears. Admittedly I didn't find what I was looking for, but a wealth of other goodies can be found here.



## COLOUR CODE SENTENCE

Have you ever heard of "Big Brown Rabbits Often Yield Great Big Vocal Groans When Gingerly Slapped"? No? Well me neither, until I came across <http://webhome.idirect.com/~jadams/electronics/> an interesting site that approaches with great success the underlying principal of electronics, with a speckling of useful calculations aimed at the beginner. The mentioned sentence above is a reminder for colour codings for resistors: Black (1), Brown (2), Red (3), etc.

The site has a wonderfully illustrated big resistor. If you input the colour codes of a resistor its bands change according and tell you the resistance and tolerance (to the four band colour system).

To list the of the other features of the site:

- 1. Ohm's law explained with a calculator program
- 2. Simple circuits explained.
- 3. Voltage, current and resistance explained.
- 4. Schematic symbols

The site has a lot to offer with amazingly clear and easy to understand diagrams. This one should be part of the national curriculum.

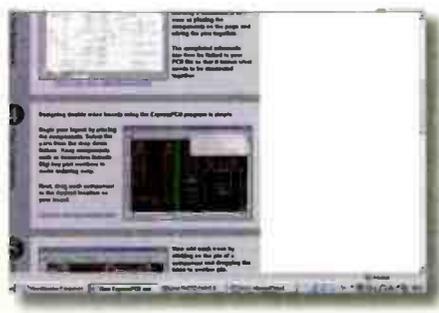
This American site gives people a chance to sample and download a piece of the forthcoming Basic Electronics CD, to assure you that it is worth the full \$50.00 for the finished version. The actual jam-packed 600 MB CD will actually hold active animations, vivid videos, follow-along sound, helpful electronics-related software/utilities. Well worth checking out if you are a beginner. Not sure how much valve information there

will be on it though.



## FREE PCB SOFTWARE

ExpressPCB is an American site I came across that has an interesting marketing strategy: they offer their own version of CAD software for designing printed circuit boards (PCBs) for free. They say, "The concept of ExpressPCB is to make designing electronics with printed circuit boards easy, fast, inexpensive and fun." It seems they are pitching at the home enthusiast.



If you have ever tried to get a UK PCB manufacturer to make a couple of boards, it can work out quiet expensive, especially if they do the layout for you. If you attempt to buy a CAD PCB package this is also pricey.

So you can download the software straight from their site. It's an easy-to-learn package so you will be up and running in no time. These guys are clever. They have incorporated into their board layout software a command to compute manufacturing costs, so before placing an order, you can ask the program to give you the exact cost to have your boards made. This will show all the costs, including shipping to anywhere in the world. For example a double-sided board, plated-through holes, no silkscreen or solder masks, board size 3.8 x 2.5 inches, shipped the next business day will cost \$64.00 about £40.00. The software enables you to draw circuit diagrams and has a helpful tip section on making PCBs.

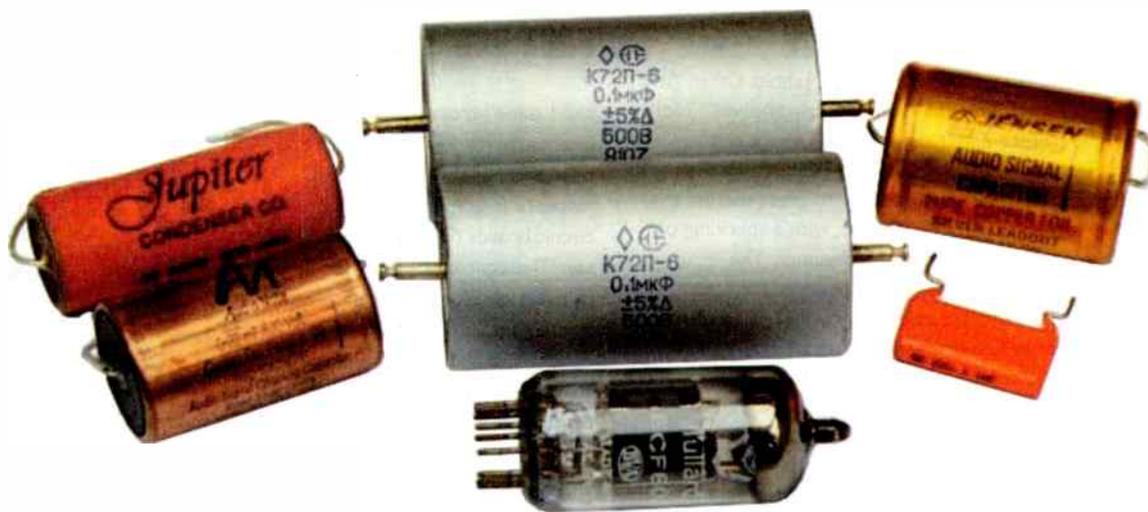
## 813 MAD

813 Mad is a DIY page that details the workings of Mr Willis from New Zealand who has a love for the large pentode beam power valve 813/GU13 which provides 35 watts in single-ended mode. An 813 requires less than 1 watt to drive it to full power, unlike power triodes such as the 845 and 300B which require several watts. Remember, a pentode is a lot more efficient than directly heated triodes.



The article also details the Altec Lansing 260A amplifier circuit that uses two 813s in push-pull, with an HT of 1000V DC. Checking on the price I found 813s readily available at \$25.00. I for one would be interested in an SE amplifier like this.

# Coupling Capacitors Marathon



Clive Meakins checks out some options for pole position in the coupling capacitor stakes

**A**mplifiers, especially those with valves, can be tweaked, improved and configured to your personal taste. Aside from the valves themselves, one of the most rewarding components to concentrate on is the humble capacitor. Power supply and cathode bypass capacitors are worth looking at but the biggest bang for your Euro is likely to involve changing coupling capacitors. Your delicate musical signal passes straight through these components. They are there to isolate amplifier stages from each other and specifically to prevent large quantities of DC being passed along the amplification chain. Push-pull and Parallel Single-ended ampli-

fiers generally need four coupling capacitors whereas Single-ended Triodes need just a pair for stereo.

The standard coupling capacitors found in many amplifiers will be relatively low cost components that do a fine job. By changing these capacitors you will be able to voice your amplifier to your taste. There is no "right" sound, it depends on the type of music you listen to and when or how you listen, i.e. late at night to relax or having a party. I've spent a lot of time over the last few months installing, burning-in and listening to various coupling capacitors. Rather than do a quick A/B test I spent a considerable time living with each set so I could form a valid and lasting view. Burn-in time is a particular

problem. For the first hour or two some capacitors sound absolutely dreadful. Some take up to 100 hours before they finish developing their signature.

I performed most of my trials using a World Audio Design KaT34 amplifier fed by a Stevens and Billington transformer volume control. The KaT34 drove my Mordaunt Short Performance 860 speakers. The main source was a Meridian 588 CD player and more latterly a Michell Gyro SE turntable. Two sets of capacitors were also tried in my Billie 300B monoblocks, these being fed by a Trancendent Sound Grounded Grid preamp with the speakers being Adire Audio HE10.1's.

I used two types of interconnect and speaker cable, the reason is that I didn't want to assess a capacitor negatively when I was simply using cables that didn't suit it. So I used Nordost Red Dawn interconnects with Nordost Blue Heaven for the speakers as one set of cables. The other set were from Chord, these being Chorus interconnects and Odyssey 2 for the speakers. Both Nordost and Chorus cables sounded excellent, I would say the Nordost were slightly more vivid sounding whereas the Chord's were fuller sounding, losing out to the Nordost's ever so slightly on resolution. Swapping cables gave me the chance to hear different capacitors at their best instead of hobbling them with cables that weren't an optimal match in my system. Nordost El Dorado power cables were used throughout the review period. These gave greater clarity to quite a surprising extent.

### **KAT34 ORANGE DROPS - BEST CABLES: CHORD & NORDOST**

Made by BC Components, these are metallised polyester. They have good firm, rich bass, warm mid and smooth but restricted treble. Their detail, whilst OK, could be better. These capacitors have a safe balance that can hide poorer aspects of a system.

I enjoyed the KaT34 with these capacitors for many weeks before moving on to more exotic capacitors, their sins are those of omission and are therefore relatively easy to live with.

**Upside:** great value, won't offend, great to get you going before you decide on those expensive capacitors

**Downside:** little top-end and not the best resolution

**Cost:** 26 pence each + VAT

### **KAT34 JUPITER - BEST CABLES: CHORD**



**Audio Note Silver Foil capacitor fitted in place.**

Aluminum foil, silver leadouts with beeswax dielectric! The Jupiters have lots of air, are detailed, clean and fast. Bass performance was immediately impressive, it goes deep and is tight.

The character of my system changed significantly between different recordings, suggesting the capacitor is very transparent. This capacitor is about neutrality, clarity and detail with no added or subtracted warmth. Modern chart recordings are accurately reproduced, so some can be sharp in the mid-range.

Watch the soldering iron, don't melt the wax by brushing the iron against the capacitor, in fact keep well away from the body and don't apply too much heat!

These are vintage looking capacitors with a modern sound, even if they may look as though they'll sound over-lush.

**Upside:** resolution, speed, consistent through the frequency range, neutral, environmentally friendly, solid bass

**Downside:** ever so slightly unforgiving of poorly recorded vocals, require a little extra care when soldering

**Cost:** \$16.50 each, around £12.50 imported to the UK

### **KAT34 AUDIONOTE COPPER PIO - BEST CABLE: NORDOST**

Copper foil, paper-in-oil wrapped in a copper can, leadouts are silver. Be careful with the metal can, don't short the leadouts or connections in the amplifier.

The line on the capacitor's can denotes the leadout connected to the inner foil, this is the input side.

The AN Coppers have a slightly rounded sound, they don't possess the hardest driving bass and their top-end is quite gentle. They do provide a great spotlight on the mid-range without sounding forward. The mid frequencies are smooth, flowing and expressive, forgiving too. Soulful.

Following the more modern sounding Jupiters, music seemed slower and slightly less defined. Overall the sound was gentler and rounder.

These capacitors have a liquid, "dreamy" quality. Not the best for hard driving rock but great for more atmospheric performances. Really tremendous on vocals. Bass and treble are fine but outclassed by a glorious mid-range

**Upside:** not neutral but dreamy and soulful, great on atmospheric music, very special with vocals

**Downside:** not neutral, perhaps not for those who listen only to rock

**Cost:** £20.86 + VAT



**Jupiter capacitor.**



*Jensen Copper Foil Capacitor.*

### KAT34 JENSEN CAPACITORS COPPER PIO – BEST CABLE: NORDOST

Copper foil, paper-in-oil, silver leadouts. The capacitor body is insulated.

Bigger than Audio Note, the line on the body is to outer foil; connect this to the output side.

The Jensen's sounded very consistent through the frequency range with solid bass, smooth mid and a sparkling treble. Not quite the fastest sound but fast nonetheless. Quite a lot of emotion in the mid-range, not as much as the Audio Note Coppers but the Jensen bass and treble is more in-line with their mid-range.

**Upside:** Neutral, consistent through the frequency range, smooth, fast and tight but not clinical.

**Downside:** not a lot.

**Cost:** \$15.85 each, around £12 imported to the UK

I used a pair for each coupling position giving me a total of 0.2uF. The open part of the "C" around the capacitor symbol denotes the outer foil (output side).

The K72s are highly detailed and smooth sounding, absolutely lightening fast and clean. There is lots of top-end, the steel casing may be responsible for some brightness. A few CDs were a touch tiring with the Nordost cables. Chord's cables almost restored the balance showing the importance of every element in a system. I then used my Michell Gyro/Kontrapunkt B to see if a vinyl front-end would help, this was definitely an improvement. Another route would be to use different driver valves in the power amplifier. The Meridian 588 is a very smooth CD player, the K72s have such a very transparent top-end that perhaps they don't do the CD medium any favours. I would also comment that K72 mid-range doesn't have all the magic of the PIOs, the experience being slightly more cerebral than emotional.

These capacitors have more in



*Russian Teflon capacitor.*

### KAT34 RUSSIAN TEFLON K72 – BEST CABLE: CHORD

These are massive, steel cased and must be made for military use. They have silver looking pins that take solder very well. I wrapped electrical tape around them to prevent electrical shorts in the KaT. These capacitors were a tight squeeze. Make that a very tight squeeze!

common with the sound of the better polypropylene types than PIO's.

**Upside:** tremendous speed, clarity and detail, smooth, bass is well defined, robust enough to survive a war.

**Downside:** just a little bright, very large.

**Cost:** around £48 for 10 0.1uF, around £10 for 2 x 0.1uF. Normally purchased in lots of 10 or 20.

### BILLIE 300B WITH GROUNDED GRID PREAMP AUDIO NOTE COPPER PIO - BEST CABLE: NORDOST

These capacitors replaced polypropylenes in both the preamp and power amplifier. The full effect of these capacitors occurred when both preamp and power amplifiers received the Audio Notes. The power amplifier capacitors were two of the components used in the KaT34 trial. The preamp required 1uF values costing £34.66 each + VAT.

If you've experienced what a decent Single-ended Triode can do you will understand the magic I will describe. To be fair, there are trade-offs, a good push-pull amplifier won't be as good in the mid-range but should win out at the frequency extremes and with more complex music.

The AN Copper's were slightly upfront, vibrant and exciting. Guitars stood out and were positioned well between the speakers, there was a lot of clarity with notes being well defined and detailed. Norah Jones' voice came across as very intimate, just "there" in front of me. These capacitors did something really special with the 300B SETs. The soundstage was fantastically three-dimensional. I felt I could get out of my chair walk around the band. These capacitors let the Billie's really show what they can do.

**Upside:** they released the 300B mid-range, vibrant and spacious sound

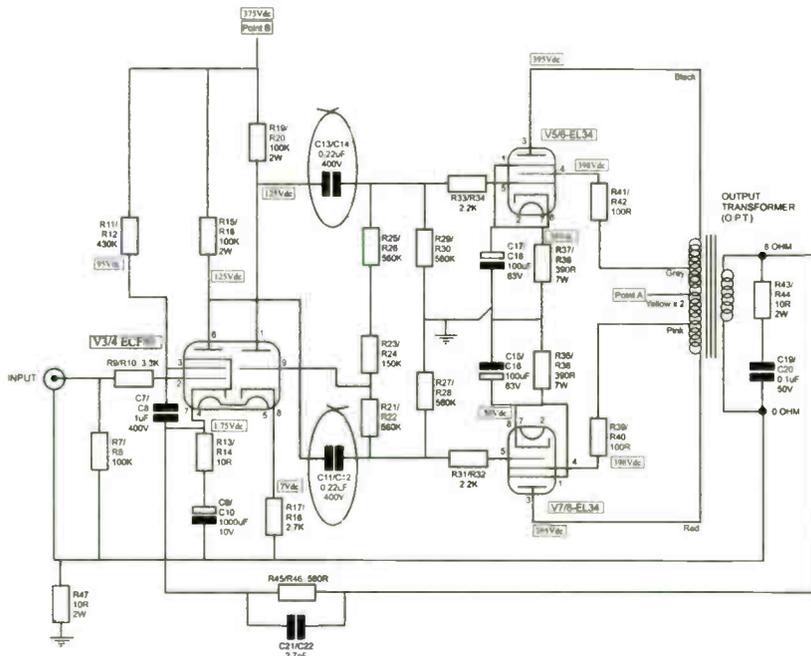
**Downside:** bass and treble not as good as the mid but that's as much to do with the 300B mid-range

**Cost:** £20.86 + VAT

### BILLIE 300B WITH GROUNDED GRID PREAMP AUDIO NOTE SILVER – BEST CABLE: CHORD AND NORDOST

Less affordable than the Audio Note Copper PIOs are the silver alternative, copper cased, 99.99% pure silver foil with mylar film this time. The lead-out wires are 20 strand silver litz. The silver foil capacitors are significantly larger than the copper foils PIOs.

### KaT34 Valve Power Amplifier Circuit Diagram signal circuit (one channel)



**Audio Note Copper Foil capacitor.**

These are very pricey so it's just as well Mr Audio Note, Peter Qvortrup, suggested that I use a lower value coupling capacitor. In place of the 0.22mF copper foil I went 0.15mF silver foils. I would have liked to try silver capacitors in the preamp but at £276.13 +VAT each they cost more than the

preamp so this wasn't a realistic upgrade path.

With the silver foils the sound was very different. Importantly the 3-D soundstage was absolutely still there. The sound was more balanced, on the surface less incisive and in comparison slightly laid back. Music was more consistently

integrated with no single aspect standing out. Bass was more solid and powerful. There was also more atmosphere, Norah now sounded even more real and present.

These silver capacitors are expensive and probably make most (financial) sense in an amplifier that follows Peter's philosophy: silver everything, tantalum resistors and Black Gate polarized capacitors. At the very least other capacitors in the signal path should be of a similar quality to the AN silvers.

**Upside:** very transparent, even through the frequency range, very refined, and smooth sounding

**Downside:** cost and quite large

**Cost:** £102.23 each + VAT

## Conclusions

And the winner is.....

No, I'm not going to pick a winner, even after several months of listening I can't pick my personal favourite for all types of music, mood, cables, push-pull vs SET. There is no best coupling capacitor here and there isn't a bad one either. The best one is the one that works for you, in your system.

Each of the capacitors in this review has qualities many will value in the context of a particular system. It's tough making a choice, especially if you have catholic music tastes.

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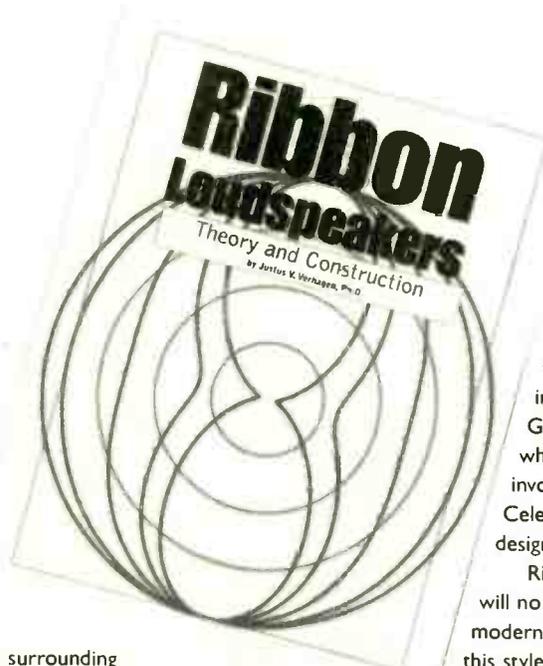
# book review

**Ribbon Loudspeakers, Theory and Construction by Justus V. Verhagen, Ph.D.**

If you have ever heard the crisp, sweet sound that can emanate from ribbon loudspeaker then you can understand the fascination the author, Mr Verhagen has with them. He has had a keen interest in ribbons most of his life, and has built many ever since Ole Thofte's inspiring La Folia article published in *Speaker Builder* in 1988. This culminated in a novel design, published in *AudioXpress*, of a DIY line-source dipolar ribbon speaker, easily adjustable for allowing various configurations and incorporating electronic means of equalisation.

The book commences with a simple introduction of ribbons, in fact the first line announces that ribbons are a lot easier to build than a dome tweeter. By page 7 you hit the maths that feature quite a lot in the book. A whole chapter is dedicated to magnetism, with plenty of pictorial references. All theory is relatively easy to comprehend. Then we are onto the membrane, the actual ribbon, usually typically aluminium foil, though other metal constructions are discussed. For the maths heads equivalent circuit analysis are detailed.

The next chapter, Acoustic Factors, explains how the physical coupling of the ribbon to the



surrounding acoustical environment can make a big difference in its acoustical behaviour.

Verhagen recaps on his original *audioXpress* article on a DIY dipolar line source. It is here that you can reference the book to build your own, all information is provided down to how many nuts you need. The build appears to be time consuming and a bit of a fiddle in places, but relatively straight forward.

The next chapter discusses commercial examples, the Celestion 3000, the Aurum Cantus G3 and

Bohlender-Graebener Neo8. Detailing how they are constructed, magnetic circuit and acoustic measurements. The final chapter is an interview with Graham Bank, Ph.D. who was heavily involved in the Celestion 3000 ribbon design.

Ribbon Loudspeakers will no doubt become a modern day reference for this style of speaker. If you like ribbons and want to know a bit more or even try and build you own, this is the book for you.

The book is available from World Library see page 68, 69. Or buy online at [www.worldaudiodesign.co.uk](http://www.worldaudiodesign.co.uk)

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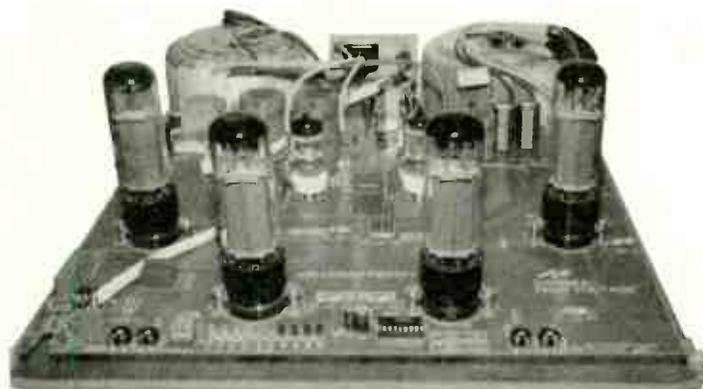
# diy letters

## KEL84 GETS THE POWER TREATMENT

My valve experience dates back some years and, early on, included Ward Leonard Servo Systems used specifically for radar antenna stabilisation and early electric autopilots. Tests showed that EL37s and 6CA7s (EL34) were too jittery and verged on the unstable in these applications. 6BQ5 (EL84) were substituted in the motor generator stage and proved to be both reliable, stable and quiet. After a long service they were replaced with magnetic amplifier replacing the power drivers and finally the 2N3055 silicon type took over. Nowadays modern systems use electrohydraulics.

Having used Quad and Leak hi-fi in the past, I preferred the monobloc types, but the stereo versions suffered from poor pre-amplification and shared power supplies. The Radford SC21STA15 had a very relaxing sound. Best of all were the parallel-push-pull American Heath kits; these were extremely quiet.

The possibility of "silent" valves attracted me to World Audio Design's KEL84, with my past knowledge I knew the "silent" description would be true. I basically required a power amplifier, one for each channel, bi-amping them



Velleman EL34 push-pull amplifier, showing populated PCB.

to drive my home assembled Harbeth HLI-5 (similar to BC-1s). Knowing that an integrated version is only available I tried my arm and spoke to World Audio to convince them otherwise.

After a little wait I received two power amp versions of the KEL84, the wait due the fact that the front panels were specially made. The only other modification was to replace R2/R3 a 1M resistor with a 100K. Also only one pair of phono inputs is required.

The kits were very straight forward to build and worked first time, all voltages were close though the heater

voltage was 6.46Vac, well within the rating but being a stickler for accuracy I placed a 0.05R 3W resistor in series with one heater line to knock it down to 6.28Vac. I also have a Velleman EL34 push-pull amp, the heaters on this amp measured 7.17Vac - somewhat over.

Using a Rothwell Indus passive pre-amplifier I found the KEL84 very impressive and suited female vocals and provided more than enough volume. It is excellent value and it was great to work with EL84s again. Keep it up World Audio.

Built KEL84 power amplifier, kit parts for a KEL84 power amplifier.



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# diy letters

## HD83 RESISTOR CHANGE

I recently changed all the resistors in my World Audio Design HD83 valve headphone amplifier amp. The resistors in the signal path were replaced with 1W Tantalums and the power supply resistors were replaced with 12W Mills Wirewounds. The power supply ones were replaced first with the Mills. I was very disappointed with the sound of the Mills resistors, they made the amp sound screechy with a gaping hole in the mid-bass region. Imaging was compromised as well and the human voice was not sweet. I then changed the signal path resistors, replacing them with the Tantalums. The sound improved significantly, now the human voices had some more life; however, the gaping hole in the mid-bass was still there, along with some of the screechiness. As a result of my disappointment, I ordered some 2W Riken Ohm resistors to replace the Mills. I installed the Rikens last night and they made a big difference: the gaping hole in the midbass was nicely filled in and the screechiness was totally gone! Now the HD83 is really singing and sounds better than it ever has!

**Conclusion:** if you are thinking about upgrading the resistors in your HD83, avoid Mills Wirewounds in the power supply and maybe everywhere else (the Mills may work brilliantly in other amps), use Tantalums in the signal path and Rikens for the power supply. I had to share this because I made a costly mistake and I do not want anyone else to repeat it. Other resistor combinations may be great as well, but I cannot speak for any others.  
**Dave D from Canada**

Often resistors get overlooked when it comes to upgrades; people do have a tendency to change the capacitors first. Maybe we should feature an audiograde resistor group test. I shall put it to my writers. Readers should be aware that our bulletin board has a wealth of information for DIYers - these guys are always tweaking, building and chatting. Visit us at [www.worldaudiodesign.co.uk/forum/](http://www.worldaudiodesign.co.uk/forum/) NL



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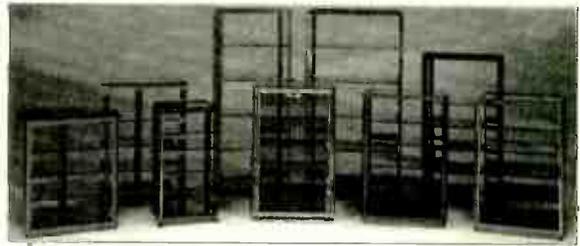
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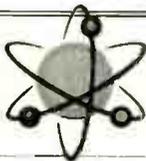
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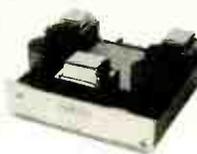
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THORENS TD 125 MkII (no arm)	£400	£ 98
THORENS TD160 Na cover	£279	£160
THORENS TD150 Rare		£190
VOYD Reference inc arm	£14,995	£3998
WILSON BENESCH		
Full Circle (Mint)	£1995	£1495

## ● Digital Sources

ARCAM Alpha Plus CD	£300	£89
ARCAM Alpha One CD	£300	£149
ARCAM Alpha 5 Plus	£350	148
ARCAM Alpha 9 CD	£799	£350
AUDIO ALCHEMY V1 + PSU	£489	£129
AUDIO ALCHEMY V3 DAC PSU	£900	£429
AUDIO MECHA		
Kreatura Trans	£1500	£439
AUDIO MECHA		
Damnation Tran + Upgrade	£1250	£439
COPLAND CDA288		£999
EXPOSURE CD Player	£999	£629
KENWOOD DP7090 CD Plyr	£399	£129
KENWOOD DP-X9010 Trans	£400	£199
KRELL KPS 25 CD/Pre	£24,998	£12,996
LINN Classic Movie	£1950	£1296
LINN Karik CD	£1850	£1098
MARANTZ CD85	£450	£ 195

MARANTZ CD63 ki	£300	£ 175
MERIDIAN 203 DAC	£499	£228
MERIDIAN 207 CD/Pre	£700	£299
MERIDIAN 507 CD	£1195	£948
MERIDIAN 508 CD	£1500	£798
MERIDIAN 562 Digital Controller		£450
MERIDIAN 602/606 (Trans/Dac)	£3000	£796
MICROMEGA Stage 2	£750	£396
MICROMEGA Solo	£750	£255
MICROMEGA Stage 3	£1000	£398
MICROMEGA DAC 1	£750	£278
MICROMEGA Micro-DAC	£499	£149
MUSICAL FIDELITY		
Nu-Vista 3D CD/Pre	£3000	£2198
NAIM CDI	£1999	£948
NAIM CD3	£1000	£495
NAKAMICHI 7 disc CD plyr	£400	£129
ORELLE DA10T Trans	£900	£375
PERPETUAL TECHNOLOGY		
Upsampling DAC	£695	£496
PROCEED PDT3/PDP3		
Trans/DAC	£3999	£1800
QED Reference DAC	£299	£99
QUAD 66	£695	£280
REGA Planet	£500	£350
ROKSAN kandy CD Player	£500	£199
ROTEL RCD99 CD Player	£799	£399
SONY SCDX 940 SA CD	£700	£335
TEAC VRDS 10 (CD Player)	£699	£450
THETA DATA Basic Trans	£2400	£749
THETA PEARL CD Trans	£1400	£898
THETA DS Pro Basic 111A DAC	£3500	£1698
THORENS		
TDC2000(Trans)/ TDA2000(DAC)	£2000	£1198
WADIA 860CD	£6995	£4998

## ● Amplifiers Solid State

ARCAM Delta 290	£400	£198
ARCAM Delta 60	£280	£148
ARCAM Alpha 10	£995	£496
AUDIO ALCHEMY Kraken	£400	£156
AUDIO ANALOGUE Bellini (blk)	£595	£355
AUDIO ANALOGUE Puccini SE	£650	£345
AUDIO INNOVATIONS Alto	£395	£148
AUDIOLAB 8000A	£450	£175
AUDIOLAB 8000S	£800	£395
AUDIOLAB 8000SX	£450	£275
AUDIO RESEARCH D400	£3498	£1495
AUDIO RESEARCH LS3B	£1300	£696
AVI S2000 Int.	£1200	£275
BAT VK40	£4950	£1496
BRYSTON 7B Pra Mona's	£5000	£2498
CHORD SPM900	£1550	£898
COPLAND CSA 14	£1500	£745
COUNTERPOINT Solid One	£1950	£695
CYRUS ACA7 Pre	£600	£356
CYRUS II	£275	£125
CYRUS AV Master	£450	£198
CYRUS Pre	£700	£345

CYRUS Power	£700	£358
CYRUS 8	£795	£598
DENON AVP-A1D Digital Pre	£2500	£698
DNM Pre2/PA1	£2800	£898
ELECTROCOMPANET		
EC3 MC	£2200	£1188
ELECTRO COMPANET		
2 Pre/Power	£1500	£355
EXPOSURE 7/8 Pre & Pwr	£1100	£405
EXPOSURE 18/21 Pre & Pwr	£2000	£795
HARMON KARDON		
AVR85 AV Rec	£1000	£498
HARMON KARDON		
Citation Power	£1200	£249
INCATECH Claymore Amp	£400	£175
KRELL KST100 Power Amp	£2995	£1796
KRELL KAV250a	£3495	£2198
KRELL KAV650 Monoblocks	£2000	£11998
LENTEK Integrated	£575	£175
LFD L51 Pre	£1000	£375
LINN LK1	£450	£194
LINN LK2	£550	£299
LINN Kairn Pre	£1700	£798
LUMLEY A2100 Power	£750	£398
LUMLEY Passive Pre	£250	£128
MARANTZ (orig) SM10 Power	£700	£498
MARK LEVINSON 27.5 Pwr	£6000	£2798
McINTOSH 7100 Power Amp	£1200	£495
MERIDIAN 501.2 Pre	£780	£476
MERIDIAN 555 Power amp	£795	£428
MERIDIAN 556	£995	£698
MERIDIAN 565 Processor	£3300	£1796
MICROMEGA Tempo 2	£750	£398
MUSICAL FIDELITY A100	£500	£125
MUSICAL FIDELITY A3CR	£1500	£678
MUSICAL FIDELITY E10	£300	£148
MUSICAL FIDELITY F19 Power	£4500	£2496
MUSICAL FIDELITY F22 Pre	£1500	£595
MUSICAL FIDELITY XA2 Int	£800	£296
MUSICAL FIDELITY XA50 Mono's	£500	£255
MUSICAL FIDELITY 3a Pre	£1300	£155
MUSICAL FIDELITY		
Dr Thomas	£699	£275
MYRYAD A120 Power	£500	£255
NAD 910 AV Pre/902 2ch Pwr	£450	£175

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<b>Naim NAC 32 Pre</b>	£600	<b>£195</b>
<b>Naim NAC 42 Pre</b>	£400	<b>£125</b>
<b>Naim NAC 82 Pre</b>	£2500	<b>£1298</b>
<b>Naim Nait 3 Int.</b>	£700	<b>£296</b>
<b>Naim NAP 110 Power</b>	£500	<b>£155</b>
<b>NVA AP30 Int.</b>	£350	<b>£175</b>
<b>PARASOUND HCA1506</b>		
6 Chanel Power	£2995	<b>£1296</b>
<b>PIONEER A400</b>	£225	<b>£ 75</b>
<b>PS AUDIO IV Pre Incl. MC/MM</b>	£600	<b>£295</b>
<b>QUAD 303 Power</b>	£200	<b>£ 95</b>
<b>QUAD 44 Pre (scratched case)</b>	£450	<b>£155</b>
<b>QUAD 405 Power Amplifier</b>	£350	<b>£198</b>
<b>QUAD 34</b>	£400	<b>£198</b>
<b>QUAD 306</b>	£450	<b>£218</b>
<b>QUAD 66</b>	£699	<b>£356</b>
<b>QUAD 77 Int.</b>	£450	<b>£298</b>
<b>QUAD 77 Power</b>	£350	<b>£245</b>
<b>ROGERS Cadet 3 Int. vintage</b>	£200	<b>£ 95</b>
<b>ROKSAN Caspian DSPAV Pre</b>	£900	<b>£548</b>
<b>ROKSAN Caspian Pwr</b>	£710	<b>£498</b>
<b>ROTEL RC1070</b>	£399	<b>£195</b>
<b>ROTEL RB985 Power Amp</b>	£900	<b>£498</b>
<b>SPHINX Project 2 Pre</b>	£1600	<b>£498</b>
<b>SPHINX Project 12 mono,s</b>	£3000	<b>£1495</b>
<b>SONY SDPE9ES (Digital)</b>	£600	<b>£298</b>
<b>SONY VA333ES (AV System)</b>	£799	<b>£495</b>
<b>SONY TAE-1000ESD Pre</b>	£495	<b>£248</b>
<b>STEG ST350 Studio Power Amp</b>	£300	<b>£ 95</b>
<b>TAG McLaren F3 Prozor</b>	£1500	<b>£648</b>
<b>TAG McLaren F300 Pwr</b>	£1200	<b>£498</b>
<b>TALK ELECTRONICS Storm</b>	£650	<b>£375</b>
<b>TESSERAC Pre</b>	£1500	<b>£598</b>
<b>THORENS TTA 2000 Power Amp</b>	£1000	<b>£398</b>
<b>TOWNSEND Elite 600 Pre</b>	£500	<b>£195</b>
<b>YAMAHA C4 / M4 Pre Power</b>	£800	<b>£255</b>

### ● Amplifiers Valve

<b>ARION Electra Integrated</b>	£1200	<b>£495</b>
<b>AUDIO INNOVATIONS</b>		
800 Mk11	£1500	<b>£688</b>
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Montissa (Red Rose)	£3000	<b>£1695</b>
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LS2B Mk2 pre	£3000	<b>£1495</b>
<b>AUDIO RESEARCH LS7</b>	£1495	<b>£895</b>
<b>AUDIO RESEARCH V60</b>	£1995	<b>£898</b>
<b>AUDIO RESEARCH</b>		
VT100 Mk1 Pwr	£5500	<b>£3498</b>
<b>BEARD M70 monoblocks</b>	£1800	<b>£1296</b>
<b>CARY Pre-amp</b>	£3500	<b>£1495</b>
<b>CARY CAD300SE</b>		
Monoblocks (As new)	£5000	<b>£3998</b>
<b>CONRAD JOHNSON</b>		
PV 10AL Pre	£1400	<b>£676</b>
<b>CONRAD JOHNSON</b>		
PV 10 Pre	£1600	<b>£845</b>
<b>CONRAD JOHNSON</b>		
PVII Pre Amp	£1950	<b>£998</b>
<b>CONRAD JOHNSON</b>		
Prem 8 Monos	£16,000	<b>£9755</b>
<b>CR DEVELOPMENTS</b>		
Carmelo (Pre)	£900	<b>£345</b>
<b>ELECTOR MFL Pre Amp</b>	£500	<b>£148</b>
<b>GRAAF 13.5 Pre</b>	£3950	<b>£2168</b>
<b>GRAAF GM20 Pwr</b>	£2950	<b>£1898</b>
<b>HOVLAND HP 100 + MC Phono</b>	£5750	<b>£3996</b>
<b>JADIS DA30 Integrated</b>	£3500	<b>£1946</b>
<b>JADIS JAS0 Monoblocks</b>		
(Current models)	£5890	<b>£4446</b>
<b>JADIS Dely 7 Power</b>		<b>£2698</b>

<b>LUMLEY Ref 250 monoblocks</b>	£6500	<b>£3996</b>
<b>PAPWORTH TVA50</b>	£2000	<b>£1098</b>
<b>PM COMPONENTS 845 mono,s</b>	£3000	<b>£1495</b>
<b>QUAD 22 + 2 monoblocks</b>		<b>£455</b>

### ● Tuners Tape Misc

<b>AKAI 1721 (Reel to reel - 7" spools)</b>	£250	<b>£128</b>
<b>LUXMAN ST50 (Rare)</b>	£900	<b>£555</b>
<b>MICROMEGA FM tuner</b>	£300	<b>£145</b>
<b>MYRIAD T30 tuner</b>	£250	<b>£128</b>
<b>NAKAMICHI CR7E</b>	£1500	<b>£895</b>
<b>NAKAMICHI 480 block</b>	£495	<b>£196</b>
<b>NAKAMICHI 481Z (Silver)</b>	£495	<b>£166</b>
<b>NAKAMICHI 600</b>	£400	<b>£198</b>
<b>QUAD FM2 tuner</b>	£200	<b>£125</b>
<b>QUAD FM4 tuner</b>	£300	<b>£198</b>
<b>REFERENCE Pagode rock</b>	£2700	<b>£1756</b>
<b>REVOX D36 (Reel to reel)</b>		<b>£348</b>
<b>REVOX E36 (Reel to reel)</b>		<b>£298</b>
<b>REVOX Pro HS77 (Reel to reel)</b>	£950	<b>£398</b>
<b>REVOX A77 2 track (Reel to reel)</b>	£750	<b>£378</b>
<b>REVOX PR99II 2 track</b>		
(Reel to reel 7.5/15ips)	£1500	<b>£595</b>
<b>REVOX B910 Pro cassette deck</b>	£1500	<b>£548</b>
<b>ROKSAN Caspian Tuner</b>	£600	<b>£298</b>
<b>ROTEL TG950 BX</b>	£195	<b>£ 76</b>
<b>SUGDEN T51 tuner</b>	£250	<b>£128</b>
<b>SONY JA3 ES Mini disc</b>	£500	<b>£195</b>
<b>STAX 3030 Basic L/Phones</b>	£550	<b>£376</b>
<b>STAX Lombo Novo</b>		
Classic Headphones	£700	<b>£498</b>
<b>TASCAM 32 Studio</b>		
(Reel to reel 10.5" spools)	£1500	<b>£295</b>
<b>TEAC A1500 (Reel to reel - 7" spools)</b>	£400	<b>£198</b>
<b>YAMAHA TC800 GL (classic)</b>	£300	<b>£ 95</b>

### ● Loudspeakers

<b>ACOUSTAT Model 2 Electrostatics</b>	£2500	<b>£674</b>
<b>ACOUSTAT Spectra 1100</b>		
Hybrid electrostatics	£1500	<b>£578</b>
<b>ACOUSTAT Model Cx,</b>		
volve powered electrostatics	£2000	<b>£ 748</b>
<b>ACOUSTIC ENERGY AE120</b>	£800	<b>£ 295</b>
<b>ACOUSTIC PRECISION Elkos</b>	£650	<b>£348</b>
<b>ARISTON Speakers</b>	£300	<b>£175</b>
<b>AUDIOSTATIC ES300 Electrostatics</b>	£1500	<b>£578</b>
<b>AUDIONOTE AN/E (Inc stands)</b>	£2900	<b>£1498</b>
<b>AUDIO PRO B250 Sub</b>	£1000	<b>£356</b>
<b>B&amp;W P4 (Cherry but marked)</b>	£700	<b>£349</b>
<b>B&amp;W 602 Mk3</b>	£295	<b>£198</b>
<b>B &amp; W C6 (centre)</b>	£200	<b>£ 75</b>
<b>B &amp; W FCM8 THX (R.L. &amp; Centre)</b>	£2400	<b>£696</b>
<b>B &amp; W DM4 (circa 1975)</b>	£200	<b>£ 55</b>
<b>BKS 107 II Hybrid ribbons</b>	£1750	<b>£995</b>
<b>CASTLE Warwick</b>	£200	<b>£ 88</b>
<b>CASTLE Chester (Walnut)</b>	£799	<b>£478</b>
<b>CASTLE Durham (Marked)</b>	£230	<b>£95</b>
<b>CASTLE Howard S2</b>	£1400	<b>£598</b>
<b>CELESTION SL65</b>	£ 250	<b>£ 155</b>
<b>CHARIO Ref A Sub</b>	£500	<b>£ 298</b>
<b>CHARTWELL PM310</b>	£250	<b>£ 95</b>
<b>DALI 400</b>	£1000	<b>£356</b>
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<b>Infinity Alpha 40 (black lacquer)</b>	£600	<b>£255</b>
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<b>LEAK Sandwich 2030 Black</b>	£175	<b>£ 75</b>
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<b>MERIDIAN DSP5000 (24bit)</b>	£4200	<b>£2695</b>
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<b>MISSION 751 (Black)</b>	£330	<b>£189</b>
<b>MISSION 753 (Rosewood)</b>	£799	<b>£425</b>
<b>MISSION 703</b>	£250	<b>£ 95</b>
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(Oak but marked)	£1600	<b>£599</b>
<b>MUSICAL FIDELITY Ref 2</b>	£250	<b>£ 98</b>
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(Blk Strds) mint	£5295	<b>£3996</b>
<b>SONUS FABER Grand Piano Blk</b>	£1695	<b>£1295</b>
<b>SOUNDLAB Dynastats</b>	£3200	<b>£1100</b>
<b>SPENDOR BC1 (scratched cabs)</b>	£500	<b>£ 95</b>
<b>SPENDOR SA1 mini monitors</b>	£400	<b>£155</b>
<b>TANNOY Buckingham</b>	£5000	<b>£1600</b>
<b>TANNOY Berkeley</b>	£1500	<b>£500</b>
<b>TANNOY Lancaster</b>		<b>£498</b>
<b>TARGET RS4 (circa 1977) scratched</b>	£250	<b>£125</b>
<b>TARGET TM1 (circa 1977) scratched</b>	£200	<b>£ 75</b>
<b>TANNOY Devon</b>	£750	<b>£298</b>
<b>TANNOY M3</b>	£200	<b>£ 75</b>
<b>THIEL CS2.2 Discoloured veneer</b>	£2500	<b>£996</b>
<b>TOWNSEND Ribbon Hybrid</b>	£750	<b>£195</b>
<b>TRIANGLE Icore</b>	£1500	<b>£345</b>
<b>WHARFDALE 519</b>	£275	<b>£ 95</b>
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<b>AUDIO RESEARCH</b> VT100/3 Pwr EX-DEM	£6400	£5198	<b>NAIM</b> Nait 5	£845	£674
<b>AUDIO RESEARCH</b> VT100/3 Pwr EX-DEM	£6400	£5126	<b>NAIM</b> NAP 150	£795	£634
<b>AUDIO RESEARCH</b> VT200/2 Pwr EX-DEM	£11982	£9586	<b>NAIM</b> NAC 82 Pre EX-DEM	£2500	£1994
<b>AUDIO RESEARCH</b> LS25 Mk2 EX-DEM	£5795	£4636	<b>NAIM</b> CDS/XPS Mk2 EX-DEM	£6265	£4994
<b>B&amp;W</b> THX System EX-DEM	£4975	£1996	<b>NAIM</b> CDX EX-DEM	£2470	£1974
<b>EAR</b> 834P Valve Phono Stage EX-DEM	£549	£436	<b>NAIM</b> Credo EX-DEM	£1425	£994
<b>GRAAF</b> 13.5 BII Pre EX-DEM	£3950	£2746	<b>OPERA</b> SP1 (Cherry) EX-DEM	£525	£426
<b>GRAAF</b> GM20 OTL EX-DEM	£2950	£2356	<b>PANASONIC</b> 42PWD4 Plasma + Bracket EX-DEM		£2244
<b>HARBETH</b> HLP-3ES EX-DEM	£799	£596	<b>PATHOS</b> Twin Towers EX-DEM	£3250	£2596
<b>KEF</b> XQ1	£999	£744	<b>PATHOS</b> Logos EX-DEM	£3250	£2596
<b>KEF</b> XQ1s	£299	£224	<b>PIONEER</b> DVR7000 DVD Recorder EX-DEM	£1299	£896
<b>KEF</b> XQ5	£1999	£1494	<b>PIONEER</b> SD-T 5000 50" (4:3) Projection TV	£3999	£1496
<b>KRELL</b> KPS28 CD Player EX-DEM	£8998	£6746	<b>PIONEER</b> PDP 433 HDE (43") Plasma	£4995	£3794
<b>KRELL</b> KCT Pre-amp EX-DEM	£9998	£7996	<b>PIONEER</b> PDP 503 HDE (50") Plasma	£6995	£5495
<b>LINN</b> LP12 / Lingo / Akito (black)	£2699	£1994	<b>PRIMARE</b> V20 DVD Plr EX-DEM	£2500	£1996
<b>LINN</b> Klassik Movie EX-DEM	£1995	£1596	<b>PROAC</b> Response 1.5 (Rosewood) EX-DEM	£1970	£1296
<b>LINN</b> ThemeScene SS Projector EX-DEM	£3500	£2794	<b>PROAC</b> Response 2.5 (Li Oak) EX-DEM	£2700	£2148
<b>MARTIN LOGAN</b> Aeon Speakers EX-DEM	£3148	£2646	<b>QUAD</b> ESL989 Nouveau (Cancelled order)	£4600	£3756
<b>MARTIN LOGAN</b> CLS II Limited Edition	£6700	£5776	<b>REGA</b> Naos (Cherry) EX-DEM	£998	£794
<b>MERIDIAN</b> DSP33 Digital Speakers	£2595	£2076	<b>REGA</b> ARA (Cherry) EX-DEM	£255	£214
<b>M&amp;K</b> VX100 Sub EX-DEM	£754	£634	<b>REGA</b> ELA EX-DEM	£750	£418
<b>McINTOSH</b> MC122 Power Amp FINAL	£1249	£796	<b>REGA</b> Cursa Pre Amp	£548	£434
<b>McINTOSH</b> MC352 Power Amp FINAL	£5095	£2996	<b>REGA</b> Maia	£498	£394
<b>McINTOSH</b> MC7108 8Chnl Pwr Amp FINAL	£2549	£1496	<b>REGA</b> Jupiter CD	£998	£794
<b>McINTOSH</b> MCD751 CD Trans FINAL	£2549	£1496	<b>SME</b> 10A with 309 Tone Arm EX-DEM	£3410	£2896
<b>McINTOSH</b> MX135 AV Control Centre FINAL	£7990	£3996	<b>SONUS FABER</b> Amati Homage EX-DEM	£11850	£9996
<b>McINTOSH</b> LS320 Speakers EX-DEM	£1998	£1296	<b>SONUS FABER</b> Concertino EX-DEM	£599	£529
<b>McINTOSH</b> LS340 Speakers EX-DEM	£4798	£2996	<b>SPENDOR</b> S6	£1299	£994
<b>McINTOSH</b> LS360 Speakers EX-DEM	£6644	£4496	<b>SPENDOR</b> S8 Cherry - Slight cabinet damage	£1700	£1346
<b>McINTOSH</b> CS36 Centre Speaker v	£2495	£1626	<b>SPENDOR</b> S9	£2499	£1996
<b>McINTOSH</b> PS112 Active Sub 12" 400w EX-D	£1998	£1296	<b>TDS</b> Audio Transformer	£349	£266
<b>MERIDIAN</b> 596 DVD Player EX-DEM	£2549	£1996	<b>THETA</b> Casanova Pre EX-DEM	£4478	£2996
<b>MERIDIAN</b> 557 Stereo Power Amp EX-DEM	£2549	£1996	<b>TRIANGLE</b> Zephyr XS EX-DEM	£595	£395
<b>MERIDIAN</b> 563 EX-DEM	£700	£446	<b>TRIANGLE</b> Lyrr XS EX-DEM	£1600	£895
<b>MERIDIAN</b> DSP33C Centre EX-DEM	£1355	£1146	<b>TRIANGLE</b> Titus XS EX-DEM	£335	£225
<b>MERIDIAN</b> DSP5000C (Dig Centre) EX-DEM	£1995	£1594	<b>TRIANGLE</b> Comete XS EX-DEM	£395	£275
<b>MICHELL</b> ISO HR Phono Stage EX-DEM	£895	£646	<b>TRIANGLE</b> Antal XS EX-DEM	£875	£595
<b>MICHELL</b> Gyra SE EX-DEM	£870	£740	<b>UNISON RESEARCH</b> Feather 1	£795	£497
<b>MICHELL</b> Delphini Phono LPSU EX-DEM	£895	£738	<b>UNISON RESEARCH</b> Power 35	£1500	£897
<b>MICHELL</b> Delphini Phono SPSU EX-DEM	£998	£798	<b>WILSON BENESCH</b> Full Circle	£1995	£1496
<b>MISSION</b> 78C (Centre) EX-DEM	£350	£274	<b>WILSON</b> Cub (Black Laminote) EX-DEM	£5495	£3496
<b>MISSION</b> 782 Speakers EX-DEM	£699	£554	<b>WILSON</b> Cub (Gloss) EX-DEM	£6890	£3996
<b>MISSION</b> M51 Speakers EX-DEM	£600	£474	<b>WILSON</b> Sophia (Black) EX-DEM	£11992	£9596
<b>MONRIO</b> MP1 135w EX-DEM	£600	£395	<b>WILSON BENESCH</b> Orator EX-DEM	£2900	£2524
<b>MONRIO</b> MP2 135w X 2 NEW	£950	£595	<b>WILSON BENESCH</b> Actor EX-DEM	£3999	£2998
<b>MONRIO</b> MP3 135w X 3 NEW	£1225	£795	<b>WILSON BENESCH</b> Act-1 EX-DEM	£6999	£4499
<b>MONRIO</b> MP2 135w X 5 NEW	£1500	£895	<b>WILSON BENESCH</b> Act-2 EX-DEM	£8999	£5999

# HEATHCOTE AUDIO

TEL: 01992 653999 MOBILE: 07860 511111 E-MAIL ADDRESS: HeathcoteAudio@aol.com

## VALVE AMPS

MICHAELSON AUDIO CHRONOS 4 BOX PRE/PSU & 2 MONOS SERVICED/REVALVED  
 UNISON RESEARCH S-6 REMOTE INTEGRATED EX DEM  
 GOLDEN TUBE SE1-50 MK-11 (REMOTE CONTROL)  
 JADIS DEFY-7 100 WATTS CHANEL  
 GRAAF GM-20 DISPLAY/DEM MODEL AS NEW (HUGE SAVING)  
 AUDIO RESEARCH VT-50 POWER AMP EX DISPLAY  
 AUDIO RESEARCH V-70 POWER AMP  
 VINTAGE RADIO RESTORATION ADUR MONOBLOCKS  
 LUMLEY REFERENCE LR-120 MONOBLOCKS (TRIODE SWITCHABLE) REVALVED  
 JADIS JPS-2 TWO BOX PRE AMP (WAS £8000)  
 ERNSTEIN 'THE TUBE' REMOTE PRE AMP (£3000) DISPLAY MODEL  
 AUDIO RESEARCH LS-22 PRE WITH REMOTE UPGRADE & RE-VALVE  
 AUDIO RESEARCH SP-14 PRE C/W PHONO STAGE (£4000)  
 AUDIO RESEARCH LS-2 PRE AMP (MULLARD REVALVE)  
 CONRAD JOHNSON PREMIER 14 REMOTE CD/NTL. PRE AMP  
 CONRAD JOHNSON PV-5 PRE C/W PHONO STAGE  
 DAKLEY AMERICAN VALVE PRE-AMP INC. PHONO STAGE  
 UNISON RESEARCH C5P PRE AMP WITH PHONO STAGE  
 MONRID ASTY VALVE PRE-AMP (VERY PRETTY) 3 MONTHS OLD  
 AUDIO RESEARCH BAL-1 BALANCED/SE CONVERTER

## SOLID STATE

KRELL FPB 600 STEREO AMP  
 JEFF ROWLAND MODEL 5 POWER AMP VERY RARE  
 BRYSTON SST-4B POWER AMP 300 WATTS/CHANNEL SE/BALANCED ETC (SILVER)  
 MUSICAL FIDELITY P-270 POWER AMP  
 TOCA SECA 20 WATT CLASS A AMP MARBLE FRONT VERY RARE /GOOD  
 PIONEER ELITE CD/LD PLAYER & ELITE AV/TUNER AMP VERY RARE  
 MARANTZ SC-22 PRE & MA-22 MONOBLOCKS  
 AUDIO SYNTHESIS PASSIDN 8M BALANCED/SE/REMOTE  
 REGA CURA REMOTE PRE AMP  
 AUDIO ANALOGUE MAESTRO EX DISPLAY MODEL HUGE SAVING  
 PINK TRIANGLE INTEGRAL (NEW PRICE £3995)  
 ELECTROCOMPANET EC-1 HEAVY CLASS A  
 COPLAND CSA-28 REMOTE INTEGRATED C/W PHONO STAGE  
 CAIRN 4808 REMOTE INTEGRATED  
 DRELLE SA-100R REMOTE AUDIOPHILE AMP  
 SONY 3000ES AMP CD & TUNER  
 QUAD 34 PRE & 306 POWER AMP

## CD

KRELL MD-1 TRANSPORT & SBP-64X TWO BDX DAC (£16000)  
 ACCUPHASE DP-80 TRANSPORT AND DC-61 DAC (EXTREMELY RARE)  
 TECHNICS SL-21000/SH-X1000 FLAGSHIP TRANSPORT & DAC (GLD/WALNUT)  
 DPA T-1 TRANSPORT/PM-1 MK-3 TWO BDX DAC (BOTH DELTRAN)  
 MERIDIAN 602 TRANSPORT/606 DAC  
 THEATA DATA BASIC 11 TRANSPORT WITH DELTRAN MDD  
 THETA PEARL TRANSPORT  
 ESOTERIC TEAC P-1 TRANSPORT  
 AUDIO SYNTHESIS TRANSEND TRANSPORT CDAX AES/EBU AT&T  
 MARANTZ CDA-94 TRANSPORT (AUDIO SYM. MOD. AT&T/COAX)  
 ORELE CD10T TRANSPORT SILVER WIRED  
 THETA DS PRO GEN III (AT&T, CDAX, ETC.) WAS £6000 APPROX  
 THETA DS Pre GEN III (PRE-AMP/DAC)  
 THETA DS PRO PROGENY-A DAC  
 THETA DS PRO BASIC-11 DAC  
 AUDIONOTE DAC-1X SIGNATURE  
 MONRID 18B DAC & SEPARATE PSU.  
 PINK TRIANGLE ORDINAL DAC  
 NAIM CD-1 (HAD NEW LASER MECH)  
 TECHNICS SL-P 2000 REF. CD PLAYER  
 SONY XA-50ES CHAMPAYNE GOLD  
 PIONEER PD-91  
 SONY 3000ES CD AMP & TUNER

## VINYL

FORSSELL AIR FORCE ONE REFERENCE AND ARM (WAS \$30,000)  
 NOTTINGHAM ANALOGUE STUDIO MENTOR REFERENCE/COVER & MATCHING ARM  
 DRACLE DELPHI 3 BONDED PLATTER ETC  
 TRIO KD-500 & SME 3009  
 SYSTEMDECK/LINN BASIK/AT CART.  
 ARISTON Q DECK-11  
 DECCA LONDON INTERNATIONAL ARM  
 LEHMAN BLACK CUBE SE  
 HEED AUDIO QUAZAR PHONO STAGE & SEPARATE PSU  
 MCCORMACK MICRO DRIVE PHONO STAGE  
 TALK BREEZE PHONO STAGE MM/MC EX DISPLAY  
 DENSEN DRIVE MC PHONO STAGE  
 TRICHORD DINO PHONO STAGE

## LOUDSPEAKERS

MARTIN LOGAN AERIEUS I  
 TDL REFERENCE STANDARD M TRANSMISSION LINE (HUGE AND VERY RARE INDEED)  
 KLIPSCH CORNER HORNS 104 DB MAPLE VENEER FANTASTIC!  
 WILSON SYSTEM 5.1 PIANO BLACK  
 B & W SILVER SIGNATURE. EXTERNAL X-OVER/3 METRE CABLES & SLATE STANDS  
 B&W CDM-1NT & MATCHING STANDS  
 SONUS FABER CREMONA AUDITORS (CANCELLED ORDER)  
 SONUS FABER ELECTA S  
 ALON 11 OPEN Baffle FLOORSTANDERS  
 CELESTION A-2 FLOORSTANDERS  
 REGA XEL (WALNUT)  
 AUDIONOTE ANK/SP SILVER WIRED  
 KELLY KT-3 HIGH 95 DB SENSITIVITY CHERRY VENEER  
 INFINITY KAPPA-8 REFERENCE

MINT £4000  
 MINT/BOXED £1275  
 MINT/BOXED £750  
 EXCLT £3250  
 MINT/BOXED £1950  
 AS NEW/BOXED £2750  
 MINT £1950  
 £995  
 MINT/BOXED £1650  
 MINT £3250  
 AS NEW/BOXED £2750  
 MINT/BOXED £2950  
 MINT £2295  
 MINT/BOXED £1395  
 EXCLT. £1995  
 EXCLT £650  
 EXCLT £495  
 MINT £695  
 MINT BOXED £375  
 £375

## RACKS/STANDS

SOUNDSTYLE ST-105/ SILVER (AQUA OR JADE GLASS)  
 SOUNDSTYLE ST-105 ONLY BLACK  
 SOUNDSTYLE ST-950 NARROW FRAME  
 SOUNDSTYLE XS 105 5 SHELF BLACK DR SILVER (£320)  
 SOUNDSTYLE XS 105 6 SHELF CANCELLED ORDER  
 SOUNDSTYLE XS 100 4 SHELF CANCELLED ORDER  
 SOUNDSTYLE XS 250 CD STORAGE RACK CANCELLED ORDER 2 DFF  
 ATTACAMA R724/ATTABITE ( WAS £250)  
 B&W STANDS FOR CD-INT SILVER/BLACK  
 TARGET 24 INCH STANDS  
 TARGET R-2  
 ACCUSTIC ENERGY AE-2 STANDS

## TUNERS /TAPE/DAT/MINIDISC/MISC

NAKAMICHI DR-3 (VERY LITTLE USE)  
 SONY 3000ES TUNER (GOLD)  
 AUDID RESEARCH BAL-1 BALANCED/PHONO CONVERTER

## MAINS CABLES/BLOCKS/CONDITIONERS ETC

BLACK RHODIUM 8 WAY MAINS BLOCKS (CANCELLED ORDER)  
 BLACK RHODIUM 25 MAINS CABLE (BLACK CLOTH BRAID)  
 'PA THE POWER' MAINS FILTERS

## CABLES

LOUDSPEAKER CABLE  
 TARA LABS PRIME 1800 18 FEET PAIR BI-WIRE AS NEW BOXED ETC  
 NIRVANA AUDIO SL-SERIES 2.3 METRE PAIR EX DEM. FACTORY TERMINATED  
 VAN DEN HUL REVELATION 2 METRE STEREO PAIR TERMINATED  
 VAN DEN HUL REVELATION 1.5 METRE STEREO PAIR TERMINATED  
 MIT MH-750 8 FT. PAIR  
 MIT TERMINATOR 6 3.3 METRE PAIR EX DEM  
 TRANSPARENT WAVE 200 2 METRE PAIR  
 CARDAS HEXLINK 2 METRE PAIR (FACTORY TERMINATED)  
 AUDIONOTE AN-SP 2 METRE PAIR (FACTORY TERMINATED)  
 AUDIONOTE AN-L 4 METRE PAIR (FACTORY TERMINATED)  
 QED GENESIS SILVER SPIRAL 4 X 1.5 METRE TERMINATED  
 VANDEN HUL MC 122 2 X 3 METRE PAIR  
 AUDIOQUEST CRYSTAL HYPERLITZ 2 METRE BI-WIRE TERMINATED  
 AUDIOQUEST INDIGO 3 METRE PAIR

## INTERCONNECT

ACOUSTIC ZEN SILVER REFERENCE 1.5 METRE PHONO  
 ACOUSTIC ZEN SILVER REFERENCE 0.5 METRE PHONO  
 HARMONIC TECH MAGIC LINK ONE 1 METRE  
 XLO SIGNATURE SEVERAL NEW PACKAGED INTERCONNECTS  
 MANDRAKE BALANCED XLR INTERCONNECT 2.5 METRES  
 GRYPHON 'THE GRYPHON GUIDELINE' 1.5 METRES  
 BLACK RHODIUM ORATORIA 1 METRE  
 BLACK RHODIUM ORATORIA 0.5 METRE  
 BLACK RHODIUM SYMPHONY 1 METRE (SEVERAL) CANCELLED ORDER  
 BLACK RHODIUM SYMPHONY 0.5 METRE (3 OFF)  
 VAN DEN HUL INTEGRATION 0.6 METRE  
 AUDIOQUEST DIAMOND 2 X 2 METRE PAIRS  
 AUDIOQUEST LAPIS 5 METRE PAIR  
 NORDOST BLUE ANGEL 1.5 METRE PAIR  
 NORDOST BLUE ANGEL 0.5 METRE PAIR  
 NORDOST BLUE ANGEL 1.0 METRE 5 PIN LOCKING DIN TO PHONO'S (NAIM ETC)

## DIGITAL

XLD 4.1 DIGITAL COAX 1 METRE & 2 METRE  
 MADRIGAL AES/EBU 0.5 METRE  
 NIRVANA DIGITAL COAX LEAD 4 FT.  
 VAN DEN HUL FIRST 0.8 METRE  
 CABLE TALK DIGITAL -3  
 REGA DIGITAL INTERCONNECT 1 METRE (NEUTRIK PHONO'S)

EXCLT £1500  
 EXCLT £1050  
 EXCLT/BOXED £395  
 MINT/BOXED £295  
 MINT £375  
 MINT/BOXED £1450  
 EXCLT/BOXED £650  
 BRAND NEW/BOXED £1250  
 MINT £1500  
 BOXED £495  
 MINT £695  
 MINT £450  
 VGC £350  
 BRAND NEW/BOXED £295  
 EXCLT £150  
 EXCLT £495  
 MINT/BOXED £650

## TUNERS /TAPE/DAT/MINIDISC/MISC

MINT/BOXED £250  
 MINT £195  
 £375

## RACKS/STANDS

EX DIS/BOXED NEW £275  
 EX DIS/BOXED NEW £275  
 EX DIS/BOXED £195  
 EX DIS £195  
 BRAND NEW BOXED £225  
 BRAND NEW BOXED £195  
 BRAND NEW BOXED £195  
 VGC £150  
 VGC £95  
 MINT £75  
 EX DIS/AS NEW £250  
 MINT £375

## SPECIAL OFFER

BLACK RHODIUM S-130X2 BI-WIRE LOUDSPEAKER CABLE BRAND NEW LTD QUANTITY £10 PER METRE  
 BLACK RHODIUM S-300 BI WIRE LOUDSPEAKER CABLE BRAND NEW LTD QUANTITY £25 PER METRE

## MAINS CABLES/BLOCKS/CONDITIONERS ETC

BRAND NEW £225  
 BRAND NEW £65  
 £75

## CABLES

LOUDSPEAKER CABLE  
 TARA LABS PRIME 1800 18 FEET PAIR BI-WIRE AS NEW BOXED ETC £750  
 NIRVANA AUDIO SL-SERIES 2.3 METRE PAIR EX DEM. FACTORY TERMINATED £525  
 VAN DEN HUL REVELATION 2 METRE STEREO PAIR TERMINATED £575  
 VAN DEN HUL REVELATION 1.5 METRE STEREO PAIR TERMINATED £375  
 MIT MH-750 8 FT. PAIR £675  
 MIT TERMINATOR 6 3.3 METRE PAIR EX DEM £225  
 TRANSPARENT WAVE 200 2 METRE PAIR £175  
 CARDAS HEXLINK 2 METRE PAIR (FACTORY TERMINATED) £275  
 AUDIONOTE AN-SP 2 METRE PAIR (FACTORY TERMINATED) £375  
 AUDIONOTE AN-L 4 METRE PAIR (FACTORY TERMINATED) £225  
 QED GENESIS SILVER SPIRAL 4 X 1.5 METRE TERMINATED £175  
 VANDEN HUL MC 122 2 X 3 METRE PAIR (EACH) £75  
 AUDIOQUEST CRYSTAL HYPERLITZ 2 METRE BI-WIRE TERMINATED £75  
 AUDIOQUEST INDIGO 3 METRE PAIR £50

## INTERCONNECT

ACOUSTIC ZEN SILVER REFERENCE 1.5 METRE PHONO EX DEM £795  
 ACOUSTIC ZEN SILVER REFERENCE 0.5 METRE PHONO EX DEM £350  
 HARMONIC TECH MAGIC LINK ONE 1 METRE EX DEM £650  
 XLO SIGNATURE SEVERAL NEW PACKAGED INTERCONNECTS PLEASE PHONE FOR DETAILS  
 MANDRAKE BALANCED XLR INTERCONNECT 2.5 METRES £300  
 GRYPHON 'THE GRYPHON GUIDELINE' 1.5 METRES £300  
 BLACK RHODIUM ORATORIA 1 METRE BRAND NEW PACKAGED £400  
 BLACK RHODIUM ORATORIA 0.5 METRE BRAND NEW PACKAGED £275  
 BLACK RHODIUM SYMPHONY 1 METRE (SEVERAL) BRAND NEW PACKAGED £65  
 BLACK RHODIUM SYMPHONY 0.5 METRE (3 OFF) BRAND NEW PACKAGED £55  
 VAN DEN HUL INTEGRATION 0.6 METRE BRAND NEW PACKAGED £100  
 AUDIOQUEST DIAMOND 2 X 2 METRE PAIRS (MINT) EACH £50  
 AUDIOQUEST LAPIS 5 METRE PAIR BRAND NEW PACKAGED £65  
 NORDOST BLUE ANGEL 1.5 METRE PAIR £50  
 NORDOST BLUE ANGEL 1.0 METRE 5 PIN LOCKING DIN TO PHONO'S (NAIM ETC) £50

## DIGITAL

XLD 4.1 DIGITAL COAX 1 METRE & 2 METRE NEW/PACKED £175/£225  
 MADRIGAL AES/EBU 0.5 METRE £150  
 NIRVANA DIGITAL COAX LEAD 4 FT. £200  
 VAN DEN HUL FIRST 0.8 METRE BRAND NEW PACKAGED £100  
 CABLE TALK DIGITAL -3 BRAND NEW PACKAGED £50  
 REGA DIGITAL INTERCONNECT 1 METRE (NEUTRIK PHONO'S) £30

MOST OFT EQUIPMENT STOCKED IS ONE OWNER MINT/BOXED, SIMILAR QUALITY VINTAGE AND MODERN EQUIPMENT REQUIRED FOR IMMEDIATE CASH PURCHASE. PLEASE PHONE GEORGE 10-6PM

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HFV 12/03



# AUDUSA

## AUDUSA EUPEN CSA 2.5 AUDIO AC MAINS CABLE

**GNLM 05/04 and GNLM 05/2.5 ( CSA 2.5) Cable with FERRITE TECHNOLOGY** - A polymer material mixed with a considerable quantity of homogeneously fine high quality ferrite powder is extruded around the copper conductors. As a ferromagnetic material, it will go through hysteresis loops whenever it is under influence of an alternating magnetic field. Consecutively magnetizing and demagnetizing the material will cause considerable losses of high frequency energy.

This energy is absorbed in the ferrite grains and converted into heat. The GNLM cables which in addition to the above described ferrite technology is further protected with a foil shield and a drain wire and specifically manufactured for High End audio use. Said by some to be the **most neutral sounding audio ac mains cable on the market.**

Fitted with IEC (Martin Kayser) and MK Tough plug Cable can be supplied fitted to our all steel 4, 6 and 8 way distribution blocks. We can rewire the distribution blocks with Eupen cable as an extra cost option. Refer to our web site for details.

**AUDUSA - OOM Silverlink OCC balanced speaker cable** - stranded, silver on OFHC plus three strands of OCC (Ohno Continuous Casting - single crystal copper) for improved bass performance. Mylar infill and with designed in protection against RF and EMI. conductor of 3mm diameter (approx 8 gauge). Cable Overall Dimension: 14.72 mm.

### GNLM 05/2.5 (CSA2.5)

£48 for 1.0m, £58 for 1.5m, £68 for 2.0m. Off the reel: £30 for 1st meter, £20 per m thereafter.

Eupen GNLM 05/2.5 (CSA 2.5) shown with Marincos IEC 320 will be fitted at extra cost.

### GNLM 05/04

£58 for 1.0m, £72 for 1.5m, £86 for 2.0m. Also available of the reel.

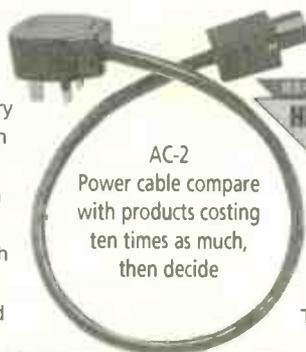
Both GNLM cables are available for export.

**SILVER SILVER** - upgrade the cable with silver plated contacts on IEC and and MK plug for £6. AUDUSA

- Eupen and LAT AC-2 mains cable available with 16 amp IEC ( for certain models of amps by Krell, MF, Levinson etc), Marincos/Wattgate IEC 320, Figure of eight, Bulgin, Hubble, European Schuko, French, Australian, Swiss, Danish, Neutrik and other plugs see our web site for IEC's, MK plugs RCA and Banana connectors with silver plate contacts and other audio and ac mains connectors

## LAT International AC-2 AUDIO AC MAINS CABLE

We have developed a cabling (weaving) pattern along with an unusual shielding/filtering system that gets rid of the garbage that contaminates your components. The difference you hear with our cord is astounding. Our power cord takes advantage of silver in its design through use of our proprietary Silverfuse conductors. The conductors are 10 gauge and with PTFE; the best insulation available. Fitted as standard with IEC / MK Toughplug. . 60cm £62, 90cm £75, 1.2m £88, 1.5m £101, 1.8m £112 etc Other lengths available and off the reel. 4,6 and 8 way all steel mains distribution blocks fitted with UK, Schuko or USA sockets. CE tested & approved mains distribution units manufactured of heavy gauge steel, finished in black and fitted with high quality 13amp sockets. It has no filters, circuit breakers, surge protection, transformers, resistors, capacitors, LED's, on/off switches, chokes, regulators, just fitted with 1m of AC-2 mains cable. From £166 for 4 way, £198, 6 way, £229 for 8 way.



### SILVERFUSE

is a near alloy of silver and copper. IT IS NOT SILVER PLATED OR SILVER CLAD. Plating (or clad, which is the same thing as plating) causes a dioding effect when signal is passed through resulting in brightness and distortion. The Silverfuse process starts with seven nines OFHC copper wire with a diameter that is slightly larger than the required size. It is then pulled through a trough of molten silver. The wire with a silver deposit, is then forced through a compacting die where it is subject to tremendous pressure. The silver and the high purity copper are fused together into a near alloy. The compacting fusion also reduces the wire diameter to the desired size. No dioding subsequently occurs with this process. The result provides for the benefits of silver; which are excellent definition and clarity, with the high purity copper benefits of warmth and mellowness.

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Linn LK1 pre-amp and remote. Good condition.	£249	Linn LK2 power amplifier. Good condition.	£299
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Musical Fidelity Pre-8 pre-amplifier. Mint. Boxed	£150	Arcam Alpha 3 amplifier. Mint. Boxed/ Instructions	£100
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Restek Concret CD player. Top Loader. Mint. boxed.	£995	Decca London international tone arm. New. Boxed.	£175
Arcam Delta 1703 CD Transport. Mint. Boxed. £800	£399	Leak Troughline 3 Mono valve tuner. Fully serviced	£195
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Aiwa AD-S750 Dolby B-C-S/HX pro cassette deck	£75	Technics SL-PS620A CD player/remote.	£75
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# THE HEATHROW HI-FI SHOW

While it was generally good to see that it was a Hi-Fi show and not totally devoted to Home Cinema, I can't say that I heard any demo's that really impressed me, though Chapter Audio, Ultimate Sonics and Presence Audio were producing good sounds, the latter using the newly styled Eslab pre-amp and matching digital power amp that I am very fond of. I must report an interest in the Alon room, where they were demonstrating the Alon Lotus Elite Signature speakers (£8k) mainly using vinyl and valve amps, as I am at the moment the only dealer in the UK handling them. However, probably due to Room Acoustics, they didn't sound as good there as the half price Elite model does here, so if anyone thought they sounded good, do call for a proper demo. I should have the Signature's in stock by the time this issue gets out! (see Hi-Fi Plus issue 23 for Elite review). Alon Napoleon's (£600 pair) and Alon Thunderbolt subwoofer (£1800) also on demo as great Hi-Fi and A/V setup. Investigating more valve amps as Alon's designed using valve amplification.

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## S/hand and ex-demo clearance items - DECEMBER 2003

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Accuphase DP65V CD Player x-demo	4250	2995	Opera Lux 3 Tier Table Clear/Stainless x-Demo	950 499
dCS Elgar 24/192 Non Firewire S/H	8500	3999	Partington Dreadnaught 24" Stands S/H	250 149
dCS Purcell Upsampler Non Firewire S/H	2999	1695	Roksan Short Table/Xerxes Stand S/H	119 59
dCS Verdi Transport full spec and full warranty x-demo	7999	6500	Siltech LS38G3 2x4.75m Silver speaker cable/WBT S/H	1752 999
Mark Levinson No 31.5 Transport S/H	9999	4999	Siltech HF8 Digital RCA-RCA S/H	220 99
Naim Audio CDI CD player S/H	1895	649	Tara labs Prime1800 Bi-wire5m S/H	1599 695
Pink Triangle Ordinal 1307 DAC S/H	749	399	Tara Labs The One Balanced 1m x-demo	3000 1500
Theta Data Basic II Transport S/H	2397	995	Tara labs Floating Ground Station x-demo	899 450
Theta Chroma 396 HDCD DAC S/H	899	449	Target R1 Stands S/H	299 175
			Transparent Music Link RCA-RCA 2m S/H	299 149
			Transparent Music Link Balanced 2m S/H	499 249
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			Transparent Music Link Ultra Balanced 7.26m S/H	2349 1499

### Turntables Tonearms & Cartridges

Avid Acutus Turntable Chrome x-demo	6000	3799
Benz Micro LP New& Boxed	2200	1799
Kuzma Stabi/Stogi S Turntable New& Boxed	1295	1099
Lehmann Audio Black Cube SE New& Boxed	650	449
Lyra Lydian Beta New& Boxed	599	449
Michell ISO Phono Stage S/H	549	250
McCormack Phono Stage New and Boxed	650	399
Roksan Xerxes/XPS 3.5/DSU S/H	N/A	449
Roksan Shiraz 600 hours S/H	1000	349
Roksan Xerxes /Tabrizi/DMN Mica XPS III /DSU Walnut S/H1599		649

### Preamplifiers

Einstein "The Tube" Preamplifier x-Demo	6000	3999
McIntosh C100 2 Box Phono Preamplifier S/H	6500	3495
Graaf GM13.5BII Valve Preamplifier x-demo S/H	4000	2999
Roksan L2 preamplifier S/H	1295	399
Spectral DMC12 s Phono x-demo	4750	3299
Spectral DMC30 Remote x-demo	8500	6500

### Amplifiers

Audio Analogue Maestro Integrated x-demo	2700	1899
Krell KAV 300iL Silver x-demo	3750	2699
Unison Research S2K Remote x-demo	1295	995

### Loudspeakers

Avalon Eclipse Maple x-demo	9800	7249
ATC Model10 R/W Xdemo	1200	749
ATC SCM50SL Walnut Active Speaker S/H	7500	3750
Celestion A2 Black S/H	1200	650
Epos ES14 Bi-Wire with Stands Blk S/H	N/A	349
Indigo Model Two Centre Channel Cherry S/H	199	129
Living Voice Auditoriums Cherry x-demo	1600	1199
Living Voice Avatars OBX-R Ebony x-demo	4000	2999
Rega Xel Rose wood Floorstanders S/H	1295	399
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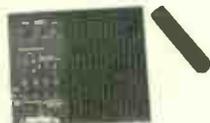
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Arcam	FMJ A32	Amplifier	(Ex-demo)	£899	Musical Fidelity	HTP (Pro cessor)	Home Cinema	(Ex-demo)	£1195
Bryston	9B THX (5 channel)	Home Cinema	(Used)	£2995	Musical Fidelity	HT 600 5 Channel	Power Amp	(Ex-demo)	£1195
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**Hi-Fi World on structural modification**

**What Hi-Fi? gave this modification 5/5**

Structural Modification - **£75**  
Internal Rewiring - **£70**  
External Rewiring - **£70**

For arm modifications we normally return your arm within 2 - 3 days



**UNIVERSAL TURNTABLE MOTOR KIT**

*"It's value is nothing short of tremendous."*  
**Listener Magazine**

*"The single most important upgrade you can ever make to any record deck concerns the motor drive...nothing can prepare you for the shock of going DC. In a word, gobsmacking."*  
**Common Ground Magazine**

*"...if you are thinking of upgrading your system... the OL DC Motor Kit should be high on your list for consideration."*  
**TNT Audio**

Whatever your current turntable, the results in upgrading to our DC motor & PS unit are simply astounding. Designed as a drop in replacement for almost all turntables, the OL upgrade kit offers vast improvements to all versions of Linn, as well as: Rega, Systemdeck, Roksan, Rock, Oracle, Michelle, VPI, Clearaudio, Acoustic Signature, etc. The kit consists of a high grade DC motor, aluminium electronic control box and offboard power supply. All this provides an extremely cost effective route to truly high-end audio and is significantly superior in performance to PS upgrades at three times the price.

OL Power Supply & Motor Kit - **£299**

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AUDIO ANALOGUE Puccini SE £325, dual mono 50w integrated amplifier in black. Very good condition. See review on [www.hi-fiworld.co.uk](http://www.hi-fiworld.co.uk) Tel: 07866 734011 or Email: alex@lynx-web.co.uk (Dec/1)

LINN NINKAS, cherrywood, granite plinths £650. Kairn phono £400. LK400 2x 5m £50. Aktiv crossovers £100 (pair). VDH D102 Mk III, Eichmann Bullets 0.6m pair £45. Art D1/O D-A converter £100. Tel: 0113 266 0160 (Dec/1)

MERIDIAN 500 CD transport, Meridian 518 processor, superb condition (£2500) £700. Audiosynthesis DAX-2 converter, latest specification, immaculate (£2000) £700. Proac Response D15 loudspeakers, new, boxed, (£2000) £1000. Quality interconnect bargains. Tel: 0117 952 1341 (Bristol) (Dec/1)

NAIM XPS mint and boxed £1300. Naim NAP250, mint and boxed £1200. Tel: 07967 031286 and leave voicemail - will call back ASAP. (Gloucestershire) (Dec/1)

MICHELL TRANSCRIPTORS, Transcriptors arm, A&RP77 £595. B&W DM6's £375. Quad 44, 405-2 £355. Teac VRDS-7 CD £115. Luxman T112 tuner £90. Pioneer A400 £90. Leak Troughline Stereo £80. Tel: 01273 541 462 (Brighton) (Dec/1)

SME MODEL 10 with MCS150 wired Series V arm LV arm upgrade. Less than one year old. Van Den Hul Colibri XPM cartridge, less than 150 hours use, new \$6000, accept £3100. Tel: 01623 752 036 (work), 0115 964 1033 (home) (Dec/1)

FOR SALE: Audio Research PH3 phono amp: All new valves, manual and boxed £720. Tel: 01903 247 779 (Sussex) (Dec/1)

REL Q BASS, excellent £150. Pioneer 904 CD £75. Arcam Alpha 9 CD £300. Tel: 0191 422 1156 (Dec/1)

CANARY CA-608-LV amplifier £2500. Living Voice OBX-R maple £3200. Electrofluidics Monolith 20-20 speaker cable bi-wired, 4m £500, 1.5m £180. All less than one year old. Tel: 01623 752 036 (work), 0115 964 1033 (home) (Dec/1)

REL STRATA III, 6 months old in walnut £575 (£800). Michell ISO phonostage (just serviced) £175. Ortofon MC25FL new, £150 (£300). 2x 0.5 metre Kimber Silverstreak interconnects £75 each (£150). Tel: Paul 01536 763 737 or 01536 764 039 (Dec/1)

S.T.D. 305M turntable, Hadcock GH228 arm £325. Garrard 301, Garrard PA12 arm, wood plinth, perspex cover. Garrard SPG3 gauge £350. Harman Kardon HK1400 line amp £165. Harman Kardon TU911 FM tuner £75. Sugden A25 amplifier £165. Tannoy 633 speakers £150. Tel: 01977 732 087 after 5pm. (Castleford, West Yorkshire) (Dec)

ARCAM FMJ22 amp, silver, 100wpc, 11 months, boxed, mint (£1000) £599. Marantz CD6000KI, black, remote, £249. Arcam P75+ £199. Quad III speakers, black £319. Teac MD100 MiniDisc, remote, boxed (£249) £99. Tel: 0115 960 3934 (Nottingham) (Dec/1)

BBC LOUDSPEAKERS legendary accurate monitors: Spendor SPI rosewood, Rogers Studios, black, Celef monitors teak £250 pair. Meridian 206 CD, boxed, remote, top Philips transport £250. Rogers compact monitors £150. Tel: 01704 530 928 (evenings) (Dec/1)

WANTED. A.D.C. Graphic Equaliser models. Soundshaper 2 IC hi-fi size or Soundshaper 3 19" rack mount. Maybe interested in other models. Any condition working or not working. Black or silver. Please contact Sat on 07947 469747 anytime or 020 8539 8513 after 7pm or Email: satriyat@btopenworld.com (Dec/1)

VADIS OTL, latest spec, new valves, recently serviced, excellent condition, one owner, £1400. Tel: 01208 872 316 (Cornwall) (Dec/1)

KLIPSCH LA SCALA speakers, 104dB horn loaded speakers, black laquer, boxed, Klappenburger x-overs. Excellent condition, buyer collect. (£2950). Audionote ANJSP speakers excellent condition, boxed, new Audionote stands, light ash. (£600). Micromega Stage6 CD player, perfect condition, including remote (£400). Tel: 0771 185 5599. (Dec/1)

SHANLING CD-T100 CD player, 24/96 oversampling. HDCD valve or solid state output. Remote. Brand new, un-used, un-opened box, full manufacturers warranty (£1650) £1399 ovno. Tel: 07980 737 948 or Email: fono@fono.freereserve.co.uk (Dec/1)

JOHN SHEARN Phase 5 monoblocks £700 (£1600). 2x 100w phono and XLR balanced. Boxed and unmarked. Piano black and gold. I have four and now need only two. Tel: 01544 340 575 (Dec/1)

FOR SALE: Martin Logan Aeries £960. Quad ESL57, bronze, Quad serviced £495. Yamaha DSP2070 £125. Tel: 01286 660506, 07899 752810, 01278 421408 (Dec/1)

TURNTABLES: REGA Planar 3 with Rega 100, AR Universal with Shure V15-4, Pioneer PL12D-II with Stanton 811S, £100 each in York. Tel: 01904 796428 or Email: cam@markland.net (Dec/1)

ALCHEMIST TSD-1 24bit DAC £120. Videologic DAB tuner DRX-601E £120. Rogers BBC studio monitors LS3/6 15ohm £240. All with boxes. Tel: 01904 796428 or Email: cam@markland.net (York) (Dec/1)

LINN LK100 x4 active modules £995. Linn LK280 Spark, boxed, mint £325 (4). Meridian 601 digital pre-amp, boxed, mint, £650. Luxman 75 watt integrated £80. Luxman 30 watt classic integrated £45. Tel: 00 3531 295 4076 (Dec/1)

REGA 'CURSA' remote-controlled line-level pre-amp £230. Rega 'Exon' monoblocks 125wpc £250 each. All mint condition, boxed with manuals. Tel: 01962 848 425 (Winchester) (Dec/1)

LUXMAN LV105 amplifier 80wpc, rare opportunity for this purchase £300. Castle Harlech S2 Santos, rosewood speakers, 12 months old, hardly used, boxed, £500. Epsom ESII speakers with dedicated stands, immaculate, boxed £200. Tel: 07742 201 188 (Dec/1)

PRIMARE D30.2 CD player £895 (£1500). Primare A30-1 amplifier £895 (£1500). Both less than one year old and completely like new. High quality accessories free if purchased together. Tel: 01529 410 171 (Dec/1)

NAIM 92-90 pre power amplifier £425. Naim CD3 CD player £375. Dali Royal Menuet 2 loudspeakers with Atacama stands £225. All mint condition, boxed. Tel: 01246 232 085 (Chesterfield, Derbyshire) (Dec/1)



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## FROM NOVEMBER 2003 ISSUE

**SONUS FABER** Gramona Auditor speaker with stands. Finish maple, £1700. Michell Gyrodec SE with Rega RB300, Sumiko BFS cartridge, £800. Tel: 020 8531 5979 or 07903 265 205 (Nov/1)

**WANTED: PAIR of WAD KEL80** monoblocks. QC Power supply for Gyrodec. Harmon Kardon Citation power amp. All items to be top notch. Tel: 00 33 2 33 48 03 91 (Nov/1)

**AUDIO RESEARCH D250**, new valves £2200. Audio Research SPI4, mint £1100. Krell KSA 100, fully serviced, perfect £1300. KEF 1053, rosewood, mint £825. Tel: 01959 575737 or 07980 646832 mobile (Nov/1)

1960'S - 80'S HI-FI clearance parcel, 140 units, need cleaning, servicing. Suit trader/enthusiast. Turntables, amplifiers, receivers, cassettes, tuners, reel machines, offers. Also test equipment. Roy Walker, Blackpool, Lancashire. Tel/Fax: 01253 875194 (Nov/1)

**THETA CARMEN CD/DVD** drive mint £1650. Theta Pro Basic IIIA mint £950. Krell KRC 3 pre-amp mint £1750. Krell KSA150S power mint £1850. Sonus Faber Gravis sub mint £595. Tel: 0121 744 9733, Mobile: 07759 969324 (Nov/1)

**KRELL KSA50** amplifier £700. Audiosynthesis Ultra Analogue DAC ADEC APS £400. Teac P10 CD transport £300. Upgraded Quad ESL 57's plus spares £550. Dipole subwoofers / stands £200 or £2000 whole system. Tel: 01335 324574 (Derbyshire) (Nov/1)

**MUSICAL FIDELITY A300CR** mint boxed used as spare £1395. Musical Fidelity F22 pre-amp boxed £450. Micromega Solo £250. Systemdeck IIX £120. Nakamichi 125E £80. All excellent condition. Tel: 01432 275 203 (Hereford) (Nov/1)

**MICROMEGA DUO CD3** Audio Note DAC I with Aural Symphonics digital cable £800. Tel: 020 8203 3150 or Mobile: 07956 312194 (Nov/1)

**MICHELL ORBE SEVC DC** latest box instructions SME cut armboard £1295. SME V Living Voice cable MCS 150 silver wire £950. Horning One Lowther based speakers £950. Tel: 01273 727476 (Nov/1)

**MERIDIAN 557** 1 yr old (£1650) £1050. Sonus Faber Grand Piano floorstanders walnut/leather (£1700) £1100. All excellent condition with boxes/instructions. Tel: day 07771 508444, eve 01205 722000 (Lincs) (Nov/1)

**AUDIO RESEARCH V70** power amp 70wpc with spare set valves KT90 with instructions £1550. Rel Strata subwoofer black £250. Audio Alchemy V3 HDCD DAC Alchemy transport with 0.5 lead. Tel: 01395 275698 answerphone, (Devon) (Nov/1)

**CYRUS FM7.5** tuner, three years old, hardly used! In new condition and boxed £250. Quad 306 power amp in good condition and boxed £150. Selling due to upgrade. Tel: 01487 824418 (Nov/1)

**AUDIO RESEARCH LS25 MkII** preamp, 6 months old, perfect, boxed, £3500 ono. Audio Research VT100 MkIII 6 months old, perfect and boxed £3950 ono. Will demonstrate with your own equipment (if genuinely interested!). Both items little use. Tel: 01925 656990 (eves) (Nov/1)

**MARTIN LOGAN CLS IIz** full range electrostatic speakers. Walnut with ETC spiked feet. Perfect condition little use boxed £1950 ono. Will demonstrate. Tel: 01925 656990 (eves) (Nov/1)

**3 ITEMS - Audio Research** Model CD2 player £1200 or best offer, Series V Magnesium Tone Arm £700 ono. Stax SR34 professional Electret earspeaker system £600 ono. Tel: 0773 411 4819 or Email: blackbox127@hotmail.com (Nov/1)

**CELESTION RIBBON** hybrid 3000 speakers. Original stands, sand filled, biw red. Amazing and beguiling sound on female vocals, guitars, violins £315. Tel: 020 8254 4466 weekdays, 07714 094917 anytime (Nov/1)

**TUBE TECHNOLOGY Unis** integrated amplifier. Groove tubes. MM phono mint condition boxed (new £2700) £1150. Tel: 01727 838894 (St Albans) (Nov/1)

**CREEK 501** integrated amplifier unused £400. Pioneer A300R Precision with full Tom Evans after sale upgrades £380. Moth 30 series active preamplifier £100. B&W CC6 centre speaker £60. Tel: 01582 724414 (Nov/1)

**CHORD DAC 64** amazing! Asking £1240 Audio Research CA50 remote integrated (revalved) amp asking £1800. Meridian 506.20 CD player asking £495. All boxed & mint can demo. Tel: Rhys 01269 850084 or 07976 576771 (South Wales) (Nov/1)

**MERIDIAN DSP5000C** Active digital centre speaker, black ash, not 24bit, excellent condition, £800 ono. Tel: 01384 860 310 (Nov/1)

**SUGDEN PRE-POWER** Signature 41 remote volume pre with AU41 power, recent manufacturer service £450. Tel: 01733 810 516 or Email: brats@beeb.net for spec and pics (Peterborough) (Nov/1)

**LOWTHER ACOUSTAS** PM7A's £550. Meridian 101B pre 2 x 105 mono blocs £250. Pioneer A400 £70. Cambridge P25 £40. Origin Live Rega external rewire kit £40 (new). Naim CDI £750. Tel: 01722 334694 after 6pm anytime weekends (Nov/1)

**ROKSAN DAC/PWR SUPP** £395. Roksan ROK I upgraded £450. Counterpoint 5A12 £550. Audiostatic ES200 £1395. Soundlab Quantums E/stats £695. AVI Reference CD £495. Trichord Pulsar One £550. Art Audio Quintet £795. Tel: 07966 267404 or Email: coom@btinternet.com (Nov/1)

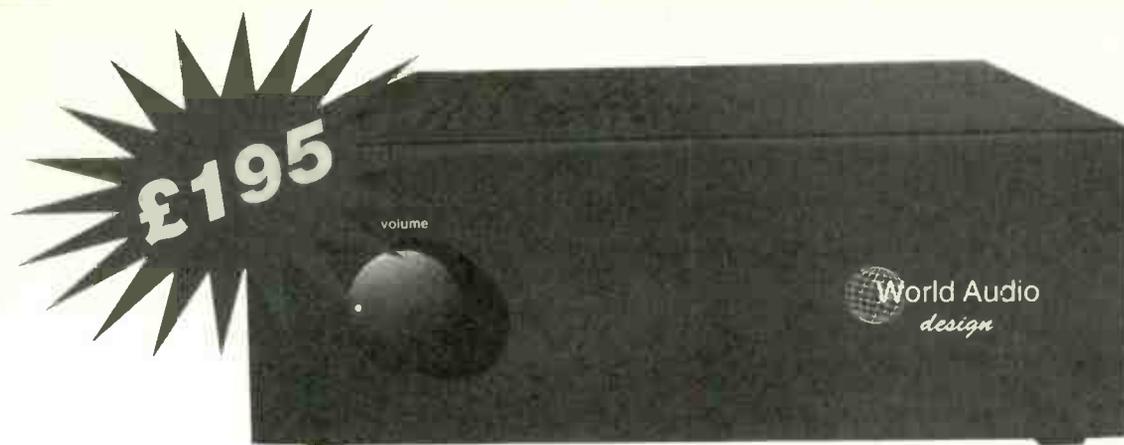
**AUDIO PHYSIC Avanti III** cherrywood as new boxed hardly used £3800. Pioneer TX9800 classic tuner very good condition £185. Tel: 07973 128355 or 020 8363 4963 (North London) (Nov/1)

**THORENS TD-126 MkIII** electronic turntable. Recently serviced, with new lid and motor. Beautiful black fronted retro looks and quality. A classic £295 ono. Tel: Adam 020 7272 8076 (London) (Nov/1)

**ORTOFON MC30** supreme cartridge, 500 hours use £150. Pair of outstanding custom built loudspeakers, Reflex loaded D'Appolito configuration £400 pair. Surplus "Vifa" tweeters also available Tel: 01943 468835 (W.Yorks) (Nov/1)

**LOWTHER DX2** drivers brand new still boxed, cost £600, £470. Tel: 02894 479385 (Nov)

# BARGAIN BULBS



If you've always thought of valve amps as temperamental and expensive beasts, think again. World Audio Design's latest kit is designed with the budget conscious beginner in mind.

The Kecl82 was created from a brief that demanded simplicity, ease of build and a super low cost. In order to achieve a reasonable power output we went for a push-pull amplifier.

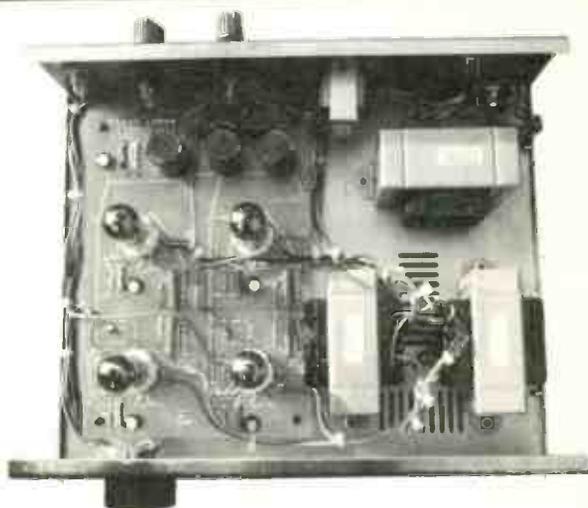
We chose the ECL82, a triode/output pentode. This tube is readily available and has a good sound. In push-pull mode it delivers 8Watts. Realistically you need a speaker of around 89dB or above. This is possible at a budget price - try the smaller Triangle models, or a Tannoy mX3 or even one of the older Missions like the 773e, or if you like building your own speakers, try the Adire Audio HE10.1, as reviewed in HFW October 2002 issue.

You will see that the front has only a volume control, and it is fed by one pair of phono sockets. A selector and tape/source switch were not used in this amplifier as they are tricky to wire up, and the aim was to make it easy to build. In fact, in many ways the Kecl82 would be great powering a second system, using a CD player as a source, and will definitely give you a taster of what valves can offer. Measuring 30cm wide, 23.5cm deep and 11cm height with feet, it is entirely self-enclosed. The valves are visible through the four upper circular vent holes (one directly above each valve). We have kept the look simple with the minimalist front panel holding the volume potentiometer. The two-part chassis is constructed from 1.6mm mild steel with a durable black powder-coat finish. The whole unit is very sturdy, weighing in at 9kgs.

The signal input is in the form of a pair of gold plated RCA phono sockets that sit at the rear of the chassis. The speaker sockets accept 4mm banana plugs as well as bare wire. The mains switch is positioned at the rear of the amplifier, on the right hand corner for easy access. Mains power is received via an IEC lead. The Kecl82 is based on a printed circuit board (PCB). The PCB is easy to follow with all component names, locations and orientations shown clearly. The amplifier requires no set up, you just turn it on. The kit will come with comprehensive instructions taking you through the build step-b-step.

## SOUND QUALITY BY SIMON POPE

Purity is the key to this amplifier's design and sound. Because there's very little to get in the way of the signal what you get is an exceptionally sweet and simple sound that also has a superbly wholesome roundness to it. A high quality recording of Mahler's Das Lied Von Der Erde on Reference Recordings showed that the Kecl82 faithfully reproduced all the depth and space of a full symphonic orchestra without any problems. Violins were smooth and sweet, as was percussion (which virtually sparkled) and the woodwind section was especially impressive, with a spacious and airy sound.



A run through Miles Davis's Kind Of Blue saw the little integrated delivering a detailed and precise sound that highlighted the warmth of Coltrane's tenor sax and the rich, deep sound of the upright bass. Rock and Pop records such as Radiohead's 'Lucky' demonstrated that the valves inside the amp, whilst small, are quite robust sounding, with commendable clout and bass depth for a humble budget 8W valve amp. This is a great introduction to the sonic art of the valve amp and a big upgrade for anybody with a mid-price solid-state amp that wishes to swap over to something more musically engaging, for a price that's virtually as cheap as chips.

## MEASURED PERFORMANCE

Frequency response	+/-3dB 15Hz - 75kHz
power output	8 watts into an 8 ohm load
sensitivity	850mV (suitable for CD)
hum	0.5mV

The Kecl82 amplifier kit is available from World Audio Design  
Tel/fax: 00 44 (0) 1908 218836 or order on-line at  
[www.worldaudiodesign.co.uk](http://www.worldaudiodesign.co.uk)

**Kecl82 amplifier kit (UK price) £195.00**  
(inc. vat & carriage)

**Kecl82 amplifier kit (EU price) £195.00**  
(inc. vat, exc. carriage)

**Kecl82 amplifier kit (Overseas price) £170.00**  
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SYSTEMDEK MODEL IIX record deck with Rega arm glass platten black timber base hardly used £150 ono. Tel: 01727 757293 or 07801 140091 (Nov/I)

MARANTZ CD 94 new belts £300. N.V.A. A140 ? monoblock amplifier £400. Manticore Mantra turntable and Musician tonearm £200. Lenco L75 idler drive turntable £45. NAD 3020A amplifier £50. Tel: 01224 646473 (Nov/I)

LINN LK280/Spark power amps x2 with Linn interconnects. Great with Isobariks £300 each. Tel: 01702 527115 (Essex) (Nov I)

McINTOSH MC2255 power, C33 control, MR80 tuner, XR19 speakers. All units in walnut Panloc sleeves, 110 volts transformer. Very special outfit, vgc, will split, £3950 ono. Tel: 020 8810 4060 or Email: gwynl@mailsnare.com (Nov/I)

CELESTION A3 Speakers £850 ono. Monitor Audio PMC703 speakers, mint condition £450 ono. Tel: Phil 01962 851233 or 07941 849601 (Nov/I)

NAIM HI-FI System Sale, CD2 CD player, NAC 82 pre-amp, Hi-Cap power supply, NAP 250 power amp, SBL loudspeakers (cherry), QLN Projekt equipment rack (cherry). Complete system purchased new from Grahams HI-FI in December 1997. Mint condition, very low usage, boxed with manuals. Sell complete for £5900. Tel: Mark 01708 224 319 (Essex) or 07813 332301 (mobile) (Nov/I)

UNISON RESEARCH Simply Four P Integrated full valve stereo amplifier, pristine condition, boxed with new set of Electro-Harmonix power valves. Superb sounding amp. Can demonstrate. £950 ono. Tel: 01256 895438 (Nov/I)

UNISON SIMPLY Four and Simply Phono. Revalved with Svetlanas. Mint. Upgrading to KT88 amp. This sweet amp drives real world speakers. £750 ono (£2100). Tel: Rob 07976 621 529 (Nov/I)

AVI S2000 MM monoblocks and S2000 MP pre-amplifier. Outstanding sound and value. Boxed, mint, £600. Tel: 01502 518 938 (Nov/I)

KEF REFERENCE ONE floor standing speakers in black ash £400 ono. Tel: 01384 860 310 (Nov/I)

KEF REFERENCE 200c centre speaker in black ash. Good condition, boxed with instructions, £400 ono. Tel: 01384 860 310 (Nov/I)

**MERIDIAN 206 Compact Disc player (boxed), John Shearne Phase One amplifier (boxed), Spondor SPI speakers. A classic combination, delicious, detailed and delightful. £450. 01743 355 383 (Nov/I)**

KRELL KAV 300r integrated £1000 (£3500 receiver version of kav300i). Krell Kav 150a power £950 (£2600). Audionote ANJ/SP speakers £400 (£1800). CR Developments Romulus valve integrated £400 (£1800). Transparent music wave plus 2x 15ft £200 (£800). Audioquest Midnight biwire 2x 4 metres £125 (£300). Offers considered. Tel: Bill 01993 851 508 (Oxford) (Nov/I)

MUSICAL FIDELITY Nu-Vista 3D CD, mint, boxed, £2300 ono. Jamo D8 Sub (£950), mint, boxed, £495 ono. Atacama SE6 speaker stands, silver (£100) unwanted prize still in sealed boxes £85. Tel: 01803 522 041 (Nov/I)

**ROYD ABBOT speakers, black, immaculate condition in original boxes, can demo. Sale due to upgrade, £300 ono. Marantz CD63 MkII Kl Signature, black, immaculate, boxed. £200 ono. Tel: 01189 834 838 (Nov/I)**

WANTED - NAKAMICHI PA-7, ST-7E, RM-7AC, RM-20, DA10. Owners manual for Dragon, also period sales literature for Dragon CR-7, Dragon CD, 505 etc Anything interesting at all. Tel: 07798 737274 (w), 020 8397 7274 (h) (Nov/I)

LOWTHER CORNER Acoustas: pair £430. Original PM6 units upgraded to PM7. Excellent condition - domestic reasons for sale. Buyer collects - Chandlers Ford, Hants. Tel: 02380 255 728 (Nov/I)

MICHELL HYDRAULIC Reference deck, SME 3009 plus Goldring 1042. Excellent condition with booklet £750 ono. Nakamichi Cassette Deck 2, mint condition, boxed £125 ono. Tel: 01442 215 652 (Nov/I)

**PROAC MONITOR speakers Response Three Point Five, £1300, excellent condition. Tel: 015821 659 717 (Nov/I)**

2ND AUDIO 2A3 ECC82, Border Patrol PSU £1750 ono. Concordant Excelsior pre, PSU rewired, Panasonic pot, spare valves £400 ono. Snell J11, stands £300. Tel: Chris 01295 257191, mob 07833 370311 (Oxfordshire) (Nov/I)

VOYD 0.5 Ref PSU, SME 310, Music Maker cartridge, light oak, late model £2500. Audio Innovations 1000 transformer £170. Sony FM/AM STS311 £50. Target table £15, Audiotech £45. Tel: 01295 257191 (Nov/I)

NAIM AV2 processor, mint condition, fully boxed, still under guarantee (18 months), 6 months old, £1700 ono. Reason for selling - going two channel. Tel: 01384 860 310 (Nov/I)

LEAK STEREOFETIC tuner, wood sleeve boxed; Thorens TD124 II, RB250/Scorpio tonearm, modern solid black plinth with lid; Marantz KI 17 Signature, mint, boxed. Any reasonable offers. Tel: 0114 272 7969 (day), 0114 233 5413 (evening) (Nov/I)

WANTED: PAIR of Audax HD3P gold dome piezo tweeters. Alternatively pair of WAD KLS10 Gold speakers. Cabinet condition not a problem. Tel: Matty 01472 859950 or Email: storage2@onetel.net.uk (Nov)

EAR 834P phono stage MM/MC, good condition, hardly used £225 ono. Tel: 020 8316 2993 (Nov/I)

RARE AUDIO Valves, private sale, Mullard ECC83, ECC85, PC88. Also Telefunken EL519 and Ei EL519. All NOS. Tel: 020 8316 2993 for details. (Nov/I)

ROGERS CADET III valve amplifier, excellent £200 ono. Revox A77 2-track, late model, vgc, but capstan fault, repair/spares, offers. Quantity 7" and 10 1/2" metal reels, offers. Tandberg TR1010 receiver £100. Tel: 01625 861728 (Nov/I)

MUSICAL FIDELITY Nu-Vista pre-amp (1999). Immaculate plus two spare sets Nu-Vistas £700. Linn LK140's (1999) (2001) both immaculate £450, £550 respectively. All packaging, receipts etc. Tel: 01924 240 676 or 0771 576 4265 (Nov/I)

NAIM NAC72 and NAP 140. Very good condition, boxed, £525. Call Ann on 020 8255 8792 (Nov/I)

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 Naim CDX2/XPS2  
 Heart Audio CD6000  
 Toshiba DV520E  
 Arcam A65+  
 Marantz SR6300  
 Epos EL5-3  
 Pangea FK-1F  
 Niroson T206.1  
 Michell Technom  
 Cyber VI  
 Plextor Plexwriter 24/10/40U  
 Stenberg MYMP3 4.0  
 Valve Loading  
 DIY Supplement No. 73



July 2003  
 Includes:  
 Group test on Sixteen  
 34 CD players,  
 Philips AX1201  
 T&A DVD1230  
 1997 Hi-Fi Audio DVD57  
 Heart to Beat  
 Lion Creek CMS  
 Thorens DT190  
 Cara Software  
 Letters & Emails Extra



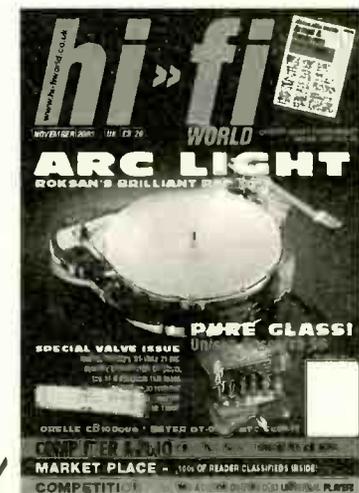
August 2003  
 Includes:  
 Group test digital tuners  
 Cyrus CDS  
 Creek AS0IR  
 MF Audio Passive Preamp  
 Quad 909  
 Mission 782SE  
 Denon UDM31  
 Audionote TT1  
 Golden Age of Wireless  
 Aerial views  
 Verbatim Omnia DVD+R/RW  
 3000 power  
 DIY Supplement No. 74



September 2003  
 Includes:  
 Digital players  
 Arcam FMJ CD33  
 Monno MC207  
 Pure Evolve 1 vs. Tivoli Model One  
 Revolver R45  
 Origin Live Resolution  
 Group test moving coil  
 Idages  
 Sony PS-DJ9000  
 Cables  
 Archiving Analogue  
 Discworlder Steel  
 World Music Supplement



October 2003  
 Includes:  
 Denon dvd-2900  
 Musical Fidelity X-LPSV3  
 Audio Research VS155  
 Oreille SA100EVO  
 Onkyo CS-210  
 Group test bookshelf loudspeakers  
 Classique Sounds Quad ESL 57 Rebuild  
 Arcam DT-81  
 Nero Burning ROM V6  
 Xitel IN-port  
 DIY Supplement No. 75



November 2003  
 Dynavox Dynastation  
 Musical Fidelity Tri-Vista 21  
 Oreille CD100EVO  
 CyrusFM-X  
 ATC SCM-12  
 Group Test Tube Amplifiers  
 Leak Stereo 20  
 Musical Fidelity X-Can  
 Beyer DT-990  
 Roksan Radius 5  
 Vtech V-Disk  
 Imitation Flashgo! 2.0  
 Creative Labs SB 3+  
 Classic Audio supplement

# trade ads

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.

**Special Internet offer see page 129 for details**

QUAD 989 Brand new cancelled order (£4600) £3900. Linn Karik, mint, (£1850) £550. Naim NAC 32.5 pre, with phono stage, mint condition £275. Telephone Jules on 01792 280061, Email: info@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.co.uk (Dec1)

AUDIO RESEARCH LS25 Mk1, 4yrs, boxed as new (£5000) £2999. Audio Research M300 Mono Blocks MkII status (£12000) £3700. Tom Evans the Groove, phono stage, 2yrs, (£1800) £1350. Sonus Faber Extrema's on stands (£7800) £3500 All mint, boxed. Telephone Jules on 01792 280061, Email: info@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.co.uk (Dec1)

TRANSPARENT ULTRA Bi Wire 12ft, WBT Bananas (£3440) £1950. Mandrake 1mtr, RCA-RCA (£600) £300. Siltec Arm cable, Icheman bullets RCA's 1.5mts (£400) £260. Siltec 1.0 mtr RCA-RCA (£300) £180. Telephone Jules on 01792 280061, Email: info@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.co.uk (Dec1)

LINN KLIMAX Twin Power amp, 8 months old, as new (£6000) £4800. Linn Kellidh's, black ash, active cards, passive (£1000) £450. Audio Technica OC9 cartridge brand new £270. Telephone Jules on 01792 280061, Email: info@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.co.uk (Dec1)

NEW VALVE Amps; powers £260; matching preamp £190; other valve related goodies at www.audioclassics.co.uk or telephone 01942 257525 for more information. Dealer enquiries welcome. (Dec1)

ARCAM AVR 200, AV AMP, 5.1 boxed, immaculate brand new unwanted gift. (£800) £400. Mission DAD 5 & DAD5 Dac, (£800) £299. LFD Mistral CD player, stainless steel & gold livery, boxed. Mint (£1050) £400. Telephone Jules on 01792 280061, Email: info@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.co.uk (Dec1)

LINN CLASSIC CD Player etc, black, un-used, box- opened. (£1025) £650. Wadia 16, 4yrs, mint (£7450) £3500. Basis Debut Gold Standard Turntable, inc custom dust cover, (£8,500) £3900. Koetsu Red Signature \*, 20hrs, (£2200) £1300. All mint, boxed. Telephone Jules on 01792 280061, Email: info@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.co.uk (Dec1)

HERTFORDSHIRE/NORTH LONDON Audio/Record Fair. Sunday 14th December 2003. 11.00 to 4.00. £3. 9.30am early entry £10. At Cuffley Hall, Maynard Place, Cuffley, Herts. 5 minutes from M25 Junction 25. Tel: 07944 909 209 for details (Dec1)

AMAZING CABLES! Silver hybrid and solid silver interconnects from £85, with world class plugs. Solid silver speaker cables from £220. Fantastic performance, refund guarantee. Details: 0115 982 5772 after 7pm, or E-mail Bob@skydivers.co.uk (Dec1)

WOODSIDE ELECTRONICS LTD. offer a repair service for Radford, Woodside and Quad II valve amplification. Transformers manufactured to original specification for the above plus bespoke designs. Tel: 01758 741 026 or Email: m.davis@virgin.net Web: http://freespace.virgin.net/m.davis (Dec1)

THE MISSING LINK - We Offer You Our Very Own High End Pure Silver Interconnects at Realistic Prices. Loar cables Available. Full Details from Mark on 0115 877 9089 or Email: mark@the-missing-link.net www.the-missing-link.net (Dec1)

VINTAGE WIRELESS COMPANY LONDON Website: www.vintagewirelesslondon.co.uk Buy-Sell-Exchange. Vintage wireless and classical audio. Repairs, spares, restoration, modification to all valve equipment. Quad II, Leaks etc, shipped worldwide, best prices, call us at 17 Bell Street, London, NW1 5BY. Tel: 020 7258 3448 Fax 020 7258 3449 Email: vwirelesslondon@aol.com (Dec041)

LONDON TAPE RECORDERS. Open reel to reel specialists. Established 30 years. Machines bought, sold and exchanged. Akai, Sony, Pioneer, Teac, Tascam, Revox, Technics. Servicing on selected machines. Tel: 020 7603 0303 or 07950 400 005 (Jan1)

AUDIOPUBLIC, 78 Otley Road, Headingley, Leeds, 0113 217 7294. Yorkshire's newest Hi-Fi retailer, representing Naim, Rega, Creek, Totem, Quadraspire, Dynavector, Roksan, Teac and more. Used LP12's, Lingo's, Linto's stocked. Call for advice. Tel: 0113 217 7294 (Dec1)

ARCAM AVR 200, AV AMP, 5.1, boxed, immaculate brand new unwanted gift. (£800) £400. Mission DAD 5 & DAD5 Dac, (£800) £299. LFD Mistral CD player, stainless steel & gold livery, boxed. Mint (£1050) £400. Telephone Jules on 01792 280061, Email: info@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.co.uk (Dec1)

with hiworld.co.uk  
**hi-fi**  
WORLD  
& computer audio

WORTHING AUDIO True Sound Series Crossoverless monitors 96dB efficiency, single 8" driver, perfect for low powered tube (S.E.T.) and solid state. Dynaudio Crafts, immaculate, boxed, with Dynaudio stands £1250. Musica Collins loudspeakers by Bernard Thiel & Partners (German) £1000. Audionote AN-ESEC lacquered finish + stands £5000. (RRP £13,600). Tel: Worthing Audio 01903 212 133 or 07900 918 882 (Dec1)

EAR PRODUCTS on permanent demonstration, from the wonderful 869 to the rest of the range. Kora Explora 60 watt hybrid £450. Dynaudio Contours 3's Mk2 £699. Harbeth Super 5's £1499. Restek Challenger £600. Omega speaker systems TSR IR £1199. H-Cat P12 £2499. Kora Equinox pre-amplifier MM £995. Kora Hermes 96-192 valve DAC £1199. Tel: Worthing Audio 01903 212 133 or 07900 918 882 (Dec1)

SILVER ARROW 4N-Pure flat silver foil air interconnects and speaker cables with Bocchino phono plugs. H-CAT P12 Zero distortion pre amplifier from America on permanent dem. Tel: Worthing Audio 01903 212 133 or 07900 918 882 (Dec1)

QUALITY VALVE AMPS Repaired, restored, upgraded. Custom designs commissioned. Kits assembled (including WAD) Experienced Engineer. Free estimates and fair prices. Tel: 01525 756 935 http://amps.dhaen.co.uk Email: amps@dhaen.co.uk (Dec1)

## S/hand and ex-demo clearance items - DECEMBER 2003

### CD players DACs & Transports

	Was	Now
Arcam CD 82 Silver S/H	600	399
Accuphase DP65V CD Player x-demo	4250	2995
dCS Elgar 24/192 Non Firewire S/H	8500	3999
dCS Purcell Upsampler Non Firewire S/H	2999	1695
dCS Verdi Transport full spec and full warranty x-demo	7999	6500
Mark Levinson No 31.5 Transport S/H	9999	4999
Naim Audio CDI CD player S/H	1895	649
Pink Triangle Ordinal 1307 DAC S/H	749	399
Theta Data Basic II Transport S/H	2397	995
Theta Chroma 396 HDCD DAC S/H	899	449

### Turntables Tonearms & Cartridges

Avid Acutus Turntable Chrome x-demo	6000	3799
Benz Micro LP New& Boxed	2200	1799
Kuzma Stabi/Stogi S Turntable New& Boxed	1295	1099
Lehmann Audio Black Cube SE New& Boxed	650	449
Lyra Lydian Beta New& Boxed	599	449
Michell ISO Phono Stage S/H	549	250
McCormack Phono Stage New and Boxed	650	399
Roksan Xerxes/XPS 3.5/DSU S/H	N/A	449
Roksan Shiraz 600 hours S/H	1000	349
Roksan Xerxes /Tabrizi/DMN Mica XPS III /DSU Walnut S/H1599	649	

### Preamplifiers

Einstein "The Tube" Preamplifier x-Demo	6000	3999
McIntosh C100 2 Box Phono Preamplifier S/H	6500	3495
Graaf GM13.5BII Valve Preamplifier x-demo S/H	4000	2999
Roksan L2 preamplifier S/H	1295	399
Spectral DMC12 s Phono x-demo	4750	3299
Spectral DMC30 Remote x-demo	8500	6500

### Amplifiers

Audio Analogue Maestro Integrated x-demo	2700	1899
Krell KAV 300iL Silver x-demo	3750	2699
Unison Research S2K Remote x-demo	1295	995

### Loudspeakers

Avalon Eclipse Maple x-demo	9800	7249
ATC Model10 R/W Xdemo	1200	749
ATC SCM50SL Walnut Active Speaker S/H	7500	3750
Celestion A2 Black S/H	1200	650
Epos ES14 Bi-Wire with Stands Blk S/H	N/A	349
Indigo Model Two Centre Channel Cherry S/H	199	129
Living Voice Auditoriums Cherry x-demo	1600	1199
Living Voice Avatars OBX-R Ebony x-demo	4000	2999
Rega Xel Rose wood Floorstanders S/H	1295	399
Verity Audio Fidelio Piano Lacquer x-demo	7995	4999

### Cables & Accessories

Air Pod size 1 x3 S/H	210	99
Acoustic Zen Silver Signature Balanced 12ft	2700	1499
Cogan Hall EM-D 0.6m S/H	199	99
Kimber Illuminations AES/EBU 0.5m Digital cable S/H	169	99

Midland Audio X-change is looking for good used British & American Hi-Fi  
cash paid call John Roberts on 01562 822236

Nordost Red Dawn 0.6m RCA-RCA S/H	294	169
Opera Lux 3 Tier Table Clear/Stainless x-Demo	950	499
Partington Dreadnaught 24" Stands S/H	250	149
Roksan Short Table/Xerxes Stand S/H	119	59
Siltech LS38G3 2x4.75m Silver speaker cable/WBT S/H	1752	999
Siltech HF8 Digital RCA-RCA S/H	220	99
Tara labs Prime1800 Bi-wire5m S/H	1599	695
Tara Labs The One Balanced 1m x-demo	3000	1500
Tara labs Floating Ground Station x-demo	899	450
Target R1 Stands S/H	299	175
Transparent Music Link RCA -RCA 2m S/H	299	149
Transparent Music Link Balanced 2m S/H	499	249
Transparent Reference Balanced 1.5m S/H	3299	1499
Transparent Music Link Ultra Balanced 7.26m S/H	2349	1499

### Tuners & Tape Decks, Power Supplies

AKG C1000 Condenser Mic S/H	241	120
Magnum Dynalab FT-R Remote Switcher for FT101A/Etude (New&Boxed)	450	299

### Bargains under a £100

Sony TCK-461s 2 head cassette decks x-demo	199	99
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Midland Audio X-change are looking for Audio Research, Krell, Mark Levinson, Naim Audio, Dcs, Wadia, cash paid call John Roberts.

### Suppliers and installers of High Quality Audio Systems

47 Laboratory	Graff
Accuphase	Gryphon
Audio Note	Lavardin
Audio Research	Mark Levinson
Avid	Martin Logan
Basis	Michell
Cabasse	Nagra
Cardas	Primare
Clearaudio	ProAc
Conrad Johnston	Rega
Copland	Resolution Audio
Dcs	Sonus Faber
DNM / Reson	Spectral
Einstein	SPM
Electrocompaniet	Sugden
Final	UKD
Finite Elemente	

# WE HAVE MOVED

New address:-

[www.midlandaudiox-change.co.uk](http://www.midlandaudiox-change.co.uk)

call John Roberts Tel: 01562 731100

or fax on: 01562 730228

The Old Chapel, Forge Lane, Belbroughton  
Worcestershire, DY9 9TD

e-mail [sales@midlandaudiox-change.co.uk](mailto:sales@midlandaudiox-change.co.uk)

Mobile 07721 605966

# trade ads

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**hi-fi**  
WORLD  
& computer audio

**Special Internet offer see page 129 for details**

E.M.A.S. STUDER – Revox sales, service, spares. A77 H5 £400, A700 £700, PR99 MkIII £950, B760 £750, B77 MkI £750, PR 99 MkII £800, E36 £300, A80 RC VU £1200, B67 VU £800, A810 £950, A62 £650. Tel: 01246 275479 or Email: j.i.tipping@amserve.net (Dec/1)

QUAD, AUDIOLAB, Alchemist, Naim, Linn, Arcam and all quality Hi-Fi bought and collected. Vinyl turntables also wanted. Please email your item description to aphifi@aol.com or call Adrian on 01782 267233 (Dec/1)

BETTER CLARITY, Dynamic range and transient response from all your signal sources for £200 or your money back! Hear what your tweeter's hiding. Visit [www.ststechnical.co.uk](http://www.ststechnical.co.uk) Begin your musical odyssey. (Dec/1)

**QUALITY VALVE AMPS**  
Repaired, restored, upgraded. Custom designs commissioned. Kits assembled (including WAD) Experienced Engineer. Free estimates and fair prices. Tel: 01525 756 935  
<http://amps.dhaen.co.uk>  
Email: [amps@dhaen.co.uk](mailto:amps@dhaen.co.uk)  
(Dec/1)

AUDIO RESEARCH LS25 MkI, 4yrs, boxed as new (£5000) £2999. Audio Research M300 Mono Blocks MkII status (£12000) £3700. Tom Evans the Groove, phono stage, 2yrs, (£1800) £1350. Sonus Faber Extrema's on stands (£7800) £3500 All mint, boxed. Telephone Jules on 01792 280061, Email: [info@sounddrjuleshifi.co.uk](mailto:info@sounddrjuleshifi.co.uk) Web: [www.sounddrjuleshifi.co.uk](http://www.sounddrjuleshifi.co.uk) (Dec/1)

**NAIM AUDIO SALE - TOM TOM Audio -**  
Specialists in Naim Audio, supply top condition pre-loved and ex-demo Naim equipment with full 12 month money back guarantee. Demonstration facilities. Can deliver stock list at: [www.tomtomaudio.com](http://www.tomtomaudio.com) Call 07974 028 336 or 01727 893 928 or Email: [tunes@tomtomaudio.com](mailto:tunes@tomtomaudio.com) with requirements. Wanted: mirror Naim gear, cash waiting, will collect (Dec/1)

HERTFORDSHIRE/NORTH LONDON Audio/Record Fair. Sunday 14th December 2003. 11.00 to 4.00. £3. 9.30am early entry £10. At Cuffley Hall, Maynard Place, Cuffley, Herts. 5 minutes from M25 Junction 25. Tel: 07944 909 209 for details (Dec/1)

**WANTED - EARLY HI-FI LOUDSPEAKERS**  
Tannoy, Lowther, Parmeko, Voigt Viavox, RCA WE etc  
**TURNABLES**  
Garrard, BBC301, EMT SME, Ortofon, Decca, etc.  
**VALVE AMPLIFIERS**  
AEI, EMI Leak, Rogers, PYE-Quad, WE etc  
**AUDIO VALVES**  
DA30, KT66, KT88, PX4, PX25, PP3/350, WE300  
**CLEAR CRYSTAL SYSTEMS**  
John Petrie-Baker  
Tel: 020 7328 9275

AMAZING CABLES! Silver hybrid and solid silver interconnects from £85, with world class plugs. Solid silver speaker cables from £220. Fantastic performance, refund guarantee. Details: 0115 982 5772 after 7pm, or E-mail [Bob@skydivers.co.uk](mailto:Bob@skydivers.co.uk) (Dec/1)

## GUIDELINES FOR BUYING AND SELLING SECOND-HAND EQUIPMENT

### FOR THE BUYER

1. Not everyone is honest - Buyer Beware!
2. **Don't send cash!**
3. Accept no verbal guarantees.
4. Have you heard the item or something similar? If not, why do you want it?
5. Don't pretend to have knowledge - it's your fingers that will get burnt!
6. Is it working? If not, why not?
7. Has it been modified and, if so, have notes been kept?
8. Was it any good in the first place?
9. **Don't send cash!**
10. If you are in the slightest doubt, arrange an audition (see point 5). If it's too far, wait for another time.
11. Either buy it or don't: vendors are excusably impatient with 'consultation' exercises.
12. **Don't send cash!**

### FOR THE SELLER

1. Not everyone is honest - Seller Beware!
2. Make no verbal guarantees.
3. Even 'nearly new' is still second-hand. If the manufacturer's guarantee is no longer in force, your price should reflect this.
4. There is very little intrinsic value in second-hand hi-fi; it's only worth what some one will pay for it.
5. The best guide to pricing is last month's Classifieds: that a 'classic' was worth £xxx a year or two ago is no guide. Values fall as well as rise.
6. Amateur second-hand dealing is not a big money game: you win some, you lose some.
7. Be prompt with despatch. If in doubt about buyer's bona-fides, either wash out the deal or send C.O.D.
8. There will always be time-wasters; be tolerant within reason!

**DEADLINE FOR JANUARY 2004 ISSUE IS WEDNESDAY 5TH NOVEMBER 2003**  
**JANUARY 2004 ISSUE ON SALE FRIDAY 28TH NOVEMBER 2003**

**DEADLINE FOR FEBRUARY 2004 ISSUE IS WEDNESDAY 3RD DECEMBER 2003**  
**FEBRUARY 2004 ISSUE ON SALE WEDNESDAY 31ST DECEMBER 2003**

# AUDUSA

## AUDUSA EUPEN CSA 2.5 AUDIO AC MAINS CABLE

**GNLM 05/04 and GNLM 05/2.5 ( CSA 2.5) Cable with FERRITE TECHNOLOGY** - A polymer material mixed with a considerable quantity of homogeneously fine high quality ferrite powder is extruded around the copper conductors. As a ferromagnetic material, it will go through hysteresis loops whenever it is under influence of an alternating magnetic field. Consecutively magnetizing and demagnetizing the material will cause considerable losses of high frequency energy.

This energy is absorbed in the ferrite grains and converted into heat. The GNLM cables which in addition to the above described ferrite technology is further protected with a foil shield and a drain wire and specifically manufactured for High End audio use. **Said by some to be the most neutral sounding audio ac mains cable on the market.**

Fitted with IEC (Martin Kayser) and MK Tough plug Cable can be supplied fitted to our all steel 4, 6 and 8 way distribution blocks. We can rewire the distribution blocks with Eupen cable as an extra cost option. Refer to our web site for details.

**AUDUSA - OOM Silverlink OCC balanced speaker cable** - stranded, silver on OFHC plus three strands of OCC (Ohno Continuous Casting - single crystal copper) for improved bass performance. Mylar infill and with designed in protection against RF and EMI. conductor of 3mm diameter (approx 8 gauge). Cable Overall Dimension: 14.72 mm.

**GNLM 05/2.5 (CSA2.5)**  
£48 for 1.0m, £58 for 1.5m, £68 for 2.0m. Off the reel £30 for 1st meter, £20 per m thereafter.

Eupen GNLM 05/2.5 (CSA 2.5) shown with Marincos IEC 320 will be fitted at extra cost.

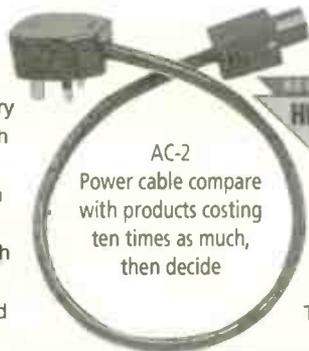
**GNLM 05/04**  
£58 for 1.0m, £72 for 1.5m, £86 for 2.0m. Also available of the reel.

Both GNLM cables are available for export.

**SILVER SILVER** - upgrade the cable with silver plated contacts on IEC and and MK plug for £6. AUDUSA - Eupen and LAT AC-2 mains cable available with 16 amp IEC ( for certain models of amps by Krell, MF, Levinson etc), Marincos/Wattgate IEC 320, Figure of eight, Bulgin, Hubble, European Schuko, French, Australian, Swiss, Danish, Neutrik and other plugs see our web site for IEC's, MK plugs RCA and Banana connectors with silver plate contacts and other audio and ac mains connectors

## LAT International AC-2 AUDIO AC MAINS CABLE

We have developed a cabling (weaving) pattern along with an unusual shielding/filtering system that gets rid of the garbage that contaminates your components. The difference you hear with our cord is astounding. Our power cord takes advantage of silver in its design through use of our proprietary Silverfuse conductors. The conductors are 10 gauge and with PTFE; the best insulation available. Fitted as standard with IEC / MK Tough plug. . 60cm £62, 90cm £75, 1.2m £88, 1.5m £101, 1.8m £112 etc Other lengths available and off the reel. **4,6 and 8 way all steel mains distribution blocks fitted with UK, Schuko or USA sockets.** CE tested & approved mains distribution units manufactured of heavy gauge steel, finished in black and fitted with high quality 13amp sockets. It has no filters, circuit breakers, surge protection, transformers, resistors, capacitors, LED's, on/off switches, chokes, regulators. just fitted with 1m of AC-2 mains cable. From £166 for 4 way, £198, 6 way, £229 for 8 way.



AC-2  
Power cable compare  
with products costing  
ten times as much,  
then decide



**SILVERFUSE** is a near alloy of silver and copper. IT IS NOT SILVER PLATED OR SILVER CLAD. Plating (or clad, which is the same thing as plating) causes a dioding effect when signal is passed through resulting in brightness and distortion. The Silverfuse process starts with seven nines OFHC copper wire with a diameter that is slightly larger than the required size. It is then pulled through a trough of molten silver. The wire with a silver deposit, is then forced through a compacting die where it is subject to tremendous pressure. The silver and the high purity copper are fused together into a near alloy. The compacting fusion also reduces the wire diameter to the desired size. No dioding subsequently occurs with this process. The result provides for the benefits of silver; which are excellent definition and clarity, with the high purity copper benefits of warmth and mellowness.

LAT INTERNATIONAL Inc USA - Analogue, Digital and Video interconnects and Speaker cable better than most others at double the price.

## SUNFIRE CORPORATION - Snohomish USA



**New for 2003 Sunfire Ultimate - world's most powerful home cinema Receiver. 7 x 200 watts, Cinema Seven power amps, 7 x 200 and 7 x 400 Signature True SubWoofers 13 inch cube True Sub MKIV 11 inch cube and Junior Sub Woofer 9 inch cube -all with two drivers, to as low as 16hz, 116 SPL and 360 cu ins of air movement, 1200 or 2700 watt patented amp technology. Solid state power amps 2 channel (2 x 300 and 2 x 600) and 5 channel (5 x 220 watts and 5 x 430 watts patented amp technology (no heat sinks), Classic tube preamp and Theatre Grand III processor preamp**

[www.audusa.com](http://www.audusa.com)

T: 020 8241 9826, 020 8264 0249 F: 020 8241 0999 E: [sales@audusa.com](mailto:sales@audusa.com)



# Mission Epos-sible!

The task was to bring new levels of speed and grip to the eighties British loudspeaker scene, and Epos's ES-14 chose to accept it. David Price takes up the story...

**A**h – eighties loudspeakers! It was a weird and wonderful world that, in hindsight, is perhaps best left to rest. Celestion's SL6 with its clanky, first generation metal dome tweeter was considered state-of-the-art. Linn's madcap Isobarik, with its multitude of forward facing and upward firing drivers, was thought the reference. Quad's ESL-63 electrostatic, twenty years in the making, was regarded by many as merely quaint. And the nation's best selling 'speaker? KEF's Coda – pure nineteen seventies design and engineering in a cheaper, smaller box!

It was into this fray that Epos launched its ES-14

simplicity and elegant engineering. Gone were the multiple drive unit arrays, complex crossovers and big, boomy boxes. Epos called it, "a masterpiece of clear thinking and purposeful engineering", and they were right!

Intelligent simplicity was the key. It might sound like a crushingly obvious thing nowadays, but the world was still awash with seventies 'speakers with a welter of cheap paper drive units, knitted together with unfeasibly complicated crossovers, and shoved into large, flexible boxes with a lump of cotton wool to keep the wobbles at bay! In this context, the ES14 looked ultra-modern, like a BBC Microcomputer sat next to a slide rule.

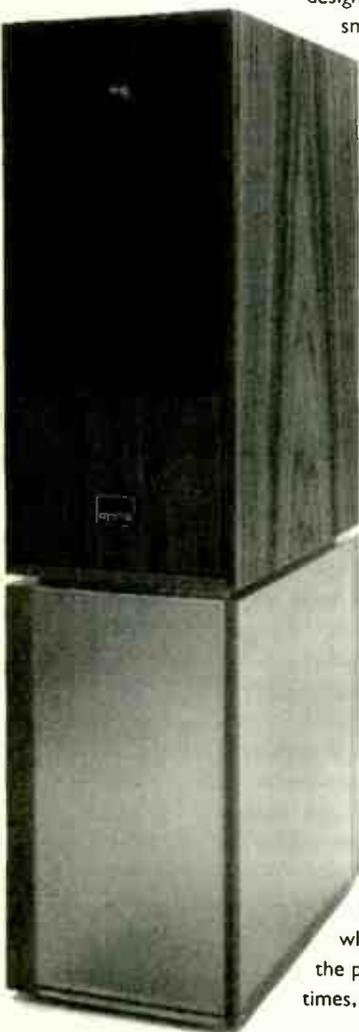
As was the fashion back then, this loudspeaker was a large standmounter. Speaker stands were the new religion. Whereas just ten years earlier, people simply dumped even top-of-the-range reference designs costing thousands of pounds on the floor behind the sofa, eighties audiophile thinking dictated welded steel tubular frame stands (black, naturally), spiked to the floor rigidly. As such, the ES14 could only have been this way. At 488x226x290mm and weighing 11kg a side, it was no Wharfedale Diamond – it was big, and sounded it! A choice black ash, mahogany or walnut wood veneer - with black textured drive unit frames - gave it a very crisp, modern look.

Inside, one 200mm bass driver and one 26mm treble driver of Epos Acoustics' own design and manufacture could be found. The bass driver used a plastic cone and synthetic rubber surround, while the tweeter sported the obligatory aluminium-alloy dome. Although by today's standards, neither of these drivers are anything special (far from it!), the trick was the way the two integrated so well. Unlike almost

every other speaker on the market at the time, there was no need for complex crossover circuitry thanks to the complementary mechanical characteristics of the two drivers, plus of course the fact that there were 'only' two drivers and not three (or more)! The result was a relatively easy load to the driving amplifier by eighties standards. A sensitivity figure 87dB (poor now, but good then!) and an impedance that didn't fall below 7 ohms (nominally, it was 8), made for an easy, unreactive load. Epos said it worked best with amplifiers rated between 25 watts and 100 watts into 8 ohms.

Positioned 250-500mm from the back wall and at least 500mm from the sides on rigid floor stands, the result was a crackingly fast and articulate listen. Epos ES14s combined the scale and physicality of a big speaker with the speed and delicacy of a small one. Aspirated by a good pre-power amplifier combination (Naim's NAC42.5/160 was a popular combo), the '14s could pin you against a wall, yet image brilliantly and offer a wonderfully deep and spacious sound while doing so. The metal tweeter was not a smooth cloth dome design, but it wasn't as obviously acerbic as some of the other dustbin lids found in rival boxes.

The Epos was refined over the years until it was discontinued in the early nineties. Expect to pay £150-£300 depending on condition (and whether stands are included), and partner with decently smooth transistor electronics. By today's standards, you can certainly 'hear the drive units', but its intrinsic speed and musicality shines through nevertheless. It's not the most transparent, but it still eerily engaging. There's little like a big standmounter in your average medium sized British listening room.



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