

of the top end of this speaker system.

We have for short periods also listened to the ADS L-710 and it appears to us that ADS should listen a little more carefully to the smaller 710 since in many ways it is a better-balanced speaker system. It's less heavy in the mid-bass and does not seem to have a few of the resonant peaks in the upper midrange that make the 810-B appear so spectacular sounding but a little bit irritating after long listening sessions. Perhaps with a few additional crossover modifications, the "810-C" will give the Dahlquists a run for their money.

—PHD

Manufacturer: Analog & Digital Systems, Inc., 64 Industrial Way, Wilmington, Mass. 01887. **Source:** Manufacturer's loan. **Serial Nos.:** Model 810-B04822, 23. **Price:** \$320 each.

Manufacturer's Comments:

Thank you very much for critically reviewing our Model 810 loudspeaker.

But let me comment on the design and manufacturing "evolution" process of the 810 over the last three years.

You correctly reported the Braun origin of the speaker, then called Braun L-810, which was made entirely in Germany. The next step implemented by ADS in 1974 was the Braun L-810-A, made entirely from Braun drivers and networks but assembled in the United States. This speaker was followed by the ADS/Braun L-810-A in 1975, which had a Braun tweeter and midrange but ADS crossovers and woofers. At this time we also divided the cabinet into two chambers, one for each woofer. We increased power handling substantially and tightened up the bass while also improving lowest frequency output. Slight network modifications accompanied this "silent" model change.

The next step in the evolution, called the ADS L-810-B, which is the unit you reviewed, occurred in 1976. This speaker has an all-new network and our own ADS midrange and high-frequency driver manufactured at our Wilmington plant. This model therefore does not contain any Braun components at all. All components are made by ADS. The resulting speaker featured further improvements in power handling and better

transient and frequency response than its predecessors.

Meanwhile, we have made some more subtle refinements which lead to the ADS-810 (we also got rid of the L and the B, instead of introducing the C as you suggested). The ADS 810 is what we are currently selling.

We feel that each step we made was an improvement of an already good and established product "810" and, since the concept and philosophy of the speaker has been retained through all the changes, we have kept the basic 810 name intact.

We think that the flaws you reported have been eliminated with the last change and we do greatly appreciate that you pointed them out to us. We also concur with you about the strong points of the Model 810.

Lastly, we agree with your assessment of our Model 710.

Dr. Godehard A. Guenther
President
ADS

Dynaco Mk VI Amplifier

This austere looking 120-watt mono-tubed device offers an exceedingly fine sound for a surprisingly low price. The sound of the Mk VI is good enough to compare favorably with such celebrated products as the Yamaha B-2 and the Dyna 400.

There are several problems with the Mk VI's sound. However, when measured against the sonic aberrations common to many transistorized amplifiers, the Mk VI's problems are, for me, only venial annoyances.

The most conspicuous of the Mk VI's colorations is a pronounced low-end rise that appears around 100 Hz and intensifies as the amp descends into the bass. Imported discs such as the EMI version of Holst's *The Planets* (Previn) always sound bloated and ill-defined in the region from 40 to 80 Hz. On domestic recordings, this low-end obesity more often than not flatters the sound; on many Warner Bros. and A&M recordings, for instance, the Dyna's big bass animates the lower octaves.

The most severe problem with the Mk VI's low end occurs in the lowest octave, around 40 Hz and below. The amplifier

