UNIVERSAL SOLDIER

TESTED - PHILIPS SACD1000
MULTICHANNEL SACD/DVD PLAYER

- Rega Brio integrated amplifier
- Myryad MCD600 CD player
- KEF HTS 2002/ALR Entry speaker systems
- ATC SIA2 - 150 integrated amplifier

Turntable Group Test

We listen to four of the latest specification vinyl spinners from Linn, Michell, Roksan & Wilson Benesch

Computer Audio World

- Building your own Audio Server - Part II of our definitive guide!

COMPETITION

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

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September 2001

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This is one of the two new moving coil cartridges from Ortofon, priced at £700. David Price ploughs the grooves.
A

h, the recklessness of youth! I'm sure many fellow music lovers among you have suffered the same fate in order to communicate your enthusiasm for a certain record in your schooldays. For ages I would spout off in the common room about the latest vinyl delight I'd purchased with the hard earned wonga from my Saturday job in the local library. I'd realise that after a while it was no good me just harping on about how good it was. My fellow pupils simply had to hear it and the only way they could do that was to borrow the LP from me, with the understanding that I would have it back in the next few days, intact.

Yeah, and pigs might fly! Not only did I spend long agonising evenings missing the latest vinyl addition to my shelf, I rarely saw the thing again. And if I did, it invariably had a chunk out of it where it had been used as a makeshift frisbee whilst walking the dog, and the borrower usually thought it was "crap" anyway. Needless to say, I soon stopped lending them out, resorting back to simply borrowing people's records (some could say I haven't stopped since). Now I have but a few of these musical gems to play and relive my informative years. And to really rub salt in the wounds, when I do have the means to purchase them again, they're simply not around. Or so I thought.

At Hi-Fi World we've always been interested in combining the old with the new when it comes to audio. Whether it be old valve technology side by side with the latest computer audio package or a new plinth for a prehistoric Garrard turntable, we feel it all deserves space in our esteemed organ. I came across another facet of amalgamating the old with the new recently when trying to purchase a New Order album on vinyl from the early eighties - one that is now sitting in an esteemed record company's vault in the owner's risk. We accept no responsibility for such submissions, nor do we undertake to return them.

It's no wonder that Project are making and selling at least one thousand Debut turntables a month when buyers can often relive the moments when they were bitten by the music bug by rediscovering old, well loved records. But it's also those sensible people who kept shut and refused to loan their cherished records (or nicked mine!) that are helping to keep the likes of Project and Rega in good business. The once-generous likes of me are quite happily keeping internet record dealers in fish and chips and beer!}

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 audiologuing, 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.

[The rest of the text is not legible, but presumably contains reviews and ratings for various products, with symbols indicating different levels of excellence such as Good, Excellent, and Very Good.]

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Correction:
The above photograph which was used in June 2001 letters pages was wrongly captioned and should have been attributed to Transcriptors. Our apologies to all concerned.
A DVD player that delivers the goods sonically is a rarity but appears a new player could set new audio standards. Cyrus, the specialist audio manufacturer has decided to compete with many of its audiophile competitions and release a DVD player. The new DVD 7 is priced at £1,000 and directly rivals the likes of Arcam, Rotel and Primare in the audiophile DVD player market, promising much on paper.

Trading on their audiophile roots, Cyrus say that their challenge was to design DVD players with sonic performance to equal that of their CD players with video performance to match, satisfying "the most discerning audiophiles". The DVD 7 is designed and constructed in two separate sections, isolating the analogue audio and video signals from the disc reading and decoding functions. Separate power supplies are also employed for each domain to help eliminate noise coupling. The Q7 DAC module can be fitted internally as an option to improve resolution and bandwidth of the audio stages.

The DVD7 will play DVD-Video, DVD-R, DVD+RW and Video CD discs, as well as CD and CD-R/W formats. Video outputs consist of composite video, S-Video and RGB via SCART and audio outputs are in the form of digital coaxial and optical as well as stereo analogue outs. It also comes with a full remote control.

Cyrus Electronics
Spitfire Close
Huntingdon
PE29 6XY
Tel: 01480 435577
www.cyrusaudio.com

Linn Products celebrated the official opening of their new shop in the stylish, award winning Princes Square arcade in the company's home city of Glasgow. This store joins the Harrods showroom in London as the company's two specialist outlets. Linn Records artist, the jazz singer Carol Kidd (pictured), was on hand to entertain the guests and the opening duties were performed by Linn MD Ivor Tiefenbrun and Karen Dunbar, star of the Beeb's 'Checking The Fat' series.

This flagship Linn store showcases the full range of Linn systems that have made Linn the international benchmark for performance and value, for music, cinema and multi-room equipment that integrates with automation. The shop has been designed by Linn's own team and occupies 120 square metres on the top floor of Princes Square.
A LITTLE MORE EXPOSURE

The re-launched Exposure Electronics have announced details of their new 2010 compact disc player. It features the latest version Sony mechanism featuring CD text - displaying CD track and title, plus inside are bespoke power supply capacitors made especially for Exposure and a high rating toroidal transformer. Digital to analogue conversion is via a 24/96 Burr Brown chip and the player also has a digital output via a BNC socket as well as an optical digital output option. Guaranteed for three years and available in either "titanium" finish with blue LEDs or black finish with red LEDs, the 2010 is available in from August priced £599.

Exposure Electronics
The Works
59 North Street
Portslade
E.Sussex
BN41 1DH
Tel: 01273 423877

GOING FOR A SONG

Details have reached us of a new loudspeaker designed by QED. The Aria 'lifestyle' type product promises to be a "dynamic...full range loudspeaker" that the company describe as being ideal for "second system" use. Designed for wall mounting on the supplied multidirectional bracket which maximises bass response, the Arias are small and inconspicuous with small dimensions (115mm x 155mm x 195mm / 4.5"x6.1"x7.7"). Available in either pear white or metallic silver, the Arias retail for £199 per pair.

QED Audio Products Ltd
Unit 16, Woking Business Park
Albert Drive
Woking
Surrey GU21 2JY
Tel: 01483 747474
www.qed.co.uk

LOGAN'S NEW RUN

The new Martin Logan Aeon 'speakers will have their debut at this year's London Hi-Fi Show at the Novotel, Hammersmith. The replacements for the Aerius i, the Aeon has a footprint of less than one square foot but still employs the company's ESL electrostatic design in a hybrid configuration using a new 203mm high excursion woofer. It features an advanced crossover topology, audiophile grade components and point-to-point wiring to aim for high transparency and "seamless integration". The Aeon is available in a range of hand-finished trims and comes with ML's ETC spikes, price is £3099 per pair.

Absolute Sounds
58 Durham Rd.
London
SW20 0TW
Tel: 020 8971 3909
www.absolutesounds.com
No other music system gets you closer. The Sony Super Audio CD provides you with unrivalled sound reproduction thanks to Direct Stream Digital (DSD). A clever little 1-bit recording system that samples audio signals at a rate 64 times higher than conventional Compact Disc. Giving you a dynamic range of over 120db and an unprecedented bandwidth of over 100kHz. With its multichannel capabilities, the new Sony SCD-XB770 immerses you in sound. So you do more than just hear the music, you are part of it. And because all Sony SACD players are compatible with conventional CDs, there's no need to replace your CD collection. To see the Sony SCD-XB770 visit your closest Sony retailer. To hear one, why not try your nearest concert venue.
NEW BUDGET DENON

Hitting the stores this month is Denon's new budget CD player replacing the DCD-435 - the DCD-485. The company have always had a way with budget CD players and the 485's successor was a fine example of this. The new baby features a mid mount chassis and the latest chip technology to create a "more detailed and more dynamic sound" than the 435. The appearance of the player has been improved and the player also now accepts CDR and RW discs and employs a jog dial for speedy track access. There is a twenty programme memory, floating laser suspension, an enhanced multi-level Delta-Sigma DAC, optical digital output and a display dimmer - all for £140.

Hayden Labs
Tel: 01234 741 200
www.denon.co.jp

THAT'S THE 'SPRIT!'

A new range of six loudspeakers has been launched from Acoustic Energy. The AESPRIT Series is intended for both two channel and multi-channel use and features brand new AE design drive units. The tweeter is a soft dome model with neodymium motor assembly and the mid/bass driver is a high efficiency metal alloy cone design. All but the AE301 are bass reflex ported cabinets constructed from 15mm MDF with 30mm front baffles in real wood veneers. The range consists of two bookshelf models, both two-way designs (AE300C and AE300), a centre channel (AE307), the AE308 active subwoofer, a slim-line wall mounted model (AE301) and finally the flagship floor standing three-way AE309. Prices range from £200 for the AE301 up to £700 for the AE309, with a 5.1 package available for £1,750.

Acoustic Energy Ltd.
16 Bridge Rd.
Cirencester
Gloucestershire GL7 1NJ
Tel: 01285 654432
www.acoustic-energy.co.uk

next issue

Here's a mere taster of what we hope to bring you in October's issue...

SUDGEN CD MASTER REFERENCE CD PLAYER

This is the flagship player from the new range of audiophile products from SUGDEN. How will it fare? Find out next month.

PORTABLES ROUND UP

Summer's still here (just) and we guide you through the best options for high quality audio on the move.

CYRUS DVD7 DVD PLAYER

This new DVD player from Cyrus promises to be an audiophile delight. See what we think of it in just four weeks!
Boys For The Black Stuff

Hi-Fi World listens to the latest versions of the world’s best loved Brit audiophile turntable packages. Step forward Linn, Michell Engineering, Roksan and Wilson Benesch.

There’s been a rise in vinyl album sales and the thirty/fourty something generation are rediscovering their dusty collections in the attic. Factor in the numerous internet sites cropping up selling second hand and new records and it all means there’s never been a better time to invest in a record player since 1982! Of course, many (including us) have always praised the merits of vinyl. From the whole ceremony of choosing your record, placing it on the platter and lowering the stylus into the groove, followed by the warmth and fluidity of the sound - there’s no digital medium that comes close to the organic nature of vinyl.

So, presuming your one of those who have re-discovered or nurtured your collections, stuck with your old spinner or invested in one of the many excellent budget options from the likes of Project and Rega and now wish to glean a little more from your beloved black stuff. Yes, you can always upgrade the cartridge or tonearm to an effective degree but there’s always the option, if funds permit, of selling or binning the lot and opting for a whole new set up in the next bracket up. This class of turntable will simply bring more stability, control and downright groove to your collection, and also impress your mates, if your that way inclined!

Pre-1972 it was all about the Japanese, with the likes of Trio and Technics dominating the turntable market. Then a certain Ivor Tiefenbrun wanted to improve the quality of his hi-fi, used his fathers engineering works to the best of his advantage and the rest is hi-fi history, the great British belt-drive was born. A plethora of British high-end discs designs flooded the market and the tradition stuck and many of them, unbeknown to some, are still available in one form or another.

We’ve gathered together four classic turntable complete packages in the audiophile bracket that are all indicative of the quality available in the £100-£2,000 price range. Where relevant, we’ve included the manufacturers own arm and cartridge, and in the case of the Michell, we’ve added a cartridge that we think brings out the best qualities of the turntable. Three of them have had a revamp since the first models were introduced and can hope to have another Indian summer, perhaps, with the re-popularisation of the black stuff.
Those of you unfamiliar with the GyroDec SE may well be in for the shock of your lives when you realise that on opening the box containing your new toy, you’re greeted by what looks like every boy’s dream Meccano set. This isn’t exactly a ‘straight from the box’ player! Once you’ve scratched your head for a while, read the instructions and put in a bit of elbow grease you’ll be treated to an aesthetic masterpiece that totally belies its humble price tag of £775 (not including arm).

The original GyroDec was launched way back in 1981 and the stripped down SE (Spider Edition) was introduced in 1999. The new turntable, minus the original GyroDec’s yardage of expensive Danish acrylic used in the base, also featured a separate, isolated motor unit (like the more up-market Orbe) and a new spring assembly. The cast aluminium chassis design and acrylic platter, resplendent with attached gold-plated brass weights, is still an undoubted ‘head turner’ and twenty years confirm it as a timeless design. This sits upon three adjustable springs attached the bottom acrylic ‘spider’, the underside of which sits three height adjustable feet for levelling the chassis.

Also in this package we have included the brand new VC power supply which replaces the old QC model, itself an awesome upgrade to the GyroDec; the supplied aluminium plug-in PSU has also had a major make over. These new power supplies were designed by Trichord Research in collaboration with John Michell, the suppliers and designers of all Michell amplification, too.

Our Gyro SE was fitted with an RB250 tonearm (£124) and Ortofon’s well balanced and smooth sounding MC30 Supreme moving coil cartridge (£600), an ideal match for the GyroDec’s fluidity and neutrality.

Immediately the stylus hit the first record on the Gyro, the new VC power supply (£419) showed its control and grip over pitch. Paul Weller’s ‘Greatest Hits’ LP was fast and well focussed, with vocals steady and clear and the drum kit powerful. The Gyro SE with the new power supply has a good way with the lower frequencies. Whilst not as overall smooth and controlled as the best, its deep and fast bass makes for rollercoaster like excitement and involvement.

Borodin’s string quartets were tonally well balanced and detailed, the MC30 showing its superb measurement between fluidity and intricacy with the GyroDec SE engine creating the whole picture. Here wasn’t quite the poise of, say, the Roksan Xerxes but it was by far the most natural sounding with this kind of music, the strings were sweet and free from grain and very lyrical and the ‘cello had a warmth and woodiness that superb.

The GyroDec, like other Michell turntables, is one great value all rounder. Unlike many other decks it plays all genres of music with the same commitment and musicality. It’s also very neutral sounding, and when partnered with the VC power supply, RB250 and a good moving coil is a heck of a force to be reckoned with for the price.
What do Wilson Benesch have in common with both Linn and Roksan? As well as producing a whole range of hi-fi, all three’s first product happened to be a turntable. Linn’s was launched, of course, way back when digital optical discs were as futuristic as War Of The Worlds but Roksan and WB introduced their babies during the digital revolution, staking a claim for vinyl values.

Founded by Mr. Milnes and Mr. Scholey in 1989 in Sheffield, WB’s first turntable (the Wilson Benesch Turntable!) made use of a substance that remains the company’s design key to this day, Carbon Fibre - along with Nomex to form a sandwich subchassis. Like the companies very fine high end loudspeakers, the Full Circle makes thorough use of Carbon Fibre and is indicative of the company’s dedication to both cutting edge and innovative technology.

The Circle itself (£795) comprises the motor, mechanics and platter, whilst to upgrade the package to Full Circle spec., you need the space age ACT 0.5 tonearm (£795) and Matrix moving coil cartridge (£668 - only sold as part of the package). The whole package is priced at two grand, so when the individual prices of the arm and cartridge are considered it offers itself as a bargain package. The lowest slice of MDF is where the AC motor is housed and the upper slice supports the sub-chassis. Like the companies very fine high end loudspeakers, the Full Circle makes thorough use of Carbon Fibre and is indicative of the company’s dedication to both cutting edge and innovative technology.

Set up isn’t the easiest. Whilst not being in the near-kit form of Michell’s Gyrodec, the Full Circle still makes itself a bit of a fiddly pain in the rear. The hypodermic-like Matrix cartridge is a skeletal design which takes some concentration to fix correctly, as trying to find a straight line to align it is virtually impossible. Then there is the very fiddly ACT 0.5, right up there with the Syrinx and fellow Naim ARO when it comes to delicacy. The counterweight is a strange, starship shaped device that induces a bit of head scratching before correct placement, as the instructions are at times as clear as mud. The rest is plain sailing however; and there’s none of the modular stuff to the chassis that you’ll find with others

Once up and running I found the Full Circle had a beguiling way with clarity and detail - in this respect it’s a true ‘hi-fi’ turntable.

Turntable. The ACT 0.5 arm with its pod like egg shape is a unipivot design and the arm tube is constructed from carbon Fibre, albeit a less expensive variety than that used in the now-defunct ACT 2.

Drums and vocals were crisp and fast, without too much top end from the Matrix - it’s a well balanced cartridge. Despite this the Full Circle could sometimes sound a tad too dry and analytical for my personal taste, draining the communicative edge from the music, in sharp opposition to the likes of the LPI2.

This analytical edge fares well with classical recordings as well as with electronic dance music, both relying on minute detail of percussion or orchestration to carry it off. Borodin’s string quartets sounded fresh and light, with good staging and width of sound but the performance was tripped up somewhat by the Full Circle’s failure to bring out the fluidity of this very lyrical music, the individual lines lacking flow. However, things looked up with Talvin Singh’s ‘OK’ album, the Full Circle digging right in to glean the cleanest and sharpest sound from the vinyl. Rhythms were fast and driven (although not up Linn standards) and bass tuneful and taut. The Full Circle is a fine looking and sounding package that will suit fans of detail and nuance at a price which rarely buys such traits.
For those unaware, the original Brit superdeck was conceived by the charismatic Ivor Tiefenbrun (now MBE) way back in 1973 when he utilised his father’s engineering business in Glasgow to improve the sound of his existing hi-fi. The result was the LP 12 - soon to become the world’s ‘reference’ high-end turntable. The British market had until then been saturated with Japanese models from Technics and Pioneer, decks that measured well but failed to fully reproduce the subtler elements of vinyl replay. Linn’s philosophy was one that is now commonplace - that the source is crucial to a system’s overall performance. Since its inception, the Sondek LP 12 has had all manner of upgrades throughout its life, including the Valhalla (used here) and Lingo power supplies, the introduction of the Cirkus bearing (now a standard fitting) and the Trampolin base, as well as improved MDF armboards, upgraded motors and suspension advancements.

One thing that hasn’t changed throughout its evolution is the two part platter (a design also favoured by Roksan) and suspended chassis, two factors that greatly contribute to perhaps the most important design criteria that also hasn’t changed, its innate sense of timing and rhythm that’s still nigh impossible to beat in the world of audio.

Our review model came installed with the Valhalla quartz power supply, Trampolin baseboard, Akito arm & Klyde MC (£2,400). The Klyde has a large, strong body that is stable in the headshell. It has good detail retrieval due to a sensitive transducer.

Once set up properly, I find the LP 12 one of the most user friendly turntables to use. Although it has sensitive suspension there is a sturdiness here that is only matched by the Roksan Xerxes. You don’t feel like you’re about to inflict hundreds of pounds worth of damage by simply lifting the arm across a record!

And when it comes to sound the old familiar traits are still to the fore. Paul Weller’s ‘Greatest Hits’ showed the total rhythmic control of the LP 12, with bang-on-the-note pitch control and a way with drums that’s not found in rivals. True to LP 12 tradition, it’s not the most neutral sound you’ll get from vinyl, but it has a way of relaying music as a cohesive whole that gets you concentrating on what matters, such as notes and communication as opposed to imaging, staging and the like. This particular Linn set up was one of the least ‘grey’ I’ve heard, with good detail from the Klyde and a smooth and enjoyable response from the Akito arm.

The Borodin string quartet disc again had this cohesion of performance which made up for what it slightly lacked in neutrality and overt detail. The spread and depth of sound wasn’t as wide as with the Michell or Wilson Benesch set-ups, but I found myself simply sitting back and enjoying the performance. The balance between the instruments was excellent and the lyrical nature of the music was relayed to a superb degree as a result.

Further ploughing through my vinyl archives resulted in the best performance of Talvin Singh’s drum ‘n’ bass/sitar rhythmic melting pot - ‘OK’ - I’ve ever encountered, the LP 12 grabbing the pulsating nature of the music by the horns.

Also high in the quality stakes were the few Blue Note jazz recordings that I placed on the platter. It’s a fine jazz deck, mixing smoothness with rhythmic grip. What the LP 12 lacks in the purist hi-fi stakes it more than makes up for when it comes to sheer involvement.

Linn Products Tel: 0500 888909
ROKSAN XERXES 10
(with DX2 power supply, Tabriz arm & Corus Black MM) £2085

Roksan designer Touraj Moghaddam was a postgraduate engineering student when he first put pen to paper in an attempt to improve on his current hi-fi system. The result was the original Xerxes in prototype, a split plinth design not a million miles away in both looks and theoretical design from the LP12. This became Roksan's first product and the company had developed from there with its range of electronics. The Xerxes 10, featured here is a revamped, smarter version of the original turntable, launched on the company's tenth anniversary. It's priced at £980 without the power supply or arm.

The Caspian cased DX2 power supply

The split plinth design is an attempt to reduce motor noise reaching the stylus, arm and platter. The Sub Plinth carries the main bearing/platter assembly and tonearm. It decouples the top plinth and the armboard and isolates them from "external disturbances". It also uses the original's arm board cutout but on the 10 it is isolated and removable.

The Tabriz tonearm (£345) uses a free hanging pivoted counterweight to help tackle the problem of playing warped discs, the arm moves up to ride the warp the counterweight’s centre of gravity is free to move away from the isolated bearings thereby reducing the tracking force. Roksan's Corus Black moving magnet cartridge (£145) & uses the Swiss Gyger II fineline stylus profile, chosen for its tracking ability and detail retrieval. It's housed in a moulded one piece body fitted with non-magnetic threaded inserts for ease of alignment and set up.

Brand new to this package is the System DX2 (£615). This is housed in the Caspian casing and represents an analogue console which can include both the turntable power supply and a phono stage if you wish. We used the basic package of just the DS1.5 dedicated turntable power supply (33 & 45rpm). It's a complete modular system, so in the heavy weight chassis can also be placed a DSU universal DC power supply for other components, an XPS.V “reference” motor power supply and the new Artaxerxes X phono stage. This makes for a possibility of seven different configurations according to your need, and a very natty idea it is too.

As for the sound, it's strong and controlled with good focus and pitch stability. Paul Weller's 'Greatest Hits' had a coherence to the sound that was both inviting and musical, with vocal lines clean and well detailed. There's also a drive and rhythmic control here very much akin to the LP12's. The drum kit on the Weller album was as stable as the Eiffel Tower with the added attraction of a lightness and delicacy of touch as demonstrated by the sweet ride cymbals (which could be even sweeter and more detailed if you were to splash out on a moving coil cartridge). Moving onto classical chamber music the Xerxes 10 showed its mettle with sparse string music in the shape of Borodin's string quartets. As well as good transparency and a commendable black silence in the pauses, there was also a delicate and refined sound, although at times the violins could sound a bit metallic and 'wiry' at the upmost register.

Odyssey's ultra-bass heavy 'Submerge' from LTJ Bukem's 'Earth- volume three' on a 45rpm 12" (5 disc album!) showed both a deep and neutral bass response. the Xerxes and its fine dedicated power supply took hold of the trouser flapping low end and delivered it with natural warmth and a clean focus that was very impressive.

This Xerxes 10 package shows up everything that is good about modern high end vinyl replay. Focus, clean bass and a detailed sound, which although can be bit dry or sharp at times is nonetheless highly involving and enjoyable. Not one for the old school of silky smooth lush analogue replay but most definitely one that deserves a damn good audition.

Roksan Tel: 020 8900 6801
Clearly outstanding.

Perfect 3D clarity is what brings home theatre to life - you want to hear where the pin drops, as well as when.

The less that speaker tone varies, the crisper the soundscape becomes. No wonder the award winning Q Series sounds so real: with identical Uni-Q drivers for each speaker, the system's tonal match is perfect. And by mounting an advanced tweeter at the acoustic centre of each midrange cone, KEF's Uni-Q technology creates what all speaker manufacturers aspire to: a sonic point source. Compared to the row of drivers you get in conventional centre speakers, this makes on-screen voices sound incredibly natural.

That's why nothing else at the price even comes close for delivering the full richness of today's digital soundtracks for everyone in the room. Loud and clear.
GROUP TEST

CONCLUSION

One thing that any diehard vinyl fan knows is that different turntables have different traits, each one defining which kind of recording, or even music, will suit its particular abilities. All four of the turntables we tested here each have their individual strengths that demand a listen. If you’re after a turntable package for around £2000 you simply can’t go wrong - there’s something here for everyone.

If you’re the kind of audiophile that craves musical coherence and sheer emotion of communication above anything else, you’ll probably find your toes tapping within seconds of hearing the latest specification LP12. The package we had here is not cheap, but it offers a beguiling sound that, whilst not having the detail of the Full Circle or the neutrality of the Gyrodec, is absolutely addictive. The strangely good thing about it is I can’t pinpoint exactly what it is that makes it so - even if it is my job! It could, though, have something to do with the way that any music you play on it becomes easy listening (i.e. not hard work). Classical discs or pieces may lose the natural timbre of certain instruments at times but that doesn’t distract from the overall performance. The first British superdeck remains up there with the best, make no mistake.

Both in sound and structure, Roksan’s Xerxes 10 is close to the LP12. What it does have is more overall neutrality, whilst sounding strong and controlled also. It’s not as addictive as the LP12 but it certainly has guts and drive in abundance, if not oodles of detail. The new power supply offers a greater degree of pitch stability than previously found and the set up deserves a long audition.

The Michell Gyrodec package is perhaps the best all rounder in the test. It’s a classic turntable with a neutral sound and the new VC power supply is top stuff, giving a natural pitch and stability to the sound, as revealed with solo instrumental music. It doesn’t have the overall communicative properties of the LP12 but it strikes a good balance between the high audiophile traits of the Full Circle and the LP12’s workman-like appeal. It also has great esoteric appeal when it comes to design and build, especially when considering the fairly humble price tag.

For those who crave detail and nuance in abundance, the Full Circle could be the man. It has clarity and crispness by the bucket and will pull the best out from any disc. It doesn’t handle rhythms or pitch stability quite as well as the others and it has a little bloom to the sound (due mainly to the Matrix cartridge) but it looks the business and will have many transfixed by its sheer cleanliness of sound.

Buying Vinyl in the 21st Century - Websites

Buying vinyl in the 21st century isn’t as difficult as you’d imagine. As well as the odd High St. Megastore, specialist shop, record fair or boot sale (sometimes a good source of decent cheap vinyl), there are some good sources on the internet.

Plenty of sites are based in the UK, making delivery a little easier. They offer both second hand and new discs. Service is generally efficient, often giving you the option of tracing your order. Some company’s prices include P&P for the UK.

**First Vinyl - www.firstvinyl.co.uk**

This is a brand new on-line business with a pretty awesome catalogue of up to 5,000 titles - all new discs, no second hand. It’s mainly rock and pop with a good selection of reggae and dance titles as well as classic rock titles. Classical titles are to be added soon. Prices range from £10 up to around £40 for imported Japanese pressings - it’s virtually all here.

**Simply Vinyl - www.simplyvinyl.co.uk**

More select and fewer titles than First Vinyl and specialising in high quality 180gramme audiophile pressings. Prices aren’t cheap - again, some at £10 but most £17 and above - good for fans of classic rock artists such as Bowie, for example.

**BPB Classics - www.bpbcollections.demon.co.uk**

One for classical fans. The best (musically) classical recordings available these days are second-hand. BPB Classics seem to know what they’re on about - you don’t order on-line but send them details via e-mail followed by payment. There’s usually a good selection of discs here, with ratings on the quality of the vinyl and the sleeve - everything from collectables to good bargains.

**Classical33 -www.classical33.co.uk**

This small company is for the classical connoisseur, specialising in collectable and vintage recordings, especially Russian Melodiya titles. All are in mint condition and prices vary, a rarity will cost you accordingly. A new catalogue is listed every Friday.

**British Vinyl Network - www.vinylnet.co.uk**

An excellent website belonging to a group of UK record dealers with a massive selection of vinyl records. Sixteen categories, including Punk, Heavy Metal, Folk, Reggae, Soul, Dance and Soundtracks. Lots of collectables and rarities as well as cheapy titles for simply playing, both secondhand and new.

**Sweet Memories - www.vinylrecords.co.uk**

A great, easy to use site with on-line buying. 15,000 vinyl records from the 50s to the 90s. Good choice of rarities - one of the best bets for finding that elusive record!
A lot of changes - and still rather a lot of money.

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

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The Secrets Of Vinyl

Never played LP before? Is it all a mystery to you? Here's a simple guide to the wonders of the LP.

WHAT YOU NEED

You need a turntable with an arm, plus a pickup cartridge. Fitting the cartridge to the arm is fiddly and specialised: it's best to get them as a package with everything set up, at least in the first instance.

The cartridge produces a very weak signal, around one thousandth of a volt, so a special preamplifier stage, usually called a phono stage, is needed to amplify its output up to a usable level. Once, all amplifiers had such a stage fitted, and a pair of phono input sockets for the exclusive connection of a pickup cartridge — and nothing else.

Nowadays, since CD took over, amplifiers commonly lack an internal phono stage. In this situation you will need an external phono stage.

PHONO STAGE TYPES

There are two basic types: those that suit moving-magnet (MM) cartridges, and those that additionally cater for moving-coil (MC) cartridges. Moving coil cartridges are more specialised and expensive than MM, so this sort of stage is less common and more costly. Inside it has an extra gain stage (x10) that is switched in to give a very high overall gain of x1000 for MC.

Preamps for MM only sometimes have switchable input loading for fine trimming their match to the cartridge. It can be useful, depending upon how sensitive the cartridge is to load (usually capacitance). It's best to adjust by ear. Some cartridges will sound brighter when capacitance is increased (e.g. Audio Technica), whilst others (e.g. Ortofon) need to see the right value of capacitance to give a really smooth balance.

SETTING UP

The turntable should come with its own set-up instructions. The main requirement is that it stands on a firm, flat surface. A sturdy wall shelf is a good site. Turntables are very sensitive to floor bounce and vibration. They should be kept away from the loudspeakers to prevent feedback, and also out of corners, where room pressure modes are greatest.

Connect the turntable to the phono stage and make sure the earth lead from the turntable is connected to the phono stage earth terminal. If the set-up hums badly you may need to earth the phono stage to the amplifier. Disconnecting the mains will break it.

The output from a phono stage is in the order of 100mV. This is just enough for any aux, tuner or CD player to which the preamp is connected. The only case where the output might seem low is with a modern amplifier of low input sensitivity (e.g. 700mV for full output).

Most phono stages can drive a fairly long signal lead to the amplifier without obvious treble loss occurring. This can be quite handy, because it allows the turntable and phono stage to be put into a convenient place even if it is distant from the amplifier.

Because the signal from a cartridge is so weak and phono stages apply not only a lot of gain, but also equalisation, they have a big influence upon sound quality from LP. If you can, try a few out to see which sounds best. Watch out for problems like loudspeaker cone flap because there's no warp filter, lack of deep bass because there isn't enough equalisation gain at low frequencies, or a glassy sound because there's too little equalisation attenuation at high frequencies, to emphasise detail.

Valve phono stages offer a substantially improved sound with very strong dynamics, a deep soundstage, a superb sense of atmosphere and rivetting insight. With moving coil cartridges a step-up transformer is necessary to avoid hiss in a valve preamp.

THE PROJECT DEBUT - AN IDEAL BUDGET SOLUTION

USING LP

LP is fairly easy to use, but a few precautions are needed to keep things working smoothly. LPs should be cleaned quickly with a brush before play, to remove fluff and dust. Otherwise it will build up into a small ball under the stylus, causing it to mistrack or even skate across an LP.

A cartridge must be set to track at the manufacturer's recommended downforce. A stylus gauge is needed to check this. Luckily gauges are simple and inexpensive.

LPs should be returned to their sleeve after play and the album stored upright to avoid warps.

If you hear obvious distortion, especially on loud vocals, it is commonly due to the cartridge mistracking. Check stylus cleanliness and tracking force. Try increasing tracking force to the maximum recommended. You could also balance the arm out and check to see that it drifts freely sideways and vertically (put the stylus guard on first). If it doesn't this might be the cause of mistracking and it means a better arm is needed.

When a cartridge mistracks it damages the groove walls, imprinting the sound of mistracking permanently. So don't be alarmed if old LPs sound a little rough even on a brand new system; the system is reproducing distortion imprinted into the groove.

Buy a few new LPs to check out what your system can do; plenty are available nowadays.

PAGE 18  SEPTEMBER 2001  HI-FI WORLD
As Nice as Pi!

Dominic Todd listens to the latest standmount 'speaker in the Wharfedale’s flagship Pacific range, the Pi-10.

You’ve got to feel sorry for Wharfedale. Since their highly acclaimed 505 ‘speaker died over ten years ago they’ve not had much luck with anything beyond the Diamond range. The diminutive Diamond’s were, and still are, exceptionally good little ‘speakers. Anything more expensive Wharfedale produced was always in their shadow. Hence the following 430, ceramic tweetered 515 and EM93 all ended up as unmemorable discount fodder.

Are things about to change? Wharfedale are bullish about their new Pacific range. It’s the baby of the range, the Pi-10, that we take a look at here. At £250 it faces some extremely tough competition. The likes of the B&W DM601 (£230), Mission 772 (£250) and the Tannoy R1 (£200), aren’t going to be easy to better.

The Pi-10 doesn’t exactly enter the arena empty handed though. The cabinet is made from substantial 25mm MDF, and it is immaculately finished with a real wood veneer. None of your Ikea plastic laminate effect here! Equally impressive is the Kevlar cone used on the bass driver. Impressive, but not unique as others have used Kevlar. Let’s hope it’s particularly light too, as the bass magnet looks especially weedy. Finally, and again familiarly, the silk dome tweeter is de-coupled from the cabinet by mounting it on top. Setting it back gives it a degree of time alignment and, for reasons that are less clear, it swivels too!

Set up with my usual system, Coldplay’s, ‘Don’t Panic’ kicked off the proceedings. Although this track does have a fairly prominent bass line, I felt this to be just a tad over played by the Pi-10s. Just as with the Mission m72s I’d recently reviewed, it appeared that the balance between bass weight and control erred towards the former. This aside, the rest of the balance was impressive stuff, and well ahead of Wharfedale’s previous efforts at this price. Guitar appeared especially well resolved and vocals particularly spacious. There was a fine shimmer and decay to cymbal reproduction to, without the balance becoming relentlessly bright. No doubt the tweeters helped in producing such a broad sound stage. Unlike some, however, this wasn’t at the expense of depth.

Perhaps the bass had a little too much ‘bloom’, yet it gave the impression of the bass guitar being set well behind the lead guitar and vocals, just as it should.

Eva Cassidy’s, ‘Easy Street Dream’, did little to change my opinion of the rather under damped bass response. It was impressively deep, but spoiled the timing with a slight sluggishness that would be alien to its Mission and Tannoy rivals in particular. This is a pity, as the overall transparency was top notch for a ‘speaker of this price. Cassidy’s vocals had fine projection and tonality, and guitar reproduction stood out once again for its superb definition.

Where the Pi-10s really came into their own was when there wasn’t a lush bass line to slow proceedings down. Indie band The Rip Chords, ‘I’ve Been Persuaded To Stay’, proved as much. The bass response was tauter here, leading to a more cohesive balance and a sharper dynamic response. Furthermore, bass guitar was effused with an energy that drove the track along, adding energy and foot tapping timing into the bargain. Grainger’s vocals were characteristically melodic yet melancholic, and well separated from the rest of the mix. Unlike lesser ‘speakers, the vocals weren’t relentlessly ‘grey’ either, but textured and true to life.

Classical music also sounded quite at home with the Pacifics. With Handel’s, “Dixit Dominus” by Swiss Radio Chorus of Lugano and I Barocchisti, the overall sound proved
The year is 2001, the age of .com, poor service and fast turnover.

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smooth and seamless. String tone was particularly sweet, yet I don't think it was too soft to offend those brought up on a diet of metal domes!

The Wharfedale's fine imaging came into play with the choral sections that were reproduced with suitable cathedral ambience and drama. Best of all though, each section of the composition was given its own space to breathe, within its own layer on the stage. I now understand why Wharfedale were so bullish about their new range. Be in no doubt that the Pi-10 is a very fine 'speaker indeed. The finish and build quality are flawless, and comfortably above average at this price range. Sonically they lend themselves to a wide range of music, and reproduce it in a generally uncoloured and seamless manner. Especially impressive are the transparency and sound staging. These alone place the Wharfedales on the 'worth listening to' list. Such a shame then that the 'speakers are let down at the final hurdle by a slightly unresolved bass response. With leaner sounding ancillaries you'd possibly never even notice, but when used with warmer components and bass rich material, there's a definite sluggishness to the bottom end. A sluggishness that simply wouldn't be there with more compact rivals. On the other hand, such rivals wouldn't quite match the overall depth of bass. So, the perfect £250 still doesn't exist. But at least Wharfedale can now be added to the list of recommendations, and considering where they've come from that's quite an achievement. ⚒

**Wharfedale Pi-10 £250**

Wharfedale International Ltd.
IAG House,
Sovereign Court
Ermine Business Centre
Huntingdon
Cambs,
PE29 6XU
Tel: 0845 458 0011

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**MEASURED PERFORMANCE**

The P10 is a large 'bookshelf' design, or small stand mounter. It has a rear firing port so some breathing space is needed behind the cabinet; Wharfedale recommend 150mm in their manual. Our third-octave analysis shows it has a lumpy response pattern by current standards, with a number of outstanding features.

There is a low frequency peak at 160Hz (probably a rear wall return due to lack of damping) which will add some emphasis to upper bass harmonics and likely increase 'fruitiness', as well as apparent bass speed, at the expense of coloration and poor basic accuracy. Low bass (below 100Hz) output, the sort of stuff that shakes things in a room, is quite flat, the lower limit of 40Hz being respectable and in line with what is expected nowadays, so Wharfedale have juggled their Thiele-Smalls well. The port is broadly tuned, suggestive of good damping, extending output down to a low 20Hz.

Further up the audio band the tweeter's contribution is too great, something that was immediately apparent during testing. High frequencies in the pink noise test signal were obviously emphasised by the tweeter, and as a result it sounded very divorced from the bass/mid unit. This effect was made worse by the dip between the two at 2.5kHz (the crossover point). Our response analysis shows tweeter output was +3dB up on overall level, although it was flat in itself.

The impedance curve varies more than the response curve and is hugely reactive around 3kHz, the crossover frequency. Like everyone else, Wharfedale use a 4ohm bass/mid unit to keep voltage sensitivity up so the curve dips to this low value, meaning the P10 will draw current. Because the tweeter (x-over) dips to 4ohms too, overall impedance is a low 4.7ohms, not the '6ohms' nominal quoted. If Wharfedale reduced tweeter sensitivity to flatten response they could lessen the reactive swing and raise impedance at the 5kHz minimum. The P10 is not an easy amplifier load and will emphasise amplifier differences. Sensitivity was a mediocre 94dB for 2.8V (1W nominal) input.

Unfortunately, a small KEF, Mission, Tannoy or Acoustic Energy measures considerably better. Most of the problems could be cleared without difficulty by an experienced designer.

**World Verdict**

A fine 'speaker with solid build and deep bass, but can sound a bit sluggish at times and there is also a treble peak.
SOUNDS PERFECTION

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**DAY OF RECKONING?**

The editor reports on a day of hi-fi heaven for the discerning audiophile, courtesy of Linn Products and Hi-Fi World.

**CD versus VLP**

Saturday June 9th saw Linn Products and Hi-Fi World joining ranks for the day for a vinyl versus CD demonstration of epic proportions. Those of you unable to attend our joint demonstration of LP and CD with Linn Products last month missed out on a fascinating and informative day. More than 500 readers attended to make the day a runaway success. Linn are perhaps the ideal company for such a demonstration, manufacturing not only probably the world's most advanced and expensive CD player but also the world's benchmark turntable in the shape of the Sondek LP12.

Ivor Tiefenbrun, MBE, MD and founder of Linn Products, held the audience with his explanations and demonstrations. The crowds listened to five tracks played on both LP and CD and marked down their preference. Throughout the day demonstrations were running every twenty minutes from 10am to 4pm for groups of forty people at a time. The system used for demonstrations was a £60,000 flagship Linn outfit comprising of a Sondek CDI2 and a top specification CD 12/LP 12 ANALYSIS RESULTS.

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The esteemed editor (right) and his sidekick discuss tactics with Linn representatives!

Ivor Tiefenbrun addresses a listening session

The day was held in the plush surroundings of the Grosvenor House Hotel

As vinyl’s popularity is being upheld by many audiophiles, it’s also growing in popularity amongst those who left their records behind in the dawn of digital as well as with the younger generation of listeners, brought in by dance music - played invariably by DJs on vinyl. This was confirmed by the results of the demo, as the public overwhelmingly voted for vinyl - see the figures in the table below right. We’d like to thank everybody that attended the day and came to meet us. We at HFW are forever impressed by the quality and amount of knowledge that our readers have - it certainly keeps us on our toes! We hope to arrange a similar ‘themed’ event some time soon, so keep reading!
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Add PLUG-IN BOARDS for analogue inputs and to cope with future developments, eg a SACD transport.

Even correct the room and system response with the transparent Accuphase DG28 DIGITAL EQUALISER.

Music through the DP75V is rich, seductive and INVOLVING. Listen for hours without fatigue. This player delivers the future of digital. It sounds ANALOGUE.

Customers say we make some of the best sounds they have ever heard, so you know we can do the same in your home. Our advice will take account of your best components and guide you where change is needed, in stages you can afford.

You AVOID EXPENSIVE MISTAKES, enjoy music along the way and save money in the long run.

JUST LISTEN AND YOU'LL KNOW

Ortofon's brand new MC Kontrapunkt B moving coil cartridge is claimed to represent a continuous link to the famed Jubilee. David Price hangs out the bunting.

Having been a little quiet on the high end cartridge scene of late, Ortofon have hit back with two new designs called Kontrapunkt. Sensibly called 'A' (£500) and 'B' (£750). Ortofon claims that the A puts out 0.45mV, while the B manages 0.47mV.

Having used an MC30 Supreme for a long time, and really rated it, I was fascinated to see how the newer Kontrapunkt B would compare. I duly installed it into my Michell Orbe/OL RB250 turntable/tonearm and hooked it up to a Michell Delphini phono stage, configured to match its output with 50-200 ohm load.

This was a turn up for the books. I know Ortofon coils very well, and although the high-end ones are beautifully detailed and have great finesse, I have found them less involving than others (such as Lyras and Dynavectors). Not so this one - it really knows how to loosen its tie and party. I kicked off with Groove Armada's 'I See You, Baby' and was struck by its punchy, vital nature. Whereas the old MC30 Supremes would be worrying too much about resolving detail and soundstaging accurately, this one just dived into the groove and boogied.

Next on was Herbie Hancock's 'Rockit' 12", whereupon the Kontrapunkt went straight for the song's sequenced Linn drums and threw out a dazzling array of rhythms and dynamics. Is this really an Ortofon, I asked myself? Then came some good old new wave in the unlovely shape of the Knack's 'My Sharona'. Wow! Once again tremendous speed and dynamics with rock solid soundstaging, a fantastically wide and bold recorded acoustic, lithe, supple bass lines, a super-low noise floor and oodles of low level detail.

The only downside is its slight treble bias - this cartridge is a bit toppy. I really rate this coil - it's incredibly musical (especially for an Ortofon) and a hoot to listen to. Just don't use with a Naim amp and Linn Kans! Ulov'

Ortofon Kontrapunkt B £750

Henley Designs
Tel: 01235 511166

This is a heavy cartridge, weighing 1OGms - the upper weight limit for many arms. Tracking force is on the high side at 2.5gms recommended. Inner groove tracing performance gives a good idea of tip quality and the Kontrapunkt B performs neatly here, with little tracing loss visible in our response analysis. Output at 10kHz is just -1dB down, a very small loss, showing the stylus is little affected by short mechanical wavelengths. The Kontrapunkt will sound the same at the end of a record as it did at the beginning. The frequency response analysis shows this cartridge measures relatively flat across the audio band, with just a slight drop in the upper midrange and a few dB of treble lift. Tracking performance was excellent at low frequencies and in the mid-band. The manufacturers quote a 20degree vertical tracking angle, but I am not sure they believe it. The Kontrapunkt measured out at 25degrees, which is a good enough compromise. It means there's some useful disc clearance so the body will clear warps, whilst keeping vertical tracking angle error distortion down, in this case to a reasonable 3.5% second harmonic. Lateral distortion was a normal enough 0.9% second harmonic.

Channel separation was a reasonable 25dB and output relatively healthy at 0.73mV at 5cms/sec rms.

The Kontrapunkt B measured well in all areas and is as well engineered as Ortofon's always are. It should give a smooth, fully bodied sound from outer to inner grooves, with little sign of tizz or fizz, but with clear treble, all the same. NK

World Verdict

One of Ortofon's best yet - a natural music maker with tremendous clarity. Match carefully though.
Mani Sandher listens to the new compact bookshelf ‘speaker from Cyrus, the CLS 50.

Cyrus is well known for its electronics, making mid-priced favourites such as the Cyrus 7 amplifier. Earlier this year, Cyrus produced its first speaker, the CLS 70 followed by the high-end Icon, which utilises NXT flat panel technology. Here we take a look at their latest offering, the compact CLS 50 speaker retailing at £500.

With a volume of only 8.5 litres, the CLS 50s really are compact. However, they have a power rating of 100W and two pairs of binding posts at their rear to facilitate bi-wiring/bi-amping. Our sample pair came in an attractive cherry finish with dark grey (almost black) grilles. The 50s looked very handsome, if a little understated, on my grey-finished stands.

All round fit and finish is of high quality. Cyrus is keen to emphasise the amount of technology going into the small 50s. All drive units and crossovers are specified to a close tolerance (5%), which facilitates accurate pair matching. The dual gas flowed reflex port, borrowed from the Icon, is claimed to provide strong and controlled bass, whilst the large surround of the 1” silk dome tweeter is claimed to improve linearity. Finally, the 5” mid-bass unit sports a vented magnet and coil former, which should help to reduce compression and improve resolution.

I began setting up by removing the binding post jumpers from the backs of the 50s, and bi-wiring them to Cyrus’s own ‘7’ amplifier, using Nordost Red Dawn speaker cable. Perched on a pair of 1m high Atacama stands, the 50s sounded best at 0.5m from the rear wall and just over 1m from the sidewalls. Listening was conducted using a Sony SCD-I as the source with Musical Fidelity’s ‘NuVista’ interconnects. Music included Whitney Houston’s ‘My Love Is Your Love’ CD, Steve Davis’s ‘Quality of Silence’ SACD, U2’s ‘Joshua Tree’ CD (MFSL 24K pressing), Water Lily’s ‘Natures Realm’ SACD and Tchaikovsky’s ‘Romeo and Juliet’ on a DG CD.

The first impression of the CLS50s is one of a ‘larger than life’ sound. They certainly sound bigger than their diminutive size suggests, producing a surprising amount of well-extended bass. With a powerful amplifier, Whitney Houston’s title track is a real speaker killer, even at moderate volume levels. The 50s coped admirably, kicking out the bass line as if their life depended on it. The same was true when playing Steve Davis (no snooker jokes, please). This is an excellent recording (as most DMP recordings are) using Sony’s latest DSD gear. I was surprised that I could discern the low frequency thuds that accompany Steve’s stamping feet whilst playing the drums.

Often I find that small speakers sound too boxy and edgy, especially in the mid-range. Mid-range purity is so important, as this is where much of the musical emotion resides in my opinion. I’m glad to report that the 50s were beautifully smooth in the mid-range, which is rare given their size and price.

Playing U2’s ‘In God’s Country’ track, Bono’s vocals were liquid smooth, as too were The Edge’s guitars. I felt the full emotion of this track flowing out from the 50s, which is no mean feat.

Although mid and high-range focus and depth are generally good, it seems Cyrus may have made the 50s overly laid back in an attempt to make them sound larger than life and smooth. The bass, though well extended, could sound fabby and a little two-dimensional. The 50s sounded particularly laid back with the U2 CD. In my experience, all MFSL recordings require high resolution and dynamic systems to get the most out of them. The opening drums and harmonica on ‘Trip Through Your Wires’ were more subdued than I am accustomed to, the 50s missing the attack required here.

The same was true with classical music. I found it difficult to resolve individual instruments on the ‘Nature’s Realm’ SACD, which is pretty dry sounding, even in the best systems. Similarly, the Deutsche Grammophon recording of ‘Romeo and Juliet’ sounded a little thick and mushy and lacked the attack that I know the music to have.

Things improved when I switched over to my reference Pass Aleph P/4.
pre/power amplifiers - about as transparent as amplifiers get. I immediately noticed a marked improvement in resolution and bass tautness. The U2 CD sounded less hazy and more detailed, while Whitney's bass line suddenly tightened up. The improvements, whilst not dramatic, were welcome. Then again, the Pass amps are well above the fairly humble price tag of the 50s and the Cyrus 7. Dynamics still remained a little suppressed though.

So, overall how do the CLS50s' rank? Pretty well actually, when their £500 price tag is taken into consideration. I, for one, would far rather have a laid back but musical sound as opposed to a harsh, in your face type sound. If you like your music easy going and fluid and are particularly space-constrained, you should certainly consider auditioning the CLS50s. They will impress you, and any visitors you may have, with their larger-than-life and smooth sound but don't expect them to provide the last word on resolution and dynamics.

Cyrus CLS 50 £500
Cyrus Electronics
Stonehill,
Huntingdon PE29 6XY
Tel:01480 435577

MEASURED PERFORMANCE

Measurement showed straight away that this compact 'speaker is for near-wall use on low-ish stands. It measures best on-axis and above; most 'speakers don't look too good from above. This affects not just how they sound when seated, but when walking around. The CLS-50s will sound a little more consistent under these conditions than many rivals. And what they will give is a bright and detailed sound, since tweeter output is quite strong - although not fierce - and there is no crossover suckout on-axis or above it. The CLS50s are pretty consistent in their output, although not too flat, suggesting they will have their own particular character.

The bass end of things measured flat enough, but output rolls down smoothly below 50Hz in what looks like a quite well damped alignment, designed to give fairly controlled bass when the cabinet is placed close to a rear wall. The rear firing port is quite narrowly tuned around 60Hz but its damping effect on front output is fairly symmetric, the impedance curve shows, so bass damping is well enough arranged.

The Cyrus measured out as an exact Ohm load, whereas most modern 'speakers are around 6ohms. That's because it uses a 6ohm bass driver rather than a 4ohm, which lifts the impedance curve. It also means it draws less current from an amplifier, making it a lighter load. There's little reactance too, making things easier yet again. However, the downside is it's insensitive, producing 82dB SPL from one nominal watt (i.e. 2.8V). To go loud, therefore, a powerful amplifier of 60W or more is needed to get the required voltage swing, but whatever amplifier is used, it will have an easy enough time, so the CLS50 is kind to amplifiers.

The CLS50 looks like a classic Cyrus 'speaker in that it has been designed to sound fast and well controlled, probably suiting Rock a little more than classical. It is also best used with a smooth or warm amplifier, like the Cyrus 7, rather than a hard, bright amp. like a big Sony. It is well engineered and should give good results. NK

World Verdict

Nicely smooth and fluid with a big sound from small cabinets. Not the most dynamic performers around and the bass, although deep, can be a tad loose.
NXT Flat Panel Technology

Icon Speakers £2499.95

Over two years in development, Icon is the world's first high-end application of NXT's flat speaker technology. The high performance "Cyrus SurfaceSound" driver has been meticulously engineered using advanced mathematical analysis and material technologies. The panel is assembled on a precision die-cast chassis. Dual carbon fibre skins form a balanced laminate on an aluminium honeycomb core. The single panel covers a wide frequency range from 400Hz up to 22kHz thus removing the need for any crossover in the critical voice region. A conventional doped paper pulp moving-coil bass driver supports the system allowing the speakers range to extend over 10 octaves.

"The most noticeable aspect of the Icons is their seamless midband. Because the SurfaceSound panel handles everything from the low midrange upward, they produce one of the fastest and most articulate performances we've heard at mid-to-high frequencies. Conventional speakers will find this a tough act to follow as in their case the crossover between the midrange and treble units generally comes in between 2kHz-3kHz, precisely where the ears are at their most sensitive. True, some traditional designs convey vocals with a touch more body and warmth because of this, but the Icons voices are seamless, articulate and expressive to an astounding degree."

***** What Hi-Fi? I June 2001

CD7 CD Player
7 Integrated Amplifier £799.95
£699.95

The new CD7 combines the latest transport developments with 24-bit DAC technology. The CD player can be easily upgraded by adding the external PSX-R power supply. "This player is just as convincing with thundering orchestral strings and brass, making a great job of Bernstein's recording of Mahler's Symphony No 5 and it has the definition to unravel the instrumental strands in the Kronos Quartet's disc of Philip Glass string quartets... it's that that makes it special - and this is a very special player indeed."

***** What Hi-Fi? I November 1999

Caspian CD Player
Caspian Integrated Amplifier £894.95
£794.95

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

***** What Hi-Fi? I May 2001

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

***** What Hi-Fi? I February 2001
**ARCAM**

**DiVA Series**

<table>
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<th>Model</th>
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<tr>
<td>AVR100 AV Receiver</td>
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**DiVA CD92 CD Player** | £849.95
**DiVA A85 Integrated Amplifier** | £749.95

Arcam's quest for higher performance, has led to the development of the new **DiVA** series, the most complete range of high performance home entertainment equipment ever launched by a specialist audio manufacturer. Innovative design and production techniques have enabled Arcam to build on established values of excellent sound quality and value.

The **DiVA** series comprises, two CD Players, three Integrated Amplifiers, two Power Amplifiers, an AM/FM Tuner, a high performance DVD Player and Arcam's first Home Cinema Receiver. All models are available in either silver or black.

**CDM™ NT Series**

The **CDM™ NT** series from B&W combines the unbeatable sound purity of their highly acclaimed Nautilus 800 Series and the classic looks of their predecessors, the CDM SE. Complete in both looks and sound quality, this is one of B&W's finest loudspeaker ranges to date. The **CDM™ NT** Series is available in a choice of beautifully finished real wood veneers.

**CDM™ NT Speakers excluding stands** | £749.95

"Positioned well clear of room boundaries and slightly toed-in, the CDM NTs perform superbly. They have an open and dynamic sound that simply draws the listener into the music. Play a song such as Hard Times from Courtney Pine's Back In The Day album and the way that these speakers communicate the emotions of the performers is mesmerising."  ★★★★★ What Hi-Fi?  | December 2000

**Also Available:**
- CDM 7NT £1249.95, CDM 9NT £1799.95, CDM CNT Centre £399.95 and CDM SNT Surround £749.95

**FMJ Series**

Arcam's approach to hi-fi has always been to provide the best combination of performance and price in the hi-fi separates market. The **FMJ** series not only continues this tradition but also evolves and extends it.

It quickly became apparent to Arcam's design team that the significant performance improvements gained from using more advanced chassis and casing materials and a solid metal front panel, could be taken further by revising the mechanical design of the units.

All **FMJ** products have finely textured, 8mm thick, aluminium machined front panels. These panels are then "sealed" by baking them in industrial ovens to ensure the durability of their high quality finish. Even the control knobs on the A22 Amplifier is turned from solid aluminium before being given the same finishing treatment.

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**CD23** | £1099.95

The **CD23** benefits from a second power supply transformer. This, like the power supply transformers used in nearly all Arcam amplifiers, is a toroidal transformer. Whilst being expensive compared to the alternatives, toroids are known to dramatically improve the audio performance of many hi-fi products. In this product, both transformers are custom made for Arcam and are used to supply the analogue and digital circuits separately.
"The beautifully engineered Gyro SE not only looks the part but has a wonderfully clean and fluid sound."

***** What Hi-Fi? | July 1999

**LNN**

the only sound


Linn's first product was the revolutionary Linn Sondek LP12 Turntable. 25 years later it is still, for many, the reference Turntable. Today, Linn's hi-fi range includes over 50 products including CD Players, Tuners, Amplifiers and Loudspeakers.

J A Michell

Gyro SE Turntable £974.95

Founded in Borehamwood by mechanical engineer John Michell. For over thirty years, Michell Engineering have been at the forefront of quality audio, with world-wide appreciated products like the GyroDec and Orbe Turntables.

In the early eighties, the revolutionary GyroDec Turntable, with its elegant and effective suspension system, was introduced. The Gyro SE is a smaller and cheaper package that retains the classy sound of the GyroDec and can be upgraded to the full GyroDec specification by adding a plinth and dustcover.

Price includes Rega RB300 Tone Arm

Classik K CD Receiver £999.95

The Classik is an alternative to the sound and looks of mass market compact systems. Designed to be useful throughout the home, the Classik is simple and stylish with all the advanced features needed to satisfy the most demanding hi-fi enthusiast or discriminating music lover.

The Classik combines an extensive and flexible control system, high quality CD, Tuner, and powerful Amplifier, capable of driving any Loudspeakers, in a single compact package and is available in a choice of colours.

Genki CD Player £994.95

The Genki is a versatile, high performance CD Player combining value and multi-zone flexibility. With both fixed and variable outputs, the Genki can be connected to a Pre Amplifier in the conventional way or, using its local volume control, connected directly to a Power Amplifier. Features include:

- HDCD playback capability, Delta-Sigma digital-analogue conversion, carefully implemented low-noise circuitry to deliver pitch accurate sound, surface mount electronics for optimum signal routing and layout and Linn proprietary Brilliant silent power supply technology.

Pekin AM/FM Tuner £544.95

Integrating the knowledge gained from developing other Linn Tuners such as the Kremlin, the Kudos and most recently the Classik, the Pekin AM/FM Tuner takes it one step further, to produce a powerful and truly musical performance to the unique standards that you expect from Linn.

Features include:
- 80 memory pre-sets, upgradeable software, fully screened low-noise circuitry, high overload margin and high sensitivity, low noise switchmode power supply and two audio outputs.

**Linn Selection**

<table>
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<th>Product</th>
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<tr>
<td>Ikemi CD Player</td>
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<td>Majik integrated Amplifier</td>
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<td>Katan Speakers</td>
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<td>Ninka Speakers</td>
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<td>Kolektor Pre Amplifier</td>
<td>£494.95</td>
</tr>
<tr>
<td>Wakonda Pre Amplifier</td>
<td>£794.95</td>
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more entertaining
MUSICAL FIDELITY

Musical Fidelity's A-Series is a ground-breaking range of CD Players, Pre-Power and Integrated Amplifiers. The whole series has received enormous acclaim and has won many hi-fi awards worldwide.

X-Ray CD Player £799.95
X-A2 Integrated Amplifier £499.95
A3 Pre Amplifier £999.95
A3 Power Amplifier £999.95
A300 Integrated Amplifier £1399.95
A300 Power Amplifier £2199.95

A3 CD Player
Integrated Amplifier

"OK, so not everyone will be drawn to the styling, but when it comes to turning on the sonic fireworks, few players come even close at this price... A class act and a worthy winner." What Hi-Fi? Awards 2000

A3 Amplifier "The A3 does a wonderful trick of conveying a great romantic sweep of music while at the same time delivering as much internal detail as anyone could possibly want... This is an amplifier capable of performing well beyond its price. We guarantee you won't be disappointed." What Hi-Fi? Awards 2000

Nu-Vista M3 Amplifier £2974.95

The Nu-Vista M3 super integrated amplifier has been designed for the ultimate performance. The circuitry is an improved version of the renowned Nu-Vista pre amplifier and Nu-Vista 300 power amplifier. These changes have resulted in improved resolution of low level detail. The dynamic range seems larger, but what really happens is that the M3 achieves similar sound pressure levels but from a quieter starting point. Delivering in excess of 275W per channel and 40 Amps of peak current, it will drive any load with ease. As a result, it never sounds hard, edgy or bright. The sensation is one of complete relaxation, and since the M3 does not impart any character of its own, it simply does what it is supposed to, superbly.

Gold Reference Series

Monitor Audio has been designing and manufacturing high quality British Loudspeakers since 1972. In the mid-eighties, the R852MD was launched utilising Monitor Audio's unique C-CAM™ Metal Dome Tweeter. It sounded significantly smoother and more musical than its rivals and formed the basis for a whole new generation of Monitor Audio Loudspeakers. The company has been at the forefront of Loudspeaker technology ever since.

The new Gold Reference Series introduces advanced Drive Unit technology and the highest standards of engineering currently available. Each cabinet is hand crafted from 22mm thick MDF, using mirror matched veneers. Multiple internal bracing is positioned at critical resonance nodes to eliminate flexing and audible cabinet artifacts.

Gold Reference 20 £1499.95

"Monitor Audio has made an immensely accomplished pair of speakers in the Gold Reference 20. In sonic and physical terms there is little to criticise, even the price is highly competitive. We have no choice but to recommend them highly." 5 stars What Hi-Fi? March 2001

Note: Some products may not be available at all outlets. Advertisement valid until at least 29th August 2001, E&OE.
who are sevenoaks?

Founded as Sevenoaks Hi-Fi in the summer of 1972, the original shop, in the market town of Sevenoaks, Kent, quickly gained a reputation for offering a wide range of products at competitive prices, and providing excellent service.

Exciting new technologies like compact disc, meant that throughout the 1980’s there was considerable interest in hi-fi and Sevenoaks were able to grow. By 1990, the company was established as one of the leading independent hi-fi specialists in the country.

More stores were opened and a number of the original shops were relocated. In 1995 the important decision was made to change the name to Sevenoaks Sound & Vision, reflecting the wide appeal of new audio visual products.

After twenty-nine years of trading, the company has more than forty outlets nationwide, and is for many of the UK’s leading manufacturers of electronics and loudspeakers, their largest and most successful retailer.

The people at Sevenoaks appreciate that customers have a choice. This appreciation has meant that over the years Sevenoaks have had to adapt.

As new products and technologies have arrived, the staff have been trained to ensure that they can explain the issues, simply and informatively.

This orientation to customer service remains, and the implementation of a company charter is one example of this commitment.

By staying true to the original ideals of offering a wide range of the latest products, at competitive prices, and providing superb service in pleasant surroundings, Sevenoaks are able to listen, recommend, demonstrate and supply the products that best suit the needs of their many customers.

As the world becomes a more complex place and people search for entertainment and relaxation, Sevenoaks Sound & Vision believe that whatever the requirement, they have the solution.
As **Dvd Audio** is expressly intended to offer sound quality significantly superior to standard Compact Disc, whilst retaining compatibility with DVD Video films, conventional CDs and the various recordable CD formats, it has the potential to be the most flexible and comprehensive solution to the future of sound and vision reproduction.

The availability of Dvd Audio software titles now available, courtesy of Warner Music. These titles released in the USA in November of 2000 - can be found on demonstration, along with a selection of the latest Dvd Audio players in all Sevenoaks Sound & Vision outlets.

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**Naim Audio**

With the introduction of their 'entry-level' Five Series, which includes the Cds Cdp player and Nait 5 Integrated Amplifier, Naim Audio have enhanced their long established reputation still further.

All the models are built to the same exacting standards as those in their 'audiophile' range, and feature the hallmark 'idiosyncrasies' that make Naim Audio products so uniquely popular.

The Five Series provides a simple upgrade path, ensuring musical satisfaction for many years.

Naim Audio Products, including the Five Series, are available in Bedford, Birmingham, Exeter and Lincoln.

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**Super Audio CD**

Super Audio CD is a superior performance format, developed by Philips and Sony, the original inventors of the Compact Disc.

New Dual Layer SACD Discs will facilitate a seamless transition to the benefits of the new format, although SACD is fully compatible with existing CD software.

The very latest processing technology used in SACD will allow recorded music to be reproduced at a much higher level.

Super Audio CD Players are available through all Sevenoaks Sound & Vision outlets.
Rega are renowned for their dedication to vinyl, but what of the amplification? Andy Grove gets stuck in to the company's budget integrated.

The Brio's box comes with a natty handle so you can walk down the road from the dealer's with it. The amp itself is compact enough for this, with an extruded aluminium case, which has been sculpted to make it less 'black boxy'. However, it's still a black box, albeit lightly disguised by a curve in the top.

Although the front panel is moulded plastic it is quite attractive and it may be more domestically acceptable than a big macho slab of black anodised aluminium.

The controls are as simple as it gets: two knobs are provided, one for volume, one for input selection. There is no tape monitor switch, tape is a fifth position on the selector. The rear panel accommodates four inputs - three line and a phono input, plus tape in/out. The two sets of speaker posts aren't the most user friendly, though. The holes are too small for 4mm banana plugs and I couldn't undo them far enough to get a cable under without trimming it down to a few hairs. Passing Note: the guy who created the directive banning us from having holes in the back of our binding posts should be covered in jam and then exposed to angry wasps.

Rega have a well known and deserved reputation for producing well priced pieces of quality hi-fi equipment. Rega arms and turntables are, of course, legendary all over the world - just take a look on the 'net. An excerpt from the corporate mission statement in the front of the manual reads "Rega's philosophy is to make high quality products at sensible prices, as a means of reproducing music as faithfully as possible." And I think that sums it up.

I had a peek under the Brio's bonnet to check out its guts. Having carried it from the van with one hand, I knew roughly what to expect. Juice is supplied from a single toroid shared between the two channels. The output devices are Sanken's new SAP Darlington transistors, here providing a nominal 38W per channel.

These devices are just about the latest in bipolar output transistor technology. With a regular output stage the music modulates the power dissipation in the output transistors, which means that the bias point is always fluctuating. This effect does not show up easily with a steady sine wave test, as the devices will then run at a more or less constant dissipation. The designer adjusts his design to low distortion under those stable thermal conditions. Thus he is tempted to believe his Class B design has low distortion whereas, under real conditions, the output stage will be fluctuating between over and under biased conditions, generating crossover distortion.

Usually temperature sensing and compensation is attempted by mounting a sensor on the heatsink or transistor case. But then there is always a lag between sense and correct.

Also you can never correct each transistor individually. MOSFETs are less critical to biasing, and have a square law characteristic. Some engineers have hypothesised that this gives them superior sound quality. The new Sankens have biasing diodes on the silicon die inside the case, giving immediate and individual temperature compensation. This in theory eliminates thermal bias...
current fluctuations, and therefore should reduce crossover distortion under real conditions.
There is (or was) a popular fourteenth century saying: "comparisons are odious." So I won't try comparing the Brio to anything else because I think it actually deserves more. I did a lot of the listening via the phono stage. First was Rimsky-Korsakov's Scheherazade, as it is one of my favourites at the moment and ploughed through my various recordings by Rudolf Kempe, Antal Dorati and Eugene Goossens. In each case the conductor's individual style was evident, as were the idiosyncrasies of each orchestra and particular recording. The emotional communication of the Brio was pretty good, the phono stage may not be the best in the world but it works just fine, and is an excellent addition at the price. I tried various other compositions, including a couple of ballets - Prokofiev's 'Romeo and Juliet' and Tchaikovsky's 'Swan Lake'. The mid and treble of the Brio are just a tad grainy, but to improve on this would greatly increase the price of the amp. Bass, though, is fast and lithe.
I switched to CD for an analysis of what the amp could do with rock and pop. For this I first tried some tracks from Depeche Mode's 'Ultra' album. This CD has a tight, hard bass sound which the Brio handled nicely. Maybe the real deep bass was not quite as good as the QUAD 989s can reproduce but the amp never seemed as if it was going to lose control of the big speaker. I also tried 'Frozen' from Madge's 'Ray Of Light', with its very deep bass line (which I only discovered recently when I retired my ESL57s!). The Brio reproduced this well, but maybe with just a touch of fuzziness around the edges of the note. But once again I really don't think that for the price its fair to complain because you are going to be very hard pushed finding anything better at the price.
Overall I think the Brio is a great little amp and I wish it well. It's a good all-round performer with the bonus of that built in phono stage. Right now its downstairs playing Handel's 'Water Music' as my other half packs for our holiday by the sea.

MEASURED PERFORMANCE

The Brio produces a modest 40W of power into 8ohms and 60W into 4ohms. Power supply line voltage drops a little more than is common nowadays so it may well not have the apparent bass grip and drive of rivals. All the same, power levels are sufficient to provide good volume in most rooms if sensitive loudspeakers are used.
There was a little more distortion than is usual too, but the rise at high frequencies was not great, resulting in a figure of 0.11% worst case when swinging full output at 10kHz. Distortion nearly doubled into a low 4ohm load, however, so the Brio is taxed a little by today's nominally 8ohm loudspeakers that use 4ohm bass units.
Rega usually aim for a smooth, refined sound and use band limiting to achieve it. The Brio's frequency response reached 36kHz via CD, quite a low upper limit in line with this aim. Down at the other end there was good bass extension down to 7Hz.
A healthy sensitivity of 220mV means the Brio will match just about any source, old or new.
Rega, not surprisingly, fit a phono stage for MM cartridges. It offers normal sensitivity, our tests showed, and good equalisation accuracy, but there is a warp filter which rolls down gain below 32Hz. This is sensible, avoiding cone flap with ported loudspeakers. Hiss levels were normal and overload high at 150mV. The phono stage will give a clean, balanced sound from LP.
The Brio looks like it will provide balanced results and a sound that's a little bit more open and atmospheric than usual I suspect. It isn't, however, a powerhouse, NK.

<table>
<thead>
<tr>
<th>Power</th>
<th>40 watts</th>
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<tbody>
<tr>
<td>CD/tuner/aux</td>
<td>Frequency response 7Hz-36kHz</td>
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</table>

Rega Brio £298
Rega Research
119 Park Street
Westcliff-On-Sea
Essex SS0 7PB
Tel: 01702 333071

World Verdict
A fine performer for the price with a lively and precise sound, plus a decent phono stage to boot!
Question: Is this the best amplifier ever built?

Answer: oui, si, ya, nai,
ja, igen, yes,
haan, ken, evet,
chai khan, ano,
da, hai, ia......

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Ivor Humphreys, HiFi News

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web: www.veritashifi.co.uk
Myryad’s M series has proved a popular seller over the years, and now it’s been revised. David Price listened to the freshly tweaked MCD600 CD player.

Myryad’s new MCD600 reviewed here inhabits a well contested sector of the hi-fi market. The past year or two has seen real growth in the ‘budget super-fi’ CD player sector. Products like Arcam’s FMJ CD23, Meridian’s 506.24, Cyrus CD7/PSX-R and Sony’s SCD-555ES are fighting tooth and claw for a piece of the £1,000 silver disc spinning action.

Myryad’s latest £1299.95 machine has been reworked with a new CD mechanism with improved digital servos for more consistent disc tracking. Also fitted is the latest Crystal 24bit/192kHz ‘Super DAC’ with ‘Dynamic Element Matching’, claimed to reduce noise and lower distortion. The new digital filter is said to eliminate aliasing products which blur high frequencies. The power supply is revised (complete with 14 separately regulated sections) and there’s a lower noise first stage differential-mode analogue filter using 0.1% precision resistors.

Then there are the obvious front panel tweaks, including a simplified fascia and the inevitable blue LED, plus a new display with CD Text facility, and a new ‘Smart My-Link’ intelligent communications protocol.

The Myryad is certainly a nice player to use. It’s solidly built and gives nothing away to its rivals in terms of finish. The combination of crisp blue display and gunmetal grey front panel works well and will doubtless fit into most people’s systems less conspicuously than many rivals.

The same can also be said of the MCD600’s sound too, because this is one of the most ‘sensibly voiced’ players I’ve heard in a long time. If you’re expecting fireworks or thunder and lightning, then forget it. The key to this player’s sound is its warm, sweet even-handed nature. Not for Myryad the firecracker dynamics of Naim’s CD5 or the tenacious detail excavation of Cyrus’s CD7/PSX-R. Rather, it attempts to venture down the very successful furrow ploughed by Arcam with its FMJ CD23 - that of the gifted all rounder - and it largely succeeds in my view.

After a good day’s worth of running in, I slotted Seal’s ‘Kiss From a Rose’ into the Myryad and sat back intently. I was initially struck by the slight dullness of the sound - there’s definitely a little treble roll-off designed in which gives the impression of a fuller, fatter bass at the expense of a touch of air and space. Myryad’s decision to voice this player in this way says something about its intended audience - that of people upgrading to their first decent silver disc spinner, and probably still using budget ancillaries. In this scenario, fuller bass is no bad thing, but if you’re running a £1500 amp then it will prove less satisfactory than its more tonally neutral Arcam or Cyrus rivals.

Despite sounding slightly veiled, the opening vocals on this track were commendably expressive, with an unusually powerful and expansive footprint. As the track kicked in a proper, the MCD600’s next obvious trait became apparent - its big-hearted, widescreen nature. Images appear large and boldly painted, as if the player is working on communicating the big picture rather than tripping up trying to impart every microscopic detail. The song lilted along sweetly, with a commendably natural (dare I say it) ‘analogue’ feel. Although it doesn’t jump out at you, when called upon this player can go loud. The song’s crescendos were
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carried very faithfully, giving the music a sense of natural progression and direction.

Next on was Miles Davis’ ‘So What’. If anything, this track suited the Myryad’s big, easy, lilting sound better even than the complex Trevor Horn production of the Seal track. There was a commendably atmospheric, involving sound, again with bold image projection and an almost ‘walk around soundstage’. Again the bass line was a little more generous than it absolutely needed to be, and there was a sense that the inner detail and texturing of instruments was being ignored slightly in the interests of constructing a wide, sumptuous acoustic. Here though, whilst the Myryad was enjoyably musically, it couldn’t quite trace every dynamic inflection, making things seem just a little too ‘nice’ (as The Fast Show’s jazz man would say).

This, I think, is the critical difference between the MCD600 and the FMJ CD23. Both are blessed with a sweet tonality, but the latter is more rhythmically cohesive and dynamically faithful. Spinning up Elvis Costello’s ‘I Don’t Want to Go to Chelsea’ only served to confirm this player’s instincts. A fast, dynamic new wave track with incredibly sinuous rhythms, the Myryad gave a slighty ‘Radio 2’ rendition which lost some of the song’s relentless energy. Although there was good insight into the front of the recorded acoustic, low level detail seemed a touch too veiled for my liking.

The problem with the MCD600 is that it’s a jack of all trades and master of none. Undoubtedly enjoyable and pleasant to listen to, it handled every disc I threw at it with a solid professionalism and absolutely no rough edges. It’s a boon if you seek consistency over a wide variety of programme material, because it’s bound to flatter almost any disc you care to feed it. The trouble is that it doesn’t really get you as close to the music as a number of its more focussed price rivals. By making unfailingly nice noises whatever you play on it, it can never really move you. For some this may be a benefit, but I have to say that I found myself hankering for something more.

The Myryad MCD600 is a fine player alright, but the problem is that several of its immediate price rivals are that extra bit better.

**MEASURED PERFORMANCE**

The Myryad MCD600 is very Philips-like in its characteristics, with top end filter ripple evident in our response analysis. Its overall response balance was flat enough, meaning it should sound reasonably balanced tonally.

Distortion figures were very low from 0dB right down to -90dB, and especially so at -60dB. This gave the player an impressive 111dB dynamic range by the EIAJ standard. Our distortion analysis at -30dB clearly shows there are no distortion harmonics to be seen and little noise too, suggesting a smooth enough sound. Performance figures like this are evidence that a good general standard has been reached, in line with industry norms for the format. Since plenty of other factors affect sound quality, such as component quality, they do not provide the whole picture. But the Myryad does have a good linear A/D convertor, that’s certain.

Channel separation was high and noise low at -112dB (IEC A weighted), with or without emphasis. With a healthy output of 2.4V the MCD600 measured well in all areas.

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<thead>
<tr>
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<td>Distortion</td>
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<td>-30dB   0.0158 0.016</td>
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<td>-60dB   0.33 0.32</td>
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<td>-90     28 28</td>
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<td>20kHz   117 116</td>
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<td>-112dB with emphasis -112dB</td>
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<tr>
<td>Dynamic range</td>
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<tr>
<td>111dB</td>
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<tr>
<td>Output          2.38V</td>
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**World Verdict**

Warm, even-handed, pleasantly voiced player that ultimately fails to inspire. Still fine value though - some will not want anything more.
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| Model                        | Pre-Power Combo | Price
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<td>VTL ST 85 Power</td>
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<td>ANTHEM PRE/AMP 1 STEREO AMPLIFIER Pre-Power Combo</td>
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<td>AUDIO NOTE M5 Phono Pre</td>
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CD PLAYERS

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LOUDSPEAKERS

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<td>QUAD ELS 989</td>
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<td>ORCHID MONITORS</td>
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TURNTABLES

| Model                        | Price
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<tr>
<td>CLEAR AUDIO MASTER REFERENCE WITH SOUTHER TQ-TONEARM ABSOLUTELY IMMACULATE</td>
<td>£13175</td>
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<td>ONE YOU CANNOT AFFORD TO MISS CLEAR AUDIO INSIDER CARTRIDGE</td>
<td>£5645</td>
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SOUNDS OF MUSIC FOR REAL MUSIC LOVERS
Rotel launch themselves into the AV player market with the RDV-995. Dominic Todd checks out the sights and sound.

We don’t often review DVD players at World towers, but one specifically aimed at the audiophile market is something different. Rotel have been a benchmark budget audiophile company for years, offering a ‘no-frills, top sound quality for low cost philosophy’. It’s a similar stance to that taken by NAD and, in more recent years, Cambridge Audio. However, no doubt tempted by a wealthier economy and increased profit potential, Rotel are now seeking to move upmarket. They’d like to see themselves more as an Arcam rather than NAD competitor. The word is that Rotel is set to abandon the sub £250 amp market altogether. Their latest RDV-995 is therefore an example of things to come.

Traditional Rotel owners may be somewhat taken aback by the £700 price point, especially as the latest NAD T531 is promised to be under £400. Yet seen against the Arcam DV88 at a hefty £900 it could just be the prestige DVD bargain of the year. Their latest RDV-995 is therefore an example of things to come.

Featurewise, it has to be said that the Rotel doesn’t get off to the best of starts. There’s no on-board Digital decoder and, even more surprising, no Scart output. It could be argued that buyers of this type of machine are far more likely to use SVHS or composite, yet the lack of Scart is going to put a few of the wealthier ‘plug and play’ customers off. Better news comes from the standard inclusion of RGB phono outputs, PAL/NTSC decoder and a ‘Theatre’ position, which adapts the picture to room lighting. Good news for those more interested in the audio side of things is that the 995 will play CD-R discs, however it won’t play CD-RW discs. Its innards also contain substantial toridal PSU and high quality ‘Black Gate’ capacitors for the output stage.

Beginning with the visual side of things, I found the Rotel to be pretty good. Although the screen used was a rather modest 28”, there was very little colour bleed or ghosting with “Unbreakable”. Colours were vividly reproduced, with none of the “bleached” effect found on lesser DVD players. Flesh tones were suitably – well – fleshy too! That having been said, I found no discernible difference in picture quality between the Rotel and NAD T550 (a 531 wasn’t available at the time of review) and Sony DVP-S735. This isn’t exactly a great result for the Rotel bearing in mind that the NAD and Sony retail for £500 and £450 respectively. An unexpected bonus, however, was that the Rotel had no trouble in playing my Region I discs, making it a multi-region player straight out of the box. The PAL/NTSC converter makes it ideal for those with older non-NTSC sets too.

Sonically is where I really expected the Rotel to score over its rivals, so after tiring of the ‘big’ screen it was time to hook the 995 up to my hi-fi system for some serious listening. Happily, the Rotel had little problem in fending off its NAD rival and totally eclipsing the Sony here. With ‘Climb’ by Arnold, there was that velvety smoothness that’s become the trademark of the finest Rotel CD players. As with their CD players, the bass was a little rounded which did just curtail the dynamic response somewhat. Yet the excellent vocal definition and ambience meant that what was within the dynamic envelope was highly resolved.

Didi’s ‘Don’t Think of Me’, offered a little more musical complexity. Sound staging was impressively broad and deep, with individual instruments given plenty of space to breathe. The texture of the instruments was equally impressive, helping to create a believable picture. All the small details, such as cymbals shimmering rather than splashing, came into play, putting real distance between the Rotel and rivals here. The only slight disappointment was a slightly soft response to the very lowest bass notes that could, upon occasion, spoil the timing.

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Audiocom
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review

which it deals with classical music. Classical music fans will be delighted to hear that the latest DVD player is no different. Finzi's Eclogue for Piano and Strings showed off a splendid piano timbre and mellifluous string tone. The player seemed to simply pluck the instruments out of an inky blackness, such were the levels of resolution and low background noise. Perhaps some could wish for a little more drama at times, but for those wanting to listen to classical music critically or just for many hours at a time I'd imagine the Rotel would be hard to beat for a DVD under £1000.

As a DVD player the Rotel isn't particularly special. To find visual differences between it and the £250 cheaper Sony would be a thankless task. It loses out in the flexibility stakes too, missing out on some of the Sony's key features. Fortunately the Rotel is saved by superb sound quality.

To give you some idea, I would put it almost on a par with some of the finest £400-£500 CD players such as the Arcam CD72 or Marantz CD6000K.

Looked at as a £400 CD player with a decent £300 DVD player attached, the Rotel starts to make sense. If you're after "losing" some boxes then this is a solution I'd heartily recommend. If you're after the ultimate DVD for films only, though, you could save yourself some cash. Either way, if this is the future from Rotel, then rivals should start paying them rather more attention.

Rotel RDV 995 £700

Gamepath Ltd.
28 Heathfield Stacey Bushes Milton Keynes MK12 6HR
Tel: 01908 317707

MEASURED PERFORMANCE

The RDV-955 is notable for its frequency response lift, output starting to rise above 5kHz. A characteristic like this isn't so common and will give the Rotel a slightly glassy presentation. Some may like this, others not. It will certainly give the Rotel a speedy, sharp sound.

Unfortunately, this machine would not read a Philips test disc, which gives the very best possible measurement figures. With a Technics test disc the Rotel still returned a good set of distortion figures, however, so it appears to be fairly linear. The distortion analysis looks a bit under par, due to the presence of quantisation noise spikes, but this is likely due to frequency of the test tones on the Technics disc, which are not exact submultiples of sampling rate. A good dynamic range value of 110dB testifies to acceptable linearity at the -60dB level.

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<th>Frequency response 5Hz - 20kHz</th>
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<td>Distortion</td>
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<th>Frequency response 1kHz - 25kHz</th>
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Dynamic range 110dB
Output 2.38V

World Verdict

Not the best video player but easily one of the best sounding DVD players on the market. The one for the movie watching audiophile.
Hi Richard. Flattery is exactly what we need so don’t feel ashamed! It sounds like you wish to dive straight in at the deep end and take the DIY route. Presumably you’re waiting for the Origin Live Ultra kit as you have one on order. We haven’t heard the turntable ourselves yet, although one will soon be in these pages.

I’d suggest you hold onto your Origin Live rewired 250 for the time being, as it’s a fine performer and the Wilson Benesch products are a big financial step up from this. The money could be better spent elsewhere. If you’re going for the valve sound and want a WAD kit amp, the new £278 entry level KEL84 is a very sweet and transparent design and a million miles away from your Nait 3R integrated, so prepare yourself for this! I’m also told by the WAD office that it’s a doddle to put together, and even I could do it - say no more!

You’ll need to consider some of the more sensitive options available in the ‘speaker market if you’re seriously considering valves. The PMC’s are very exciting customers with plenty of life and kick - and good sensitivity to boot. Another, slightly smoother and more refined option (but perhaps less sonically ‘exciting’) comes in the shape of KEF’s Reference Model one-two at £1,350. These will suit your choice of classical and jazz music well, bringing a more lyrical quality to the sound, including good dynamics and detail, with a strong low end response.

Another ‘sensitive’ option, and one slightly closer to your current sound would be B&W’s DM605 S2, again at the same price. These have a big, full sound with excellent bass extension. Happy auditioning.

SP

Big on dynamics - the KEF one two
II>THIS IS THE MODERN WORLD

My interest in hi-fi started when I was 15, when I bought my current system second hand: Rogers A100 integrated, Mordaunt Short Pageant 2 'speakers, Marantz CD65 CD player and an old JVC Tape deck - all for £50. I find it today's standards. I'm constantly that your Rogers A100 amp and MS write! Basically, what you're saying is with the exhaustive reply I'm going to which have absolutely nothing do to

Thanks for the kind words John, advertising brochures for the next hyped outlook you make other mags look like

Although I like my speakers 1 can no

About 6 years ago I nearly bought new speakers. I demo'd designs costing up to £600 with my A100 and really couldn't find anything to better the Mordaunt Shorts. The guy in the shop who said the A100 was not all that good compared to modern amps, and that I should consider a new amp, ended up shocked and stunned!

The last option is to buy some discounted speakers to improve things in the bedroom and now I've got a 4225 tuner, Sony TC K61S, Pioneer

The Pageants were the Mission 782s of their day - everybody's favourite mid-price loudspeakers. Ignore any salesman who tells you that the latest budget stuff would improve on them!

Including your CD player and turntable, you're telling me you've spent over £2000 to spend, albeit not all at once. Here are two ways of doing it: My preferred option would be a Michell GyroDec SE/RB250/Audio Technica AT110E (£950) turntable, a Cyrus CD7 (£799.95) CD player, and Mission 782 (£699.95) loudspeakers. Retain your amp for the meantime. This will give you time to get accustomed to the modern sound of your new speakers (which you'll find far clearer, tighter and more supernaturally than your MS Pageants, albeit less sumptuous sounding). If your amp is making crackling noises when you change sources, you could always get a local electrician to fix the contacts - internal and external - with KONTAK to dramatically improve its sound too. If you want to buy a new amp though, I'd substitute the turntable for the cheaper Rega P3/Goldring G1042, and look at either a Cyrus 7 amplifier (£699.95) or Musical FidelityXA-200R (£699.95). The latter is more powerful and clearer sounding, but the former wins the day if upgraded with the £349.95 PSX-R.

Following this advice, you'll have the basics of (what can be upgraded to) a superb high end system, but don't expect instant satisfaction - you'll have to get used to it and tweak it to your tastes.

DP

world mail

The X-A200R is a clear winner at the price

II>NEXT, PLEASE!

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So where do I go from here? I want a cartridge to match but haven't huge amounts of cash - just £200? The 124

John Hogg, Fife

Thanks for the kind words John, which have absolutely nothing do to with the exhaustive reply I'm going to write! Basically, what you're saying is that your Rogers A100 amp and MS Pageants are surprisingly good by today's standards. I'm constantly coming across this phenomenon - when 'golden oldies' trounce the latest flavour of the month.

There are good, sound reasons for this. Back in the 1970s, as now, quality spoke volumes. Your amp and speakers are both extremely well engineered with good components. The Rogers amp is an interesting little device - a development of the once very popular A75 Series 2 (which was a kind of Meridian 551 of its day). It

II world mail

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sits there spinning various types of music with a solidity and insight I've never known! For the £220 it cost in all I thought I was being "done" - and so did the wife and friends, until they saw one on eBay for £625... and heard the music! Thanks for a great mag.

David Mills
via email

While I agree that the TD124 is a superb deck - easily the equal of an LP12 when properly fettled - here's a word of warning for eBay fans. Some of the prices people pay for stuff there are totally over the top, and it's often a triumph of optimism over common sense. Considering a £100 401 on a proper plinth will blow a TD124 away in the bass, £625 suddenly seems a little optimistic, doesn't it?

Anyway, back to your own Thorens. If you can't afford the excellent Lorickraft plinth (which I'd recommend), you could always make one yourself, using the old tennis-balls-cut-in-half trick to isolate the top plate from the body of the plinth. When you've got your Thorens in situ, it's time to fettle your SME arm by sending it back to the factory for a service and possibly a rewire - you'd be amazed at the difference this can make.

Alternatively, you should consider buying a Rega RB250 tonearm, which to be brutally frank will leave your SME 3009SE behind. It's far tighter and more transparent, and ultimately more musically communicative. The Origin Live mod. is of course very much to be recommended. As far as I'm concerned, the only reason to stay with the SME is 'period authenticity'. True, it also 'feels' nicer to use and has a certain warmth and euphony to its sound, but if music is paramount then go for the newer design.

Your choice of arm will inform your choice of cartridge. It won't be a moment too soon before you junk that Ortofon VMS 3E - the cartridge itself is excellent but the stylus it uses is the hi-fi equivalent of Fred Flintstone's boulder. If you keep your SME then go for a Goldring 1042 MM (£110), but getting a Rega will open the door to moving coils, and the excellent Dynavector DV20X-H (£299). If funds are tight, then the DV10X4 (£199) is a good start and the Ortofon MC25E (£225) remains an excellent low output entry-level MC.

Hi Guys
Top magazine, I have been reading it since the start.

My current system is: Project 0.5 turntable and NAD PP1 phono stage, Sony CDP-XE500 CD Player, NAD 317 amp., Monster 400 and CD interconnects, all on Atacama stands. I also have System Audio 1110 'speakers (atacama SE24, with bi-wire Quodas cabling)

I am quite pleased with the performance of the turntable. However, I dislike the sound of my CD player (since buying the Project 1) to such an extent that I can hardly bring myself to sit down and listen to it. The sound seems to be dominated with a really 'tizzy' tinny top-end sound, I have heard several demos in various dealers in Edinburgh and although they where not using the same amp, and speakers as mine, I really liked the sound of the Arcam 7SE and CD72 compared with all of the Japanese offerings (including Marantz).

The demo'd Sonys had a very similar sound to my own, which meant it was a good comparison.

After reading your glowing report on the Cambridge Audio Isomagic 400 do you think that at £100 this would be a cheap alternative to buying one of the Arcams? My listening room is 3.5 x 4.5 metres with wood/chipboard floors. I have about £450 to spend, including interconnect if needed. This will be my first upgrade for 3 years and my last for a few more so I need to spend wisely.

I have also been considering buying a DVD player. I have a Panasonic 32" widescreen TV with built-in Dolby Pro-Logic (the sound quality of the TV is more than adequate for my movie needs).

My alternative proposal to the Arcams mentioned above would be to buy a fairly decent but budget DVD player circa. £300 which I would connect to the TV via Scart cable and then connect the DVD player via (Cambridge 7?) DAC to my hi-fi system. I know and have been told by every dealer that the CD sound of DVD players is nowhere near as good as a dedicated CD player unless you spend more money (which I haven't got).

My main objective in all of this is to improve the sound of my hi-fi but if I could kill two birds with one stone (i.e. DVD & DAC) this would be an advantage. Please advise if you can.

Thank you.
Tim Pooler

The question here is what matters most? It looks as if you favour sound quality above all but still wish for the convenience factor of a DVD player.

Let's weigh up the options. The Arcam Alpha 7 and CD72 are both indeed very good players for the money, and the company's £1,000 DV88 DVD player, for example, is perhaps only just ahead of them in the sound stakes. This is a specialist audiophile manufacturer, so it shows you what we're up against here!

However, an added DAC, as I've found in the past with machines such as the Pioneer DW-737, can turn a DVD player into pretty decent music machine. The DW-737 has an RRP of £700 (although it can be found
**HOWDY FROM DOWN UNDER**

I am in the process of looking for a new cartridge for my LP12/Vaahla/Akito. I have looked around on the net for some recommendations. The general consensus is that moving coils do not suit the Akito too well, although I did use an Audio Technica AT-OC5 for a while. It seemed to work reasonably well with the exception that it sounded a touch bright in conjunction with the remainder of my system. I understand that this was a known trait of that cartridge any way. The top three cartridges that seem to get a lot of good press seem to be:

- Dynavector /0X4 MkII (approx. AUS$500)
- Ortofon 540 MkII (not available in Australia according to the local distributor) - Goldring 1042 (probably around AUS$400)

These cartridges are in the right price bracket but each has its downside, specifically non-availability and concerns about matching with the Akito.

As usual, there are two chances of hearing any of these cartridges before purchase - hot and slim.

Also, dealers that stock cartridges are generally thin on the ground (CD Roolie!), and ones that stock cartridges in Brisbane doubly so. My questions are:

1. Would it be worth ordering the Ortofon 540 from the UK, is it still a viable cartridge?
2. Do you have any experience in using the Dynavector (or other MC) in the Akito?
3. Are there any other candidates that I have missed? Please note, I currently live in Australia and, as I'm sure you are aware, the Aussie dollar is not exactly the strongest currency in the world at this point in time!

My budget would be approx. AUS$500 (£150). Other equipment is a Hart Electronics Phono Stage feeding a Marantz PM-17 Amp and TDL Studio 0.5 speakers.

Phil Johnson

G'day mate, and thanks for reading the mag:

[1] No, not in my humble opinion. The upper mid price Ortofon MCs
are excellent (from the MC25FL upwards), but the cheapies aren’t really on the pace to my ears.

[2] Yes. Actually, the Akito isn’t that bad - Linn themselves said that it sounded better than the early Ittoks and they were sold with very expensive MCs. I’d agree that fitting an Arkiv would be over the top, but don’t let that put you off using the DV10X4.

[3] There are several, such as the Denon 304, Shure V15xM, Audio Technica ATOC9 (still available in Japan), etc., but I really think the 10X4 (£ 199) is the class of the field. It’s beautifully big hearted and musical, and makes the 1042 (which is far from a bad MM) sound workmanlike and uninvolving.

By the way, your Hart phono stage is easily good enough for you to stretch to the low output DV20X-L (£299), which has more finesse than the corresponding high output DV20X-H, if a little less punch. Either of these would be well worth saving up for, if you can cut down on the tinnies for a month or two! DP •

The 10XA is well ahead of the field

CHALLENGE TO A DUAL

Dear Hi-Fi World,

I am interested in used Tannoy dual concentrics as I have heard that they offer richer, more realistic sound than most modern speakers, even if their resolution abilities are not as great. My system is Marantz CD-7, Musical Fidelity A3 pre-power, Van Den Hul First Ultimate (CDP to pre) and Integration Hybrid (pre to power) interconnects and QED Genesis speaker cables. I am looking to replace the system’s Triangle Antal speakers, which are very fast with good clarity, but ‘thin’ sounding to my ears. My room is about average in size, not too big and not too small. Can you recommend any other speakers that would work well with the rest of my system?

Regards,
J Yoon

Tannoy’s dual concentric designs are great but don’t come cheap. They offer a full and open sound that whilst natural isn’t always the most realistic - in my experience there is a difference between the two. Horn ‘speakers, for example can have a sound that is very natural in as much as it’s organic and open sounding, but it is still ‘coloured’ and won’t offer the detail and transparency of, say, an electrostatic design. This is sometimes the case with the dual concentric design, which, incidentally can sound very impressive indeed (as an earful of a Tannoy Westminster will confirm!).

The CD-7 and the A3 amps are a good, musical combination that delivers a detailed and well proportioned sound. It all depends on your price point, of course. Pushing the boat out financially (for many) is the excellent Wilson Benesch Discovery at a fairly hefty £5,500. These are amazing well detailed and exciting speakers, with a natural, very deep bass and rhythmic grip.

Moving slightly down the price scale, another good match would be a pair of Quad ESL-988s with a small subwoofer (maybe a REL Strata at £600 or a subtly used REL Q50 at £400). This would bring a fullness to the sound it seems you are looking for, with that amazing speed and midrange that only an electrostatic can have.

Cheaper options also lie with KEF’s full range Reference three-two at £2,250 whose sound is both subtle and massive in turn, to NHT’s 2.9s which will deliver earth shattering bass as well as being quick and agile.

If these options are beyond your price point then try Mission’s 783s - no ‘also rans’ by any means. These image near perfectly and have drive and bass virtually beyond anything else anywhere near the price. SP •

They may cost a pretty penny, but the Discovery sounds the biz!
Dominic Todd gets to grip with NAD’s C541 the latest CD Player from the Danish giants

HDCD. Remember that? It’s the encoding/decoding system that encodes an additional four bits of information onto CD, allowing for 20-bit resolution. The trouble is that since HDCD came along, both SACD and DVD-A have rapidly eclipsed it in terms of cutting edge CD technology. NAD obviously hasn’t forgotten it, though, as it’s a key feature of their new C541 CD player. Along with the Rotel RCD 951, it’s alone in offering the feature at this price point.

Otherwise the C541 is much like the C540 which preceded it. This is no bad thing as the C540 was a fine machine. Lift the lid of the 541 and there’s much to impress the audiophile other than just the HDCD chip. Power is provided by a toroidal PSU, with separate regulators for both analogue and digital supplies. The standard DAC is the well-regarded Burr Brown Sigma-Delta 24-bit, and there’s more than a smattering of ELNA Cerafine capacitors used in the power supply.

Although the new NAD will play CDRs it won’t accept re-writable ones, a drawback. Another concern for the home recordist is the lack of an optical output. The co-axial one is of high quality, but of little use if you have only a portable MiniDisc onto which to record. Whilst the Rotel is the NAD’s most obvious rival, the impressive Arcam CD72 can’t be ruled out either, even though it is £70 more expensive at £400.

Listening through a NAD C370 amp and with a C540 at hand for comparison, I began with Dido’s ‘Don’t Think Of Me’. NAD aficionados will be pleased to hear that all the strengths of previous NAD CD players were present in spades. During sections where lesser players can lose control, the NAD kept a tight rein. The balance between a detailed and overpowering treble response was finely judged, with the same applying to the bass too. Vocals showed a similar level of refinement, although some could wish for a greater degree of projection, depending upon personal preference and matching ancillaries. A Marantz CD player would certainly inject some more excitement into the equation, yet in terms of a smooth, seamless balance it is hard to imagine a better machine for the job, at this price range, with this type of music.

The ambient flow of Guac’s ‘I Think I Think Too Much Too’ showed the NAD in an equally fine light. Crucial to this music is plenty of depth and subtle decay, both of which were revealed by the C541. The bass response wasn’t perhaps as deep as some, but the fine timing and spacious staging more than made up for this.

Fine timing was also apparent with the Indie band, Captain Soul’s ‘T-shirt 69/10’. What impressed me most was just how effortlessly the NAD could switch between musical genres and show great dexterity with all. Vocals were pronounced and the guitar finely etched, just as both should be. More complex passages were dealt with with great control whilst maintaining the ‘life’ to the music.

A fear that the NAD may be just too much of a control freak and suck the life out of the music was ill founded. As with Dido, there may be those who’d wish for a little more vibrancy, but it would be churlish to call this a major failing.

Finally I couldn’t review this player without spinning an HDCD. Sadly, there are few about, but I did
manage to lay my hands upon an HDCD version of Mark Knopfler’s ‘Going Home’ from the Local Hero album. Comparing with the non-HDCD C540 provided a small yet worthwhile benefit in sound quality. There was more ‘air’ around the guitar strings, an even greater control of bass with a degree of extra depth too. Similarly the treble balance had marginally less ‘splash’ and greater definition. So the HDCD circuit certainly proved itself, yet with so little software, the benefits to be had are, thus far, limited.

The fact that NAD has managed to improve upon their C540 player and still reduce the price by £20 is to be commended. It continues to be the finest all rounder at its price. Only those with particularly smooth sounding ancillaries or a taste for a more ‘upfront’ balance would be perhaps advised to look elsewhere. The Arcam CD72 does have the edge, but so long as there’s a £70 price premium, the NAD rules at its price. HDCD is simply the icing on the cake.

NAD C541 £320

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

MEASURED PERFORMANCE

NAD CD players traditionally have a warm-ish sound with large bass, although they have been getting a little brighter and sharper of late. However, NADs and Arcams were always a long way from Sonys (especially) and the C541 seems to have regressed a little NADs earlier position. It’s upper treble is sufficiently rolled off to give it a slightly warm or soft balance, our analysis shows.

Surprisingly the C541 wasn’t quite as linear as players, including NADs. It’s distortion figures were good, if not exceptional at -60dB where a value of 0.65% was roughly double that possible nowadays. However, the C541 still resolved properly down to -90dB with a normal 30% thd recorded on both channels at this level, showing the convertor was good enough at low levels. Our distortion analysis at -30dB shows a trace more noise than some and few small quantisation noise spikes but this probably would affect sound quality little, if at all. The C541 gives a clean enough output.

All other measured performance values were normal enough. The C541 should sound smooth and warm in basic balance. NK

Frequency response

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<tr>
<th>Frequency (Hz)</th>
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<tr>
<td>4Hz – 21kHz</td>
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<td>113</td>
</tr>
<tr>
<td>20kHz</td>
<td>100</td>
<td>99</td>
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<tr>
<td>Noise</td>
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World Verdict

Simply the best all rounder at the price. Equally smooth, refined and powerful.
It's official - the audiophile boys are moving into the mini-speaker market. Simon Pope and David Price check out two very different 'speaker/subwoofer packages designed for optimum hi-fi sound.

KEF KMS2002

The system is available in several guises. The basic building block is the HTS2001 loudspeaker (a pair of which costs £199), which when partnered with the PSW2000 subwoofer forms the KMS 2002 system (£499). Multichannel and home cinema devotees can also go for the full five channel smash featuring five HTS2001s and a PSW200, which is called the KHT2005 and sells for £799.

First, a word about the HTS2001 satellites. Unlike many 'multimedia' speakers of their type, they are not powered but work passively from the active sub. A total absence of sharp angles means there are no boxy cabinets to resonate away merrily. Instead, they boast an egg-shaped cast aluminium enclosure which is both very rigid, light and non resonant. Measuring 198x130x150 mm, their internal volume is 1.5 litres and they weigh 2kg apiece. Into this fits a new 100mm KEF dual concentric Uni-Q driver, featuring the company's traditional polypropylene cone in a new 'alu-skin' aluminium faced polypropylene guise. Together with a die-cast chassis, it has a power rating of 70W RMS. KEF quotes a sensitivity figure of 98dB (2.83V/1m), a maximum output (SPL) of 104dB and a nominal impedance of 8 ohms. Magnetic shielding (for near-TV and computer monitor use) and an integral directional stand, complete the package.

ELLiptical Elegance

Measuring 370x320x320mm, the matching PSW2000 subwoofer is a large, chunky affair with an internal volume of 15.4 litres. It features an integral down-firing 8" bass driver powered by a 150W amplifier. It’s finished in a complimentary 'Video Grey' paint scheme and features a glass bevel-edged top and colour coded silver feet. The KEF is a serious bit of kit and better put together than any other multimedia sub. I’ve come across to date - just try and pick up this 15 kg lump and you’ll see what I mean!

SOUND

On first powering up these speakers, a profound sense of disappointment prevailed. After the surprise and delight of their looks and build quality, the sound was depressingly run of the mill. Fortunately though, I persevered and embarked on some tweaking, repositioning, running in and swapping around of components, and effected a dramatic transformation. For example, they need a big muscular transistor amp to drive them adequately.

Essentially, this KEF system is clean, warm and open sounding, with 'out of the box' (or should that be 'out of the egg') imaging, sweet treble and a beguilingly rhythmic quality. Even by my proper hi-fi speaker standards, they're still an enjoyable listen and remarkably couth.
I review considering their low cost. But you must - repeat, must - use a sub. Listening kicked off with Supergrass's sublime 'Sun Hits the Sky' and the KEFs dived in with aplomb. Sub suitably tweaked and located, the system produced a tonally balanced, even handed sound with no nasty 'boom-tizz' that lesser sub-and-sat packages have. Bass was tight and full, the sub extending all the way up to the lower regions of the satellites pretty effortlessly. When the latter took over, things got really good. Very crisp and clean and yet surprisingly fast and lithe, the midband was a real treat. These are special loudspeakers for sure, but they'd be amazing if only they could handle more power without breaking up. Because of their lowish sensitivity and middling power handling, they have trouble attaining high volumes and would certainly sound lost in a large room. This is why you should keep them in smaller listening environments, and really crank up the sub. Overall though, the HTS2001 are superb at the price, but don't think you can get away with not buying a subwoofer.

KEF KMS 2002 £499.95
KEF Audio Ltd.
Tel: 01622 672261
www.kef.com

ALR JORDAN ENTRY S/ENTRY SUB

The ALR Jordan Entry S mini 'speakers are no stranger to us at HFW. We've encountered them before and were struck with the way they gleaned such a sophisticated sound from cabinets of genuinely minuscule proportions (WxHxD 13x21.5x17.5 cm). They have the capability to deliver a sound easily equal to that of their larger peers when it comes to detail and imaging but simply due to their size, fail to extend down to the bone-crunching nether regions of lower frequencies. This was their only flaw, if you can call it that, because the bass that is there is actually pretty good and tuneful, and not as shallow as you'd initially think. For smaller rooms this was adequate but for those with larger dimension listening rooms who wish for inconspicuous 'speakers the lack of deep bass may become a problem.

BASS INSTINCT

In answer to this problem, ALR Jordan have come up with a powered subwoofer for the range. This results
in a very discreet, stylish system that competes with the likes of Mission’s FS2, Bose’s ubiquitous cubes and, of course, the KEF 2002 package, among others.

The £400 Entry Subwoofer has 150W of power and features line inputs and outputs as well as ‘speaker terminal inputs and outputs with a switchable passive filter (100Hz). This is joined on the sub’s control panel by a level (gain) control, variable low pass filter, switchable phase control and a low pass filter defeat for use primarily with AV amplifiers.

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The drive unit is a 12” design constructed from doped pulp with a flexible rubber surround, complete with a distortion optimised “motor system”. The black vinyl finished MDF cabinet doesn’t have the stylish finish of the KEF, for example, but it’s intended to be well out of eyesight anyway!

The Entry S ‘speakers themselves are versatile beasts. They are easily wall mounted, in addition to stand or bookshelf mounting, and can be used in a stereo or surround configuration (a matching centre channel is available). The cabinet is reflex ported and supplied with foam bungs which can be, as the distributor states, “removed to taste” (only recommended if you were starving!). These are handy when the ‘speakers are placed very close to a wall. The drive units consist of a 110mm metal cone using a 25mm voice coil and a relatively hefty 84mm magnet and a 25mm soft dome tweeter.

SOUND

The sub was connected via its ‘speaker inputs, from the ‘speaker outputs of a Meridian 557 power amplifier. The first thing that struck me about the sound of the Entry S ‘speakers is their capacity to sound comfortably at home in a top notch hi-fi set up. The imaging and detail of Supergrass’s eponymous album was superlative, with a very fast and powerful drive to the music, accentuated further by the powerful subwoofer. A little tweaking of the filter and gain was necessary for optimum performance. Once executed, with the sub tucked away in the corner of the room and the Entry S ‘speaker put on stands into the centre of the room (foam bungs out) the overall sound was a force to be reckoned with and well integrated. The odd vocal line or guitar phrase here or there could be a tiny bit harsh, but still as smooth as silk compared to some metal cones I’ve encountered.

Next on was electronic dance music, which showed what the subwoofer could do. Bass was commendably tight and pumping and the Entry S cabinets added to the drive with their fast and neutral response. To keep up with the very fast and immediate nature of the Entry S ‘speakers, the sub has to be a good one, and it is, resembling the nimble but deep nature of the cheaper subs in REL’s Q range. At times, such as with Underworld’s relentless ‘Push, Upstairs’ the bass just lagged behind the pulse a little but this kind of music is the ultimate for speed, so all isn’t lost!

Integration of the system was very good, with classical orchestral showing this to best effect, the timbre of instruments was well matched throughout the whole frequency spectrum, as was the orchestral balance (although sub tweaking is necessary to tune the system to its best).

The only small blot on the landscape was the sometimes steely edge that violins and upper woodwind could have but the picture as a whole was still mightily impressive considering the size of the cabinets. The sub helped considerably to broaden the sound stage, creating more space in the midrange as well as a deeper picture to the orchestra.

The Entry S ‘speakers aren’t necessarily designed to work with a sub, so will sound fine if the bass support is turned off for a bit of a rest. You’ll also find lower bass with the Entry sub, than with the KEF model but the KEF set-up can often sound more ‘ethereally’ open.

Although not the cheapest option around, the Entry S/Entry Subwoofer combination is a true hi-fi package, combining subtlety and detail with speed and agility. If you require a high quality sound with the minimum of room intrusion, look this way. ■

ALR JORDAN ENTRY S £180
ENTRY SUBWOOFER £400

AudioPlus Distribution Ltd.
Tel: 020 8642 4436
MEASURED PERFORMANCE
KEF HTS2001/PSW2000

This is a well thought out satellite/subwoofer combination where the HTS2001 satellites can be worked alone, if wanted, because like the ALR Jordan's they are autonomous. Each small cabinet has a unique KEF Uni-Q driver where the tweeter sits in the centre of the bass cone, concealed behind an acoustically transparent dust cap. The bass unit works in a small reflex ported cabinet that can be surface or wall mounted, and swivelled on its mount in either position. It's all well worked out by KEF, and Uni-Q is a very effective solution. Having said that, the HTS2001 does not give the flatness of response of the ALR Jordan combo, with up to 5dB overall response variation across the audio band. It will sound less smooth and more coloured as a result.

The subwoofer is pure KEF, discernable from measurement alone; a name badge isn't needed. The low frequency impedance curve (see analysis) sweeps upward rapidly below 100Hz, due to capacitor coupling.

KEF quote its lower limit as 35Hz. The PSW2000 will not go as low subjectively as rivals, but it should sound cleaner and faster subjectively. In our test situation we could not get the same flatness of response as the ALR Jordan subwoofer but subwoofers are very room dependent so it is difficult to say how the PSW2000 will react to other rooms.

Sensitivity of the system was low at 83dB for one nominal watt of input (2.8V), constrained as always by the small satellite. The system will be louder at any volume setting than the ALR Jordan setup. Impedance was smooth enough, although it dips low at 500Hz, nearing 4ohms. A powerful amplifier (60W+) will be needed to go loud but the system will not draw too much current, having a 7.3ohm measured overall impedance.

The KEF system is neatly engineered. It is a little less hi-fi than the ALR Jordan system, but KEF always offer an intelligent, well engineered package and this one is no exception.

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MEASURED PERFORMANCE
ALR JORDAN

The ALR Jordan system comprises a small completely autonomous mini-speaker, the Entry S, with its own ported bass, aided by a subwoofer, the SWA101. The mini-speaker is not really a satellite in that it has been designed to be used alone; its bass response reaches down to 100Hz when driven through the high-pass section of the subwoofer. Our response analysis clearly shows that from this lower limit upward the satellite has a pretty flat frequency response right up to 16kHz, varying by just a few dB from flat. It is fundamentally quite an accurate design, being free from common blemishes like a 3kHz crossover dip. Small loudspeakers, when well engineered, can give surprisingly good results, as the ALR Jordan demonstrates. A small cabinet also gives excellent stereo so there's a lot of potential here. The tweeter rolls off above 12kHz but this is unlikely to be very noticeable.

The impedance curve of this satellite is benign, with little variation and a minimum of 6ohms. However, whilst its overall impedance is high (7.0ohms) and the system draws little current, sensitivity is commensurately low too, coming in at just 81dB. This is a problem miniatures have: they don't go loud, no matter how much power is available. Mini-drivers reach their thermal and mechanical limits earlier than those of larger dimension. The subwoofer cuts out deep bass and this helps considerably but the system will appear to need a lot of power to go loud due to low sensitivity.

Subwoofers generally go low and this one was no exception, reaching down to 20Hz (-6dB) in its forward response and port output. With good, flat output up to 100Hz it does its job well. It will give very deep, floor shaking bass.

The ALR Jordan system has a tidy measured performance. It is accurate, should sound detailed and is a light amplifier load, although being insensitive will need a powerful (60W+) amplifier and some stick for volume.
Simon Pope spends some time with Philips SACD 1000, the world’s first multichannel SACD player.

When SACD was launched, along with the software titles, what seemed like many moons ago, the emphasis was on promoting an audiophile stereo format intended for those who needed to glean more enjoyment and involvement from digital audio. It pipped DVD-A to the post when it came to sheer speed of release and the number of SACD titles available well outnumbered DVD-A releases. When it was the turn of DVD-A software to finally hit the shops (some chance!) the emphasis was securely on its surround-sound capabilities, the record companies judging that the consumer will go for a multichannel audio option as opposed to tried and tested two channel.

Since their inception both SACD and DVD-A were touted as having multichannel capability. However, one went stereo (SACD) and the other 5.1 (DVD-A). Whilst DVD-A backers still have to decide whether two channel (192kHz/24-bit) is a worldwide economically viable option (current discs are as rare as asparagus in Winter), we now have the world’s first multichannel SACD player. So why the wait? Apparently it’s the same old trouble that marred and delayed the launch of DVD-A - the question of watermarking.

It appears that Sony and Philips were waiting until an ‘acceptable’ watermarking system for multichannel SACD was available. Mention SACD and your mind instantly thinks of Sony, but Philips have been in cahoots with the Japanese giant since the format’s inception and have been giving multichannel DSD demonstrations for at least two years now.

It was always Philips’s intention to enter the market when the technology could be sold at a price that reflects the company’s status as a mainstream manufacturer. So, here we have the world’s first multichannel SACD player at £1,299 and we have the world’s first few commercially available discs, one of which is none other than Mike Oldfield’s ‘Tubular Bells’ (more of the other few later).

Not only is the SACD 100 a multichannel SACD player, it’s also a DVD-Video machine. A wise decision - it simply has to be in order to compete successfully in the same market as DVD-Audio.

In addition to SACD (multichannel and two channel) and DVD-Video discs, it will also play Video CD, Audio CD, CD-R and CD-RW discs. It’s also compatible with MPEG2, Dolby Digital and DTS formats.

**SILVER DREAM MACHINE**

The machine itself looks clean and fuss free and is finished in silver. Not exactly slimline, you’ll need a fairly big space in which to place the chunky case. The front panel is clean and simple in appearance, with a large and easy to read display window. But it’s inside the chassis that the interesting stuff is found.

Philips have called upon the specialist experience of their audiophile ‘sister’ company, Marantz, to help in the design of the SACD 1000. In an attempt to deliver the best sound quality available its SACD functionality is encapsulated in a single integrated circuit and Marantz helped with the development of the DAC board.

Another nod to sound quality is found in the separation of the audio and video boards. Both of these boards are independently powered by their own dedicated supply units. To be compatible with all the audio and video formats, the SACD 1000 uses a dual laser design to result in as
accurate as possible a signal readout from all discs.

There are more features, connections and accessories supplied than you could shake a stick at: for DVD-V playback there is 3D Sound for virtual 5-channel sound from two 'speakers, triple-speed slow play, discs resume play after stop and standby, multi-angle selection and zoom (x1.33, x2, x4) with picture enhancement.

On the general functions front we have the usual facilities found with most CD players such as repeat and intro scan as well as a 'screen saver' which dims the display 75% after 15 minutes. The whole shebang comes supplied with everything to get you on the road, including a universal remote control, Scart cable, digital coaxial cable and audio and video "cinch" cables - a veritable treasure trove compared to that supplied with many rivals.

YOU'RE SURROUNDED
Set up wasn't too hard to execute, but then I'm slightly more used to the rigmarole than your average punter - put it this way, my mother couldn't do it! However, once installed in your system you then have the fun of connecting the analogue outputs to an amplifier. If you want hi-fi stereo connections you have to use the left and right front channel outputs. Connecting the stereo analogue outputs also found on the rear of the machine could result in sonic disaster, as they're meant for connection to TVs and will sound fairly horrendous through your hi-fi 'speakers. I however, bit the bullet and decided to jump in at the deep end with the full multichannel monty.

Of the multichannel discs supplied with the machine there's a mixture of dedicated surround studio mixes intended for sonic fireworks (Tubular Bells, Guano Apes) and classical recordings with the 5.1 sound used to ambient effect (Van Fisher and the Budapest Festival Orchestra and Jerry Goldsmith film tunes).

Of the two genres, I preferred the orchestral offerings, the Budapest Festival disc (only a demo at present) being a very finely recorded disc and a great musical performance to boot. The effect was very subtle, with audience ambience (it's a live recording) and a nice airy acoustic to the recording venue. It takes all the best bits of SACD, such as the sense of sonic immersion and detail and stretches it, tastefully, that little bit further to create an all encompassing sound that isn't too claustrophobic. One highlight was the string and woodwind clarity that offers a sound much nearer to the real thing than you get with the vast majority of CDs - it creates an undeniably impressive sense of 'being there'. If this is a sampler of what we can expect from SACD multichannel classical titles, then DVD-A had better pull its finger out, as this betters the classical recordings on DVD-A that I've heard so far, especially the Warner discs, but this could be down to the grey area of watermarking.

The Guano Apes and Tubular Bells discs were nearer to what I've come to expect from the rock/contemporary DVD-A titles I have in my collection. It's a way of rendering the listener numb for a while by mixing the recording to an impressive sonic effect that ultimately becomes much harder work than listening to the multichannel classical discs. The SACD 1000 showed its mettle with multichannel SACD, though, giving an exciting and involving soundworld that's undoubtedly worth a listen.

STEREO FILE
I tested out the SACD 1000 with ordinary CD. Whilst not being up there with my £1,000 Meridian 506, it gave a competent performance with both rock and classical discs. Supergrass's eponymous titled album had enough grunt and drive to make it convincing but had a certain mechanical thinness to the sound (that didn't make itself known with SACD) that I've encountered with some Philips players of the past, notably the earlier CD recorders. It
A3 range.
Machined, mil-spec aluminium
front panel.

Twenty-four carat gold
plated fittings.

Remote controlled.

Phono stage.

Powerful, robust, built.
I review

has a good grip on rhythm but vocal lines sometimes disappeared into the background and guitars could be a little too harsh, along with high frequency percussion.

This characteristic was also exposed with the violins of Mahler’s Symphony No.6 on a ‘4D’ DG recording by the Vienna Philharmonic, which could at times be a tad scratchy. Still, the drive and rhythmic grip ensured a good degree of involvement, putting the SACD 1000’s CD replay somewhere in the region of a good £300 dedicated player.

The SACD 1000 saved an ace up its sleeve for me, as it’s a pretty decent DVD-Video player to boot. A stereo PCM oddity of two New Order gigs was very involving, with fine, exciting audio replay and a clear, well focussed picture. I found it a tad more difficult to execute the functions than it would be with a dedicated DVD player’s remote but this was but a very small fly in the ointment.

In conclusion I found the SACD 1000 a very exciting development in audio/video technology. It really is the business with SACD (Marantz’s help obviously paying off here) and it’s a competent CD player and good DVD-Video player.

This player is ideal for the progressive audiophile who favours the larger catalogue of SACD and wishes to mix their sonic edification with a bit of movie watching. These people will probably find that CD replay doesn’t meet that of their existing player.

As Philips new SACD 1000 is the only player of its kind in the price range at the moment, the soon to be launched Marantz player being more expensive and a Sony player less so, I suppose you could say it’s a bit of a bargain!

Philips SACD 1000 £1,299
Philips UK Ltd.
420-430 London Rd.
Croydon
CR9 3QR
Tel: 020 8689 4444

MEASURED PERFORMANCE

The SACD 1000 has much the same response shape as most Philips CD players, so it likely uses their preferred digital filtering scheme. There’s a small amount of ripple above 10kHz but good stop-band suppression, measurement showed. A slight roll down at the top end means the player is unlikely to sound bright or glassy, and traditionally Philips players have always displayed good subjective balance.

Distortion values were low right down the entire dynamic range, if not quite as low as is possible, our Myryad test this month shows. The analysis at -30dB, a typical music level, shows there’s little sign of either distortion or uncorrelated quantisation noise, suggesting the SACD will sound as smooth as possible with conventional CD. Only at -60dB did the figures not quite match the best, but all the same dynamic range (EIAJ), measured with a -60dB signal, did hit a high value of 110dB, about the best possible result, with a few exceptions like the Myryad.

Output was a little low at 1.9V but all other figures, such as noise and channel separation were fine. The SACD 1000 measured very well and should give a smooth, natural balance with CD.

Frequency response 5Hz-21.2kHz
Dynamic range 110dB
Output 1.9V

Distortion
-6dB 0.004 0.004
-30dB 0.015 0.016
-60dB 0.399 0.38

Separation
1kHz 119 119
20kHz 115 116

Noise
with emphasis -113dB

World Verdict

A fine player of both multichannel and two channel SACD discs, along with good DVD-Video. Although having an exciting sound, it’s a bit too mechanical with CD.
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| Aberdeen | 01224 587070 | Musical Fidelity X-5000 Amplifier **£99**<br>Musical Fidelity X-5000 Pre Amplifier **£149**<br>Rotel RCX400M CD Player **£169**<br>Rotel RCXRX955 **£179**<br>Yamaha CDX330 CD Player **£239**<br>Talk Whirlwind 0.5 100W 2-Way Speaker **£299**<br>Naim S505 Pre Amplifier **£199**<br>|}
| Cheltenham | 01242 241171 | Teac MDH100 MinDisc Recorder **£79**<br>Sony STRDB940 AV Receiver **£139**<br>Rotel RC971 Pre Amplifier **£139**<br>Rotel RCD991 CO Player **£149**<br>Rotel RSP950 AV Processor **£149**<br>Yamaha RXV990 AV Receiver **£199**<br>Yamaha DSP-X2000 Digital Active Center **£299**<br>Chalks Classic Speaker **£329**<br>|}
| Crawley | 01293 510777 | Teac AVH5000 AV Amplifier **£199**<br>Sony DAV-400 DVD Player **£249**<br>Naim NAP155 200W Integrated Amplifier **£299**<br>Rotel RCD971 CD Player **£329**<br>Rotel RCX530 CD Player **£349**<br|= |
| Edinburgh | 0131 229 2677 | Yamaha RXV590 AV Receiver **£599**<br>Rotel RA931 Amplifier **£999**<br>Rotel RSP985 AV Processor **£999**<br>|}
| Epsom | 01372 720720 | Arcam Alpha 10 Tuner **£549**<br>Cambridge Audio CXA80 80W Integrated Amplifier **£649**<br>Cambridge Audio CXA150 150W Integrated Amplifier **£799**<br>|}
| Exeter | 01392 218859 | Marantz 1044D CD Player **£599**<br>Rotel RP-342S 35W 6-channel Power Amplifier **£649**<br>Rotel RCXRX955 CD Player **£799**<br>Rotel RCX955 CD Player **£799**<br>|}
| Gloucester | 01452 353259 | Sony DAV635 DVD Player **£299**<br>Rotel RB985 CD Player **£329**<br>|}
| Ipswich | 01473 286977 | Musical Fidelity X-150 Amplifier **£209**<br>Musical Fidelity X-200 Amplifier **£209**<br>Musical Fidelity X-250 Amplifier **£209**<br>Musical Fidelity X-300 Amplifier **£209**<br>|}
| Kingston | 020 8547 0717 | Rotel RCX955 CD Player **£599**<br|Roku RSP950 AV Processor **£599**<br>Castle Seven 1 Speaker **£999**<br>Musical Fidelity M2I Active Speakers **£1299**<br>yamaha RXV990 AV Receiver **£1999**<br>yamaha DSP-X2000 Digital Active Center **£2999**<br>Musical Fidelity X-5000 Amplifier **£3999**<br>|}
| Leeds | 0113 245 2775 | Acoustics Audio 4 Speakers **£199**<br>Acoustic Energy Acon One Speakers **£249**<br>Acoustic Energy AE5 Speakers **£299**<br>|}
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| Liverpool | 0151 707 8417 | Yamaha DAV535 DVD Player **£279**<br>Yamaha DAV585 DVD Player **£279**<br>yamaha DAV395 DVD Player **£349**<br>yamaha DAV535 DVD Player **£399**<br>|}
| Manchester | 0161 831 7999 | Arcam Alpha 10 DAB Tuner **£499**<br>Acoustic Energy 4 Speakers **£599**<br>Acoustic Energy Acon One Speakers **£599**<br>|}
| Sevenoaks | 01732 336688 | Musical Fidelity X-5000 Amplifier **£99**<br>Musical Fidelity X-5000 Pre Amplifier **£149**<br>Rotel RCX400M CD Player **£169**<br>Rotel RCXRX955 **£179**<br>Yamaha CDX330 CD Player **£239**<br>Talk Whirlwind 0.5 100W 2-Way Speaker **£299**<br>Naim S505 Pre Amplifier **£199**<br>|}

Please Note: Please confirm availability before traveling. Advertisement with until at least 29th August 2001.
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Andy Grove flexes his muscles and grapples with ATC’s 150W SIA2-150 powerhouse integrated amplifier.

The first thing I noticed about this amplifier was its not inconsiderable mass, evident when I lugged the beast from the delivery van to my front room. I was expecting a normal 150W per channel integrated, which doesn’t have to be large; this machine obviously had some serious iron under its bonnet.

After some head-scratching trying to work out how to open the Russian doll style packaging I was eventually presented with the SIA2-150. Now, to my eyes, this isn’t the prettiest looking puppy in the litter. The construction is of Allen bolted aluminium plates with big-ass heatsinks flanking the main box - all in black. It looks more like it’s been designed to withstand a nuclear strike! The front panel is simple and functional with two large silver aluminium knobs and two push button switches, one for standby, one for the tape monitor.

This Spartan presentation is probably down to ATC’s well known and envied experience within the recording world. A recording engineer does not want to know about nice wooden side cheeks or irritating, superfluous and never used features. The amplifier is furnished with four inputs, all line level, the usual tape in/out and two sets of speaker binding posts. All connections are gold plated and the binding posts are from WBT - Herr Thoerner’s posts even allow you to use banana plugs if you like (two prongs up to superfluous regulations!). The ‘no fuss’ remote control operates all of the front panel features. The volume control is a motorised potentiometer rather than a cheap volume control IC and the selector switch is the type that goes round and round infinitely while the LEDs flick between the various inputs.

The manual was fine, with enough diagrams to explain setting the unit up and operating and advice on cabling and positioning of the unit.

After my external examination and tyre kicking exercise I lifted the bonnet to check out the iron. Underneath was the cause of my near hernia. A chunky E4 mains transformer of what looks like 600VA. The circuit topology of the SIA2-150 is a little different to cooking amps as it uses a “Grounded Source MOSFET” topology. Usually solid state amplifiers use their output devices as buffers drawing their current from the power supply rails. In this case though they are acting as transconductance devices driving the power supply, which is in turn connected to the load.

This has technical advantages. Firstly, the FETs are driven from a small, low voltage supply which is completely isolated from the main output supply, eliminating interaction. Secondly, the slew rate of the overall amplifier can be vast, only the output devices are required to react at speed, and here they are very quick Hitachi MOSFETs.

The devices are obviously set at quite a high bias current, as the heatsinks get quite warm. A quick phone call to ATC indicated that the devices came out of class A at about 8W output, which means that most of the time you will be listening in Class A. The main reason for this type of topology being less popular is probably that of cost. As the output power supplies are electrically active they need to be isolated from each other and from ground. This demands an expensive transformer with one winding per channel.

Another power supply is required for the preamp sections. Here a separate transformer is used which also supplies the power, via yet another winding, to the control logic.

Another interesting feature of the SIA2-150 is that it has a gain control circuit similar in action to that seen in professional amplifiers. When the amp approaches clipping the gain is automatically reduced to avoid it. This
protects the speaker from damage due to overheating and loss of control of the drive unit’s mass.

I wasn’t sure what to expect in terms of sound quality. The unit’s appearance had a negative psychological effect upon me. But I have heard similar topology poweramps before and they’re usually very sweet. First on, after a few hours warm up was the Jeff Healy Band’s ‘See The Light’. The SIA2-150 thrust his bluesy, gravelly voice out into the room, showing off the imaging capabilities of my QUAD ESL989s. I could almost feel his breath on my face - snares and cymbals really cut through with a ‘watching it live’ sound and with the firm underpinning of the bass and kick drum made for an exciting experience.

Old fashioned rock doesn’t really go that deep in the bass, so I tried a track from Madonna’s ‘Ray Of Light’ album, ‘Frozen’, with its sampled and synthesised bass lines and drum track. The SIA2-150 showed excellent grip here, but without becoming too robotic and soulless which is quite often a let down with solid state amps, even when the music is electronically derived. Bass depth was not curtailed in any way as far as I could discern - it really does go deep. However, compared to the best around the SIA2-150 was a little neutered and electrical sounding, which could be due to the amp’s enormous circuit complexity.

At the end of the day this is a very competent product from a company with an enviable reputation in the music business. It’s not a stunner, but it is very good and worth hearing.

**MEASURED PERFORMANCE**

This is a powerful amplifier with a few interesting differences. Output measured 136W into 8ohms and 182W into 4ohms, for a 0.2% distortion threshold. That’s not normally a qualification I bother to make, but with this amplifier the clip point is not sharply defined, as it is on most amplifiers. ATC, like NAD, like the idea of an amplifier going into overload gently, something valves do (when feedback is low). The SIA2-150 goes into overload very gently however, obscuring the output overload threshold somewhat. Our spectrum analyser clearly showed, however, the point at which distortion rose rapidly and the 0.2% level represents that threshold. At a 1% distortion level the output power would be higher. At a practical level it gives the amplifier an easier sound, especially when pushed to give a lot of volume.

Worked within the above limits the SIA2-150 gives a good, clean performance, with little distortion at low levels, right across the audio band. A lot of amplifiers even these days start to get a little out of shape at high frequencies, but not this one. It handled full power tests and worked cleanly into a 4ohm load too, so the ATC is likely to sound smooth enough in use.

Frequency response extended flat past 150kHz, meaning there’s a lot of bandwidth available. It should suit DVD-A and SACD people, where there’s a notional requirement for reproduction up to 100kHz. The bass end of things was a little curtailed though, gain rolling off below 18Hz, an unusually high lower limit. It may conceivably be an attempt to improve d.c. stability internally.

Input sensitivity was on the low side at 400mV for full output. This is low for some older cassette decks and tuners, which produced 300mV, but satisfactory for modern sources which produce 500mV-2V.

This amplifier is well enough engineered and has some interesting differences. It’s likely to give a good account of itself and sound a little different from the norm. **NK**

**Power** 136watts

CD/tuner/aux. Frequency response 18Hz-150kHz

Separation 92dB

Noise -0.06dB

Distortion 0.006%

Sensitivity 400mV

dc offset 9/14mV

**World Verdict**

A line sounding amp with bags of power. Relays music with good emotion but lacks that last ounce of fluidity to carry it off.
**NEW DEMONSTRATION ROOM NOW OPEN AT 12A SPRING GARDENS, NEWPORT PAGNELL,**

**Kei84 Valve Integrated Amplifier Kit**

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

The Kei84 has very low hum, to solid-state standards. For simplicity the kit is built on a printed circuit board. A strong steel chassis is fronted by a 3mm anodised front panel and attractive chromed custom made knobs. There are five line level inputs, plus one monitor input, with a tape output included, all controlled from the front panel. The phono input sockets and 4mm banana socket speaker terminals are gold plated.

At rear is a mains switch, an IEC power input and an earth post. This kit is aimed at beginners. The instructions include pictures as well as diagrams, making them very easy to follow. At a UK price of £278.00 all inclusive you cannot ignore Kei84. Simon Pope says, “The quality that can be gleaned from this amp is a fine introduction to the joys of the valve sound. The Kei84 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.”

Kei84 weighs 10kg. External dimensions with valves are 300mm(w) x 270mm(d) x 150mm(h).

**Kit88 Valve Integrated Amplifier Kit & Kat88 Valve Power Amplifier Kit**

Here is the amazing Kat88. The circuit is similar to that of our popular KEI34 with a few changes to incorporate the Tesla, JJ branded KT88 power tetrode. This is a pure Class A push-pull design providing 36 watts into an 8ohm load. Andy Grove has come up with a gem of an output transformer (EI). With the KT88 it offers a virtually unmatchable result for a valve amplifier. Frequency response measures 11Hz to 75kHz, separation 71dB, noise 98dB, sensitivity 400mV and distortion 0.03%. "As valve amplifiers go, the Kat88 is one of the best measured performances I have ever come across”, said Noel Keywood. Jon Marks said, "The Kat88 pulled a series of surprisingly fast, meaty basslines out of its trickbag when dealing with Suzanne Vega’s Nine Objects Of Desire album. As if this wasn’t enough, the mid and treble were nice too - cymbals had a deliciously natural, golden shimmer without sounding soft, and vocals were extremely transparent and crisply defined. Kat88 didn’t hang around when it came to exploiting the virtues of its four output valves on numbers such as ‘Leaves’ and ‘Suspect Sustain’ from Cirrus’ Land’s End Jazz CD. Saxophone had a wonderfully smooth, realistic character, and acoustic guitar mixed speed with harmonic richness to very impressive effect. Asian Dub Foundation and Moloko showed no sign at all of the sluggish, woolly bottom-end and poorly-delineated bass beats that most valve amps are to blame for. Which makes the Kat88 an all-round, high-end bargain.”

Weight 16kg, external dimensions with valves are 330mm(w) x 300mm(d) x 190mm(h).

**All New Series II Modular Pre-amp Kit**

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

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

NEW!
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.

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.

300B PSE MONOBLOC KIT

Our Parallel Single Ended amplifiers offer ultimate sound quality. Each monobloc has two of the beautifully linear 300B directly heated triodes 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 power supply. Both mains and output transformers are EI/I pattern.

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

KEL80 MONOBLOC AMPLIFIER KIT

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

HD83 VALVE HEADPHONE AMPLIFIER KIT

The HD83 headphone amplifier is a beautifully simple design using Mullard ECL83 valves, a triode and power pentode housed in the same envelope. It works directly from any source, be it CD, tape, tuner etc., or from an amplifier's tape out or pre-amp out sockets. The circuit uses high specification EI/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.
**KLS10**
**HIGH TECHNOLOGY COMPACT MONITOR**

Our mini-marvel uses an Audax carbon fibre bass/midrange unit, married to the world’s most advanced tweeter, the piezo-electric gold dome HD3P from Audax. KLS10 offers high performance from a small package. The main speakers are designed to work alone, or with a dedicated subwoofer to extend their bass.

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

KLS 10 is unique. Technically advanced, yet compact and relatively inexpensive, there is little to match it.

---

**Mains transformers & Chokes**

**KEL84 mains transformer**
- 1.5 inch stack, 90mm(h)x 80mm(w)x 95mm(d), drop through fitting with zinc cap. Suitable for 120/240V operation.

**KEL88/KAT88 mains transformer**
- 120mm dia. x 60mm(h), Secondary: 195V-0V. Suitable for 120/240V operation.

**300B PSE mains/ E/I transformer**
- 130mm(h) x 95mm(w) x 115mm(d), drop through fitting with zinc cap. Suitable for 120/240V operation.

---

**Output transformers**

**KEL84 E/I Ultra Linear push-pull output transformer**
- 1.25 inch stack, 76mm(h)x 65mm(w)x 76mm(d), Primary - secondary, 8K, with 12.5% UL tap. Suitable for 120/240V operation.

**KEL88/KAT88 E/I push-pull output transformer**
- 80mm(w)x 95mm(h) x 100mm(d), Primary-secondary, 10K, suitable for 120/240V operation.

---

**Printed circuit boards**

**KEL84 Printed Circuit Board**
- 280mm(w)x 135mm(d) x 1.6mm(d)

**KEL88/KAT88 Printed Circuit Board**
- 140mm(w)x 310mm(d) x 2.4mm(d)

**KEL84 Printed Circuit Board**
- 120mm(w)x 215mm(d) x 2.4mm(d)

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

**PSU-I1 Printed Circuit Board**
- 105mm(w)x 130mm(d) x 1.6mm(d)

**PRE-I1 Printed Circuit Board**
- 105mm(w)x 130mm(d) x 1.6mm(d)

**PHONO-I1 Printed Circuit Board**
- 105mm(w)x 130mm(d) x 1.6mm(d)

**TAG board**
- 2 x 16 connections (hard wiring) 40mm(w) x 140mm(d) x 3mm(d)
### Amplifier Kits Description

<table>
<thead>
<tr>
<th>Kit</th>
<th>Description</th>
<th>Order No.</th>
<th>UK</th>
<th>Overseas</th>
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### Loudspeaker Kits

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### Speaker Parts

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**OVERSEAS PRICE & DETAILS**

**24 hour Credit Card Hotline:**

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**Audio Electronic Theory Books**

- **Electronics Made Simple**
  - By Ivan Sinclair
  - This book covers the basic theory and principles of electronics. A good read for the beginner.
  - Code No. 1400
  - £15.95 + £2.25 P&P (UK)

- **Build your own High-End Audio Equipment**
  - By Electrosounded
  - Build your own High-End Audio equipment contains construction projects for solid state preamplifiers and power amplifiers, active cross-over filters, an active subwoofer, a monostable compressor and a headphone amplifier.
  - Code No. 1390
  - £4.95 + £2.25 P&P (UK)

- **The LP is back**
  - By Audio Instruments
  - Your complete guide to LP care and maintenance designed to offer you everything useful for those who love and enjoy this older music medium. This book covers the theory and use of LP's and the electronics and mechanics of LP players.
  - Code No. 1620
  - (8.00 + £1.50 P&P (UK)

- **Build your own Electronic Test Instruments**
  - By Electrosounded
  - This book contains designs for 17 measuring instruments, seven generators and analyzers, ten miscellaneous instruments and a number of test accessories and auxiliaries. The designs range from a simple multimeter cable design contains a special circuit, its circuit drawing of which is given in an appendix.
  - Code No. 1400
  - £15.95 + £2.25 P&P (UK)

**Valve Books**

- **The Beginner's Guide to Tube Design**
  - By Bruce Rosenblitz
  - This book takes a comprehensive look at tube audio design. It explains how vacuum tubes work and how to design with them. Rosenblitz covers stabilization and testing, a description of 13 famous and classic amps and preamps and how to work effectively as a designer. A hands-on guide to construction techniques, tools and choosing components and tubes is provided.
  - 1997, 131pp, 8½x11" Paperback
  - Code No. 1340
  - £15.50 + £2.25 P&P (UK)

- **Electronic Universal Vade-Mecum**
  - By Poly Pakull
  - This book comprises 5693 valves divided into 442 groups. A comprehensive book which contains connection details, operating parameters, load lines and example circuits.
  - Hardback
  - Code No. 1060
  - £49.95 + £6.50 P&P (UK)

  - By Furry & Longbridge-Smith
  - This is a classic reference handbook for all who are interested in the design and realization of audio amplifiers and radio receivers, and deals with basic principles and the practical design of all types of audio amplifiers, radio receivers and reproduction equipment up to the invention of the transistor, covering valves, valve testing, general theory and components, audio and radio frequencies, power supplies, design of complete AM and FM receivers, and reference information.
  - Code No. 1660
  - £25.00 + £6.00 P&P (UK)

- **The Williamson Amplifier**
  - By J. C. Williamson
  - Offers practical advice on how to build and use a Williamson amplifier for best results.
  - Code No. 1040
  - £3.95 + £1.00 P&P (UK)

- **Valve & Transistor Audio Amplifiers**
  - By J. L. Hood
  - Offers a detailed guide to the design and construction of audio amplifiers using valves and transistors, with advice on the use of valves and transistors in different applications.
  - Code No. 1530
  - £12.95 + £2.00 P&P (UK)

- **Mullard Tube Circuits for Audio Amplifiers**
  - By J. Deketh
  - This book covers construction projects for preamplifiers, power amplifiers and two amplifiers for musical instruments aimed at the practical audio/hi-fi enthusiast.
  - Code No. 1650
  - £19.95 + £2.25 P&P (UK)

- **Valve Amplifiers (second edition)**
  - By Morgan Jones, Audio Engineer
  - This book allows those with a limited knowledge of the field to understand the basic theory and the principles of valve audio amplifier design, such that they can analyze and modify circuits, and rebuild an amplifier. Constructional techniques are also provided so readers can build from scratch designs that actually work.
  - Code No. 1330
  - £25.00 + £3.50 P&P (UK)

- **Fundamentals of Radio-Valve Technique**
  - By D. Dein
  - This book covers the practical aspects of radio-valve technique, including construction projects, maintenance and repair.
  - Code No. 1630
  - £31.50 + £5.50 P&P (UK)

- **Practical Electronic Fault-Finding and Troubleshooting**
  - By Robin Pain
  - This book explains the basic techniques needed to be a troubleshooting expert, using both basic electronic components and oscilloscopes. Simple circuit examples are used to illustrate principles and concepts fundamental to the process of fault finding.
  - Code No. 1430
  - £19.95 + £2.25 P&P (UK)

- **The Joy of Audio Electronics**
  - By Charles Hansen
  - This is a full-body guide to the principles of hands-on electronic construction. This book culminates and measurement projects, how to build simple kits, safety issues, the workplace, theory and resources. A must for the beginner who wants to build his or her own electronic projects in the future.
  - Code No. 1650
  - £10.50 + £2.25 P&P (UK)

- **The LP is back**
  - By Audio Instruments
  - Your complete guide to LP care and maintenance designed to offer you everything useful for those who love and enjoy this older music medium. This book covers the theory and use of LP's and the electronics and mechanics of LP players.
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- **The LP is back**
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originally founded in 1972 in London, New Acoustic Dimension have built an enviable reputation for themselves in the world of hi-fi. This is primarily due to NAD’s proud tradition of constantly creating products with ‘giant killer’ performance.

The founding fathers of NAD were a group of dedicated hi-fi enthusiasts from around the world, spearheaded by former Acoustic Research boss, Martin L. Borish. They consisted of manufacturers, retailers, distributors, and — above all — listeners, all whom had a commitment to producing a brand that would offer a standard of performance normally only found in products costing twice the price or more. They scoured the world to find component parts which could fulfill their dream of being able to relay music to mass-market consumers from remarkable sounding equipment. Their success is testimony to that commitment. NAD is renowned the world over for its peerless performance - on the test bench and in the home.

From here on it’s a familiar story. Now under the umbrella of Canadian company Lenbrook, their reputation has been earned and continued by applying creative engineering solutions and meticulous fine-tuning to every circuit in every NAD product. NAD components consistently deliver exceptional performance that brings you closer to the music. It's the company's strong belief, that "when a product doesn't deliver an emotionally involving and musically accurate performance, then it has missed the primary point of its very existence!"

Many hi-fi products on the market are laden with knobs, buttons and lights, most of which are seldom, if ever, used but which cost money to include. NAD dispose of all the unnecessary extras to bring a certain simplicity and attractive workman-like appeal to their products. Simplicity is the key.

The products up for grabs here are simply two of the best hi-fi products available on the market at present. They offer exceptional sound quality and power with the ability to excite and communicate like few others. Dominic Todd's review of the CS41 CD player in this very issue described the sound thus: “in terms of a smooth, seamless balance it is hard to imagine a better machine for the job, at this price range, with this type of music.” Containing a Pacific Microsonic's chip, the CS41 will play HDCDs and CD-R discs and uses many audiophile components, such as ELNA Cerafine capacitors and the fine Burr Brown Sigma-Delta 24-bit DAC.

The partnering C370 amplifier was reviewed by us back in June, again by Dominic Todd, who was simply amazed by the 120W+plus of power that the 370 could muster, saying “amps like the NAD C370 really should come with a health warning. Such is the exuberance and sheer drive, that it's almost impossible not to keep turning the volume ever higher in order to realise the energy... I cannot think of another amp anywhere near this price that offers such excitement.”

To get your hands on this fabulous prize, simply answer the questions to the right on a postcard and send it to the address below by August 31st. The first correct answer picked out of our hat will be the lucky winner.

**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.

**Hi-Fi & Computer Audio World Competition questions**

1. What do the letters NAD stand for?
   - [a] New Audio Designs
   - [b] New Age Delights
   - [c] New Acoustic Dimension
   - [d] Not Available in Denmark

2. In which year was NAD founded?
   - [a] 1972
   - [b] 1976
   - [c] 1872
   - [d] 1066

3. Who spearheaded the NAD team?
   - [a] Martin Sheen
   - [b] Steve Martin
   - [c] Franklin D Roosevelt
   - [d] Martin L Borish

4. The CS41 CD player uses which capacitors?
   - [a] ENID
   - [b] ELNA
   - [c] ELSIE
   - [d] ELAC

CONGRATULATIONS...
...to Mr. David Tutt of Chatham, Kent, the winner of our July competition. A REL Stadium III subwoofer is on its way to you!
Audio and computers go together perfectly. It’s fitting that the CD, invented for audio, should become so important to computers, symbolising the natural links between the two. Nowadays audio enthusiasts are in a great position to exploit this situation to their advantage, because computers, whilst not cheap, aren’t overly expensive any more either. Look around in the computer mags and in stores and you can nowadays pick up a basic model for £500 or so.

The computer mags would have it that with prices like this building your own computer makes no sense. This rather misses a few important points. There will always be people who want to know how something works, out of sheer fascination. I’m one of them. As you get a grasp through experience, what was once a mystery slowly submits to the sort of logic you know is there, but just cannot see. If art is a science with more than seven variables, computers are almost a lifesine when they get difficult on you, because the variables seem beyond practical analysis. But there are ways of tackling the problems and finding out how a modern computer basically plugs together and operates is a great way of getting a grip. Having plenty of experience with the foibles of computers, ever since I eagerly purchased an ACT Sirius for £3300 back in the early 1980s, I wonder how anyone without a really good knowledge of the things ever gets any sense out of them. Building one yourself dispels most of the fear – although not all of it by any means! – and can be a fascinating experience.

Take a look at computer fairs, which are springing up everywhere and threaten to become as popular as car boot sales. The idea is to search for newly discontinued parts, like CD-RW drives that burn a CD-R at x4 or x8, when the latest run at x12 and x24 even. Even cheaper are the second-hand parts but watch out, because disc drives in particular wear out sooner or later and as they near the end of their life, which is a matter of a few years, become noisy and error prone, causing all sorts of problems. A second hand drive could be ready for the knacker’s yard. Better to pay for a new, low-ish capacity, medium speed Fujitsu, for example, which won’t cost a fortune, than a second hand unit with an uncertain lifespan. And bear in mind that SCSI drives are rated at twice the lifespan of ATA drives, so although they look expensive they might not be.

At Hi-Fi World, although we are by no means computer experts, we do have plenty of experience with both Macs and PCs. The publishing business traditionally uses Macs, whilst engineering, accounting and business packages are the domain of PCs, so we have to use both platforms. Electro-mechanical drives always fail in the end and once you know what interface standard they work to, having a drive go bang is no big deal. It can take no more than minutes to haul it out and insert a new one, which will usually be faster, quieter and of higher capacity, yet might cost no more than £75 or so.

Publishing needs storage and over the years systems have come and gone. The de facto standard when Hi-Fi World started was the SyQuest drive with its 40MB cartridge. The recordable CD drive has become an essential part of not just an audio computer, but any computer.

An audio computer seems light years removed from the wonders of vinyl, but they go together neatly. Transferring LPs onto CD helps preserve them and retains much of the magic of vinyl. A quality sound card will accept the output from a phono stage, which can even be a valve design, and turn it into digital. The music can be edited and re-equalised if you so wish, before being recorded to CD.

There’s a place for good audio computer in any audiophiles life. Computers and audio are natural partners.
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BMW's new Mini is finally on sale. It's a cute little motor alright, but hasn't had a wholly positive reception. The problem is that many petrol-heads got their formative automotive experiences behind the vinyl covered rim of British Leyland's finest, meaning the idea of 'Mini-ness' is already firmly implanted in their minds. The new BMW variety is by all accounts a fine car, but somehow lacks the magic of its forty two year old predecessor.

The very same predicament faces hi-fi manufacturers. If you've made a world beating, genre-defining, epoch-making product, how then do you replace it? Think about the most important hi-fi designs - the obvious candidates include Garrard's 301 turntable, Quad's 301 turntable, Clipping circuit - without this, phono input and even the famous Soft power amplifier or one of Tannoy's early dual concentric loudspeakers. But what of the more prosaic, less technologically innovative products that have made an arguably far larger contribution?

In this category I'd cite NAD's 3020 amplifier: More than a mere consumer good, like the original Mini it became an archetype. It transcended its status as a mere product and became a model of how hi-fi equipment of its price and type should be made. Back in 1979 this amp single handedly changed the budget separates market for good. Before it, the idea that any bargain basement amp could hold its shoulders high in the company of super-fi was utterly incredible. Selling initially for just £59, the 3020 boasted an amazingly powerful and beguiling sound, fine phono input and even the famous Soft Clipping circuit - without this, thousands of eighties student parties would have ended in tears! The very fact that it was so hard to replace successfully is proof positive of the power of its design. Put it this way, how many people talk with fond, dewy eyed nostalgia about its 3130 successor?

You can use this line of thinking to discern a whole range of popular hi-fi classics. In turntables we'd have Dual's CS505 - the company vacillated for years trying to repeat the formula - and Rega's Planar 3 - Rega, in its wisdom, left it well alone for 25 years! You can also say the same of Thorens' old TD160 (and its TD124 and TD150 predecessors) - here was a no-nonsense, crisply designed black disc spinne that virtually wrote the rule book for high end suspended subchassis decks, as Linn owners will surely agree! In terms of tonearms, the Rega RB300 is the beginning and end of the debate, and in cartridges I'd nominate Shure's M75ED - in vinyl's heyday, this was all most people ever needed.

As far as loudspeakers go, my nomination would go to Mission's 760. This early nineties budget mini-monitor was not only a tremendous sales success, but offered an incredibly high sound per pound combination, and proved a right headache for Mission to replace. In my opinion at least, few of its - or any other manufacturer's - similarly priced designs have subsequently even come close. Ditto the Wharfedale Diamond - now in its ninth (?) incarnation, all but the first and last were simply not worth having. Finally, I'd cite the BBC's LS3/5a loudspeaker, which as the ad once said 'one instinctively knows when something is right'. Harbeth tried to reheat the very same formula with its HL-P3 but despite it sounding better, simply didn't catch buyers' imaginations.

Moving to digital audio, I'd say Marantz's CD52SE was a defining moment in the market development of the CD format. Not because it was an incredible performer at the price (although it certainly wasn't half bad), but because it was the first to make Bitstream work on a budget. Buyers noticed, and never again did any manufacturer use multi-bit for mass market purposes. Sony's MDS-JES500 did more than any other product to popularise 'compressed digital audio' formats. Before the advent of this unassuming but superbly engineered £299 MiniDisc recorder, cassette deck sales were still holding strong, but this soon changed when it hit the High Street. Its direct descendent four years down the road - the MDS-JB940QS - is still a strong seller thanks to its use of precisely the same formula.

There are a few examples, mark you that live up to predecessors standards such as the replacements for the aforementioned Quad IIs and their stablemates, the ESL 988 and 989 electrostatic 'speakers (whose predecessors were sacred cows) but on the whole this is a rarity. As BMW knows all too well, it's hard to improve on a winning idea, and sometimes it's better to leave well alone. Whether it's cars, hi-fi - or indeed any consumer good - very few products hit the right spot, but when they do, they go on forever, and often outlive their successors. 

If you've made a world beating, genre-defining, epoch-making product, how then do you replace it?
recently watched Cameron Crowe’s self-indulgent but pretty movie ‘Almost Famous’. What Cameron was trying to say was that Led Zeppelin was the most extraordinary rock band ever - albeit in a highly convoluted way. Believe me, I know of which I speak. Forget the rest of the stuff in the movie (except Kate Hudson!) - see at how often Zeppelin’s grandeur is hinted.

The only Zeppelin track in this magnificent moody malarkey is ‘That’s the Way’. It’s a track that squirts all over ‘Stairway to Heaven’ and represents a remarkable example of a band reaching zenith. It can be found - alongside epic songs such as ‘Gallows Pole’, ‘Immigrant Song’, ‘Friends’ and ‘Celebration Day’ - on Led Zeppelin Ill.

There are degree courses in lesser subjects than Led Zeppelin. The complexity of their music, its range, subtlety and, above all, sheer hard-core-sex power is beyond anything we have heard or will ever hear. Witness the plethora of imitators Zeppelin spawned - scores of them from Aerosmith (in a way, quite good) to Z Z-Top (in every way, laughable). None of them come anywhere near Zeppelin but all owe allegiance and considerable debt. Led Zeppelin were God.

If proof of this assertion were seriously to be required then look no further than this monumental third album from Zeppelin. By the way, I make no suggestion that Zeppelin themselves were entirely original - few 20th Century bands were and that includes The Beatles and The Stones. Sure, Zeppelin derived much from blues and folk, English, American (Black) and Celtic. And it’s all on Led Zeppelin III.

In 1970 Jimmy Page and Robert Plant set the third album in motion with a highly publicised visit to Bron-Y-Aur, an isolated cottage in Snowdonia where they played and composed into the night, working by candlelight, the glowing embers of a wood fire and more skunk than you could shake a stick at. In this soft-lit environment - without the intrusion of any electric power - there evolved, not unnaturally, a change of direction for Zeppelin, bringing about an emphasis on acoustic arrangements.

The third album was recorded in a series of sessions during May and June 1970 at Headley Grange and Olympic with Andy Johns engineering. Some supplementary work was included at the newly opened Island Studios in London’s Notting Hill in July that year. It was eventually finalised with a mix-down at Ardent Studios in Memphis during Zeppelin’s sixth American tour in August.

Led Zeppelin Ill went on sale on October 5th 1970. The entire album proved to be a turning point release, not only in substance and structure, but also in composition. It showed much of what all members of Led Zeppelin could do - given more studio time and a more natural flow of influences. The first track ‘Immigration Song’ is a true Zeppelin belter, an extraordinary song which appears reluctant to give way to the hypnotic churn of ‘Friends’ with its blistering segue into the outstanding ‘Celebration Day’ - a song so ‘Zeppelin’ to be considered worthy of premier inclusion in the Black Crowes/Jimmy Page recent cheeky but brilliant Zeppelin rip-riff session ‘Live at the Greek’. By this time a listener to Zeppelin Ill will have become enmeshed. The opening bars of blues classic ‘Since I’ve Been Loving You’ do little to release that entanglement, drawing one in yet further to a white-boy-blues mindscape of towering proportions. Then comes the John Bonham inspired ‘Out on the Tiles’, the wonderful ‘Gallows Pole’ with Page on banjo and John Paul Jones on mandolin and bass. The two glistening jewels, ‘Tangerine’ and ‘That’s the Way’ allow a decent final descent to ‘Bron-Y-Aur Stomp’ and ‘Hats Off to Roy Harper’. At this stage you’re past caring. It’s a ‘must-have’ album. Even if (you poor soul) it’s the only Zeppelin recording you’ll ever own.

As a matter of interest, Led Zeppelin Ill was originally available on LP with a magnificent gatefold jacket cover comprising a rotating wheel behind the front panel. Needless to say I have one, signed by the band in 1970. The panel was perforated, thus allowing for the partial viewing of the wheel - a bit like a large flat, trippy kaleidoscope. It was OK until you were out of it - then it was an absolute bugger to put away. I doubt if few have survived intact!

*Led Zeppelin III is available on CD, digitally re-mastered by Jimmy Page, on Atlantic 7567 82678 2/4
If one could own shares in the conventional Compact Disc technology, now would be the time to sell. CD as we know it finds itself between two particularly resolute newish rivals. On the one hand there is DVD, on the other, SACD. At present, the budget CD market has little to worry about, but for mid-priced machines the future is looking increasingly grim. Although it’s a subjective feeling, as I’ve yet to see recent figures, I get the impression that sales of mid-priced CD players from between £180-£800 are beginning to suffer. It’s not hard to see why, either, from where I stand.

In the store I work for the take up for DVD machines has been tremendous. Sales, particularly in the past six months, have rocketed. It’s taken a DVD machine to knock our previous best selling separate, the family of Sony 500 MiniDisc machines from 500 to 530, off it’s long held perch. Yet whereas MiniDisc was always a complementary technology to CD (in fact it actually boosted CD player sales, especially if they were equipped with a digital output), DVD is a deadly rival.

The budget machines from Technics, Sony, Philips and Cambridge continue to sell well, yet from around £150 upward sales appear to hit a glass ceiling. That glass ceiling coinciding precisely with the £150 price point that DVD players now start at. Budget DVD machines (below £200) have proved immensely popular, and occupy a price point where only die-hard audiophiles would elect towards a machine that can also play films. Agreed, the sound quality of a decent £200 CD player will still outperform that of an equivalent DVD, yet the difference isn’t that great to those not bothered (and there are many of them) about the finer nuances of music. Yet, perhaps most surprisingly of all, it’s not these machines that are the best selling, but the class above (£200-£300). At this price point, the sound quality from machines such as the Toshiba SD2109 (our best selling separate) and Pioneer DV525 is actually not at all bad, with the added bonus that the picture quality is better than any VHS machine can muster. Rather like their budget counterparts, these players are primarily being used for films. I still don’t know of anyone who has bought a DVD at this price point solely for use as a CD player (although there must be someone out there that has!). But despite this, the sound quality is good enough for many that they won’t consider buying another CD player. Unless, that is, it’s for SACD (although some of these are now doubling as DVD-video players)!

It’s not unheard of in the hi-fi industry for potential customers to “just wait that little bit longer”. As with many other consumer durables there always appears to be a new development just around the corner that’s worth waiting for. Of course, taken to it’s extreme, we’d never buy anything as we’d all be in a perpetual state of waiting! Yet the CD player market has had more than its fair share of “developments” to keep the doubting Thomas’ doubting. First the shift to 16-bit, 4 times over sampling, then Bitstream (or similar) kept us hanging on. In the mid-nineties there was great interest in High Definition Compact Disc (HDCD). This has yet to really catch on, though, as it’s reliant on software that has been rather less necessary than forthcoming (sound familiar?). What’s more there was also going to be SACD just around the corner. Well now that too is here. Actually it’s been here for over a year now, but the prices are now seriously tempting. Industry leaders Sony now have their SCDXP940 player at just £550. Quite a reduction in price from previous offerings, and with the promise of cheaper still players to follow. What’s more the sound quality from SACD is really rather good. SACD shows measurable and subjective improvements in sound quality over conventional CD. Rather like HDCD, the software could prove its stumbling block. Yet, unlike HDCD, the newer technology now has the full backing of Sony’s not inconsiderable record label division. Furthermore the new hardware will play existing CDs, thereby not rendering existing collections obsolete. To the commited audiophile it’s one new technology that’s been worth waiting for with the only fly in the ointment being remaining to see whether DVD-A will be any better, and will it too have the necessary software back up?

Either way CD is definitely in the doldrums. Those who appreciate music but aren’t especially fanatical about it are turning to DVD players in their thousands. Others are either plunging into the realms of SACD or waiting to see how it compares with DVD-A. Further developments will include recordable DVD, surely a launch pad for mass market appeal? I feel that these will only hammer down the coffin lid of CD more firmly. Who would have thought it when as little as ten years ago CD seemed all conquering after defeating vinyl sales? Times, they certainly are a changing.

Dominic Todd

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**Start Issue**
Audio Alchemy - Part II

Following on from the first part in July's issue, Noel Keywood guides us through the second installment of the ultimate guide to building your own audio server.

Building a computer is theoretically a lot easier than you'd imagine in most ways. It is only when things go wrong and there are software conflicts or incompatibilities that life can get difficult. Then it helps to be able to trawl the net for advice, get updated disc drivers, download revised software and what have you. If you cannot arrange access to the net at home or with a friend, then try an Internet Café. Sort this out in advance if you can, because apparently difficult problems are often overcome quickly and easily by a software or firmware update. Expect the worst — and it'll probably never happen.

In the first part of our article (July 2001 issue) we recommended you buy a full size ATX case. They've got plenty of space inside and can carry lots of drives, should you have suitably deep pockets. They are also easy to work with. Cases come with a power supply unit; the larger the case the more current it can provide, meaning you will usually have plenty of leeway in this respect. Even the power unit can be changed though, so nothing is fixed. The power output plugs are a standard pattern that fit disc drives and motherboard alike, and they cannot be incorrectly inserted. Sides and top can be slid off after removing rear securing screws, to reveal 3.25in drive bays for floppy drives, and larger 5.25in drive bays for CD ROMs, CD-R/RVs, etc. There should be at least one internal position for securing a hard drive too and there are advantages in having two. The computer industry standardised fixing centres and patterns some years ago, so providing you buy conventional items they will install without difficulty. Leads and jumpers tend to be more of a problem, not to mention changing standards and incompatibilities.

Getting It Together

The heart of the computer is the motherboard, which carries an array of sockets for internal connections, as well rear serial, parallel and USB ports. It screws into place with small crosshead screws that locate into tapped standoffs. Before handling it, or any other item, make sure you are earthed by touching a metal radiator or suchlike to discharge any static electricity. It's safe enough to install this first and work logically outward, installing its peripherals one by one in sequence. But flick through the User Manual first so you know what it
contains. It might look daunting but this will be your bible during the build process. Expect to see jumper settings, voltages, port definitions and BIOS menus. Note in particular the IDE1 (primary) and IDE2 (secondary) sockets that connect to the hard disc drives, primary typically going to the main hard drive and secondary to CD-R/RW drive (or CD-ROM), essential for an audio computer. Since audio is a lot about discs and drives, rather than video and video cards in games machines for example, we'll spend a little time on this subject.

Inside a computer you have just two different connection options to choose from for your drives: E-IDE or SCSI. You can use either or both.

The E-IDE interface is the traditional IBM standard (Enhanced - Integrated Disc Electronics) found on all PCs. It's straightforward to use; there's excellent compatibility and ample performance, all at a good price. Nowadays, this interface is also referred to as ATA (Advanced Technology Attachment) or DMA/UDMA (Direct Memory Access/Ultra Direct Memory Access). DMA is a protocol that avoids bottlenecks, most audio DIYers will doubtless be happy enough with current hard disc speeds, but you may like to note that SCSI drives are designed to have even shorter access times and double the lifespan of an ATA drive. Meant more for servers and heavy duty, high usage, fast access work, SCSI all the same has real attractions for audio use, more of which later.

### MULTIPLE DRIVE TIME

The E-IDE interface sockets, marked IDE1 and IDE2, can run four devices, two per cable. It is usual to put the fast hard drive on IDE1 and a slower CD-ROM or ROMs on IDE2. If there's nothing on IDE2 then a sensible arrangement is hard drive and CD-ROM on each IDE line. The most convenient arrangement for audio is to use two hard drives, one for music storage, the other for the operating system and programmes. F-IDE is an internal interface only, using a cable up to 18in long maximum. If you want to run more drives concurrently there are two options now. Either stack up more items externally from the USB sockets now common on motherboards, or go to SCSI. Bear in mind here that external drives, with their

At the top of the picture is an ATA cable with 40 pins. In the centre is a SCSI cable showing the most common 50 pin internal connector, and at the bottom is a SCSI 68 pin 'Wide' connector. A roadmap of the E-IDE interface showing how DMA and UDMA came into the picture. The same 40pin connector has been used all along, although the cable has changed. The interface has now moved up to ATA100 status, not shown here. (Source: Dell Computer)
SCSI standards are confusing. Here is the SCSI trade association view of things. A SCSI variant is called 'Fast' when the clock speed has been increased for greater throughput, and 'Wide' when a 16 bit data bus is used on a 68 way cable. Adaptec used the term Ultra for SCSI-2, when it is usually applied only to SCSI-3 and later, helping confuse mailers further. SCSI is, in spite of all this, very compatible.

A greater number of peripherals, up to seven, can be handled by a SCSI (Small Computer Systems Interface, pronounced Scuzzy) line. This can be useful if you want to run many drives inside an audio computer, but you will need to install an internal SCSI card in a PCI slot and then use only SCSI devices, which are a little more expensive than E-IDE devices. The Adaptec 2930/40 SCSI card is a popular choice (www.adaptec.com). Some motherboard manufacturers (e.g. SuperMicro P6 series and S2 series, see www.supermicro.com) come with SCSI built in and they can be even faster. This is another interesting topology for an audio computer. IBM, originators of the PC, have a huge range of drives including very fast Deskstars. Their ATA/100 drives run to 64GB, but their faster drives with up to 15,000rpm spindle speed use SCSI (www.storage.ibm.com).

Very high data rates are not strictly necessary for audio, which needs a 1:1 transfer rate of 1.4MB/sec for 16bit/44.1kHz. Yamaha quote 3MB/sec for a 24x read for their popular 8824S (x24 read) CD-RW drive and a maximum burst rate of 20MB/sec. It uses SCSI-3, rated at up to 20MB/sec. However, high density 24bit at 96kHz or higher sampling rate will need a fast data bus, so forthcoming standards will impose higher demands when it comes to audio processing. SCSI uses some pretty sophisticated jiggery-pokery to be able to cope with, at worst, lots of drives on long external cables. Although SCSI is for fast servers rather than audio, if you want a lightning fast internal hard disc performance where the computer boots up and saves super fast, think SCSI.

Until E-IDE, SCSI types and standards are complex and confusing, and so are SCSI cables, which come in a variety of shapes and sizes, as you can see by going to the SCSI Trade Association site (www.scstita.org - Connectors) The most common are a 50-pin flat cable for internal connection of normal SCSI (i.e. SCSI-2/3) or 68 pin for internal Wide SCSI devices. External cables are different again, using 50pin high density or 68pin connectors. That's the bad news.

The good news is that providing the software drivers exist, SCSI devices will work on just about any computer, PC or Mac. In a PC an Advanced SCSI Programming Interface, or ASPI, driver is needed, but this is usually supplied with the drive. New SCSI interface standards are backwards compatible with most previous SCSI interfaces and, being isolated from the CPU by the controller, any SCSI device works on any machine in theory. SCSI devices of differing transfer speeds can
coexist on the same SCSI bus too, meaning old and new can co-exist. To guarantee compatibility and data reliability, transfer rates are negotiated between devices before data transfer is initiated. Only two devices can communicate on one bus simultaneously, but Adaptec's AH2490 runs two buses, plus an external bus - that's a lot of devices!

**NUMEROUS ABILITIES**

If you have chosen SCSI each peripheral must be given a unique number, usually by a jumper on internal drives, or a rear panel switch on external drives. On an external SCSI line the boot drive - usually the internal hard drive - is 0 and other peripherals are numbered 1-6, although scanners are usually 2 or 3. CDR/RWs 1, 2 or 3, Zip drives 5 or 6, and the card itself is 7. The device at either end of a SCSI line should be terminated to prevent confusing reflections occurring, which can cause crashes. On an internal line with the controller (ID7) physically at one end of the line and the card itself is 7. The device at either end of a SCSI line should be terminated to prevent confusing reflections occurring, which can cause crashes. On an internal line with the controller (ID7) physically at one end of the line and the main hard drive (ID0) physically at the other, they must have termination on, but all items in-between, whatever their ID (i.e. 1-6) must not be terminated, so make sure the jumpers are set to off.

Another important point to bear in mind as an audio DIY'er is the ironic fact that classic audio problems affect computers badly and that computers need good cables even more than hi-fi systems. Crosstalk between conductors, poor termination in long (SCSI) cables, poor characteristic impedance in SCSI cables, reflections and noise all corrupt data. The latest Ultra320 SCSI technology actually goes through a calibration phase to compensate for capacitance, falling bandwidth and what have you, as well as using tunable filters to cut out unwanted h.f. noise. These are all analogue effects and they can blight digital systems. That's why E-IDE is just 18in long and for internal connections only and in ATA/66 form and upwards needs a special cable all the same. The message is: beware that poor cables can and do cause erratic behaviour and crashes in computers. As an audio DIY'er you are likely to better appreciate computers than you think! They might be digital but they are blighted by classic analogue problems that anyone who has spent of few years in audio will appreciate. Just being careful with cabling and connections can result in a stable computer.

SCSI is a fast and comprehensive data bus, but the emergence of USB (Ultra Serial Bus) for external connections in conjunction with fast E-IDE used internally has stolen some of its thunder. USB is fast enough for audio, there are plenty of USB peripherals and it can be hot-swapped, whereas SCSI cannot. USB is now up to version 2, which is of course faster than original USB. Then there's Firewire of course, or IEEE1394, which again is primarily for external use and therefore less of concern to building an audio computer at present. It is even faster and was aimed at the video market. Adaptec make PCI cards for all these transmission schemes.

An audio computer should ideally have a good sound card. We discussed the different makes and relative performances last month. Do not get a motherboard with audio onboard, simply because it is a low cost option not suitable for high quality work of the sort we are talking about.

A graphics card will be needed too of course but its specification can be fairly mundane in a non-games/DVD machine.

We've already mentioned the internet and of course there's a mountain of music on it, just all those necessary web sites on computer audio and conventional audio. Then there are the vinyl LP warehouses, CD stores and valve amp sites. The internet is hot on audio, so it's very much part of an audio computer.

An internal modem can be fitted and these are fairly straightforward. You will then need to decide whether you want to pay for high speed downloads from ADSL (telephone line) or a cable modem (fibre optic cable), which offer a direct digital connection to the phone network, or stick with 56kbits/sec (download) through a normal (analogue) phone connection. ADSL and ISDN (Home Highway) can be expensive. Home Highway in particular has a line rental fee as well as call costs and still only gives 56k per line (128k for two lines, but the call costs double). Cable modems can be fast and cheap, but you must have cable in your home and a cable modem service on it. Since mp3 music files can be many megabytes download times can be long on a 56k modem, but companies like ntl and Madasafish offer a free service, so it's the usual cost versus time trade off here.
BURNING SENSATION

What drives do you need? For transferring audio it can be useful to have an internal CD-ROM to read an audio disc and an internal CD-R/RW drive to record. If you can afford just have an internal CD-ROM to read an older CD-ROMs and CD-Rs are reusable CD-RWs and read them. You can read CD-RWs from friends, as well as CD-Rs of course, and you can handle new ideas like CD visiting RW, because then you can burn CD- or CD-RW form.

The backs of the drives have Master/Slave jumpers that must be set, most easily achieved with a pair of needle nose pliers. It's also useful to have a light and a magnifying glass to make sure the jumpers are in the right positions. Numbers are sometimes moulded into the plastic, right by the base of the pin even. If you have SCSI drives then termination must be set 'on' or 'off' ('on' at the physical end of the line) and the drive ID must be set too. You can choose any number, so long as another device does have that number, or they'll clash an crash. How to set drives is a subject in itself and depends very much upon the properties of individual models, so handbooks and website data sheets and explanations are helpful. Sometimes a handbook comes in PDF (Portable Document Format) form on a CD, meaning again you will need a computer to view it (plus Adobe Acrobat, free as a reader from: www.adobe.com/support/downloads/main.html).

We have pointed out that cables affect stability. There are plenty of other insidious problems that can result in an apparently acceptable drive combination not working. Erratic behaviour can be brought about by internal software problems and you must be aware before building an audio computer that to get your drives, meaning hard discs, CD-ROMs and, especially, CD-RWs working stably you may have to update the computer's operating system device drivers, ensure that any writing programme such as Easy CD Creator can handle your drive or, lastly, that you have the latest firmware update for the drive. Sometimes everything needs an upgrade to get a drive working, but it will work fine in the end.

The only way for a DIYer to effectively cope with all this in a calm, stress free manner is to know what to do and how to do it, preferably in advance. Before buying drives and installing them find the manufacturer's website address for the product and note what info is available in terms of incompatibilities, upgrades, etc. Check out any short "READ ME" notes because that's where the pithiest and most important info often lies about matching difficulties; this is where you'll find out what doesn't work! And watch out for 50pin SCIS going in the wrong way around.

Many hi-fi manufacturers also make computer drives and Yamaha are as good as any in the CD field. Go to http://www.yamaha.co.jp/english/product/computer/firmware.html to see their firmware update page. This gives you some idea of what to expect. Yamaha make a good product with an excellent handbook and support — check out any short "READ ME" notes because that's where the pithiest and most important info often lies about matching difficulties; this is where you'll find out what doesn't work! And watch out for 50pin SCIS going in the wrong way around.

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**Driving Alternatives**

What about floppy, Zip and DVD drives? There's little reason not to get a floppy since the drives are so cheap, but then floppy drives are slow and unreliable. Emergency boot can nowadays be arranged from CD ROM.

Zip is fast for data interchange purposes, but expensive compared to CD-R/RW, and Zip drives can develop the "click of death" after a year or two's regular use. Mini CD-Rs (5cm) that can hold 180MB are a little slower to write than a Zip but are a lot cheaper at £1.10 apiece, and easier to carry and store. An audio computer should, by definition, write to CD quickly and reliably, and you'll find one CD-RW drive effectively replaces most other drive types. Nowadays you can store not just audio on CD but photo albums, books and heaven knows what else. The CD has come a long way since its launch in 1983 for audio only purposes. Only now is it becoming easy and cheap for an audio enthusiast to use CD freely and an audio computer is a perfect instrument for it. Don't forget to get a printer for CD labelling!

DVD is another issue altogether as far as audio is concerned. The difficulty at present is knowing which way the market will go. Panasonic have had DVD RAM available as computer storage for some years now but the discs are expensive. As we reported last month, Pioneer have only recently made their internal A03 recordable DVD-R drives available and Philips, Sony, Hewlett Packard will announce details of their DVD+RW system late in 2001. DVD-ROMs can read DVD video of course and process it with a suitable on-board card or software but we have yet to see the recordable market will shape up. In the same way a CD-RW drive replaces everything, including CD-ROM, a recording DVD drive is going to be a lot more flexible than a DVD ROM.

Since DVD is expensive and in a state of flux it might be best to give it a year or so to settle down. A DIY audio computer can always be fitted with DVD at a later date.

**Final Installment**

With the motherboard in place, all drives in place and cabled up, a few external bits and pieces, like front panel warning light and loudspeaker for beeps etc, must be connected. Check the handbook carefully and connect up, possibly with the aid of a light and magnifying glass, or illuminated magnifying glass. The connectors are standardized and polarised so it is difficult to make a mistake. However, be very careful to get the soft power-on connector onto the right pins; one pin out and the machine will remain resolutely dead at start up. If the CPU fan is not connected, or not connected properly the same may well happen.

Then comes the great moment when the processor is installed. Again, take care not to touch the pins because of static discharge and follow instructions carefully. You must then set the motherboard to match the processor clock speed, achieved by setting jumpers, if this is not done automatically. You may need to set the bus speed too. For this you obviously must know precisely the specification of the processor you are installing and the then consult the motherboard handbook to see how to set the DIP switches.

Much the same situation exists with memory. Nowadays, around 128MB is a handy amount to have - large but not wastefully large. The memory must match the requirements of the motherboard precisely, as stated in the handbook. Since there are many different types of memory, take care. Memory modules are easily slotted into place, and again the pins should not be touched.

It's best to build any computer on a step-by-step basis to minimize the problems that might confront you at start up. With a big ATX chassis where the sides and top can be left off, it takes just a few minutes to add a sound card and modem card once the machine is up and running properly. All you need at start up is a hard drive onto which the OS must be loaded, a drive from which the operating system can be loaded, which nowadays is usually a CD, and a video card for the monitor.

With everything in place connect the mains and press the soft start power button on the front panel.

Providing the soft start button is connected properly and something isn't catastrophically wrong the machine should boot into its Bios (Basic In Out System) straight away. The Bios exists in flash ROM on the motherboard and serves to get the machine up off the ground. It controls the motherboard, video monitor, drive controller (to be able to see the OS on a CD ROM or floppy), a network controller and even a SCSI controller. Modern Bios does quite a big job in initialising chipsets, recognising drives and what have you, and you can run into problems here. If so, you will need to get onto the internet and go to the manufacturer's site to search for info or updates. The Bios used on your motherboard is identified in the handbook. This is where the fun starts!

If you are lucky, which is likely if you have built a "vanilla" computer of standard bits all manufactured at around the same time, there's no reason why the Bios should be a problem. Once it has loaded you will be prompted to load the operating system – and you are away.

If your new computer works first time – and remember that computers are designed to be super-compatible, even if it doesn't always work out that way – you will be amazed at how easy it all was. You should also have a good idea of how your computer works and how to start configuring it to do some pretty amazing audio processing. You will also find that a carefully constructed audio computer with good cabling, quality drives and what have you will turn in a fantastic performance. It's always best to DIY.
Back in the seventies, Denon was Nippon Columbia's hi-fi brand and the PM-850 its biggest, boldest statement. David Price puts it to the test.

In 1979, the princely sum of £445.54 would buy you Denon's biggest integrated. Not so much money these days, but considering that a new Ford Cortina 1600L would set you back £4450, one tenth of modern Mondeo money puts it at about £1500 in real terms. Some may be surprised by this, but lest we forget, Denon used to be (and in Japan still is) associated with high end, semi-professional and professional kit. The company has an obvious presence in recording and broadcast studios, with its DL103 Moving Coil cartridge in use by Japanese state broadcaster NHK since the fifties!

Back at the end of the seventies, Japan Inc. was in a historically unique position. The country's manufacturing industry was as advanced as anywhere in the world and thanks to its excellent education system, its engineers were extremely able. As a result, its hi-fi industry could produce incredibly expensive, beautifully designed and manufactured audio equipment - and still sell it reasonably affordably thanks to the low value of the Yen (which was around one quarter of its value today). Only then could this happen - by the early eighties the cost-cutters had arrived. This explains the PMA-850's quality - the example you see here looks and works like new. It weighs a tonne, and feels far better built than a modern Mercedes car. Open it up and it's pure Japanese high end, massive pressed steel chassis, enormous top hat sized toroidal transformer (with separate windings for left and right channels), funnel-sized smoothing capacitors and dual mono construction with discrete circuitry throughout.

From the phono input(s) through to the final output, all amplifier stages use complementary transistor pairs. The preamplifier section even lives in a totally enclosed, separate box with most controls and switches wired directly to the PCB for shorter signal paths.

Even though it cost twice as much as a Linn Sondek, the PMA-850 was still just about affordable to Britain's well heeled audiophiles. The fact that the hi-fi market was larger and more vital then also helped, and the result was that a surprising number of such products found their way into people's homes. Unlike the British price rivals of the time, big Jap integrateds came with every feature under the sun as standard and attracted a different kind of buyer. So this amp isn't short of knobs and switches. How does three phono inputs (including one MC, complete with gold plated phonos around the back) sound? Or two tape monitors with switchable dubbing in any direction? Stereo, mono and stereo reverse? High and subsonic filters? Two pairs of speakers, tone controls, balance, muting and even a 'direct coupled' mode? Get the picture?

Ah, that direct coupled mode. Switch this in and the fripperies get switched out - the signal goes straight to the power amp via the volume control. It's a common feature these days ('Source Direct'), but back then it was rare as a Ford Capri without go-faster stripes. It's also what makes this amp worth buying for audio purists nearly twenty five years on. Going via all the bells and whistles, the Denon sounds like most Jap high end amps of its time. There's muscular, powerful bass, a sweet - almost saccharine - treble and not an awful lot in-between. Hit the DC button and it's 'hold onto your flares' however - you really start to enjoy its 85W RMS per side. The sound gets far smoother, tighter, cleaner and more open. Suddenly a soundstage appears - instead of it all being in your face - and you can hear this amp's true character. It's deep, dark and smooth sound with oodles of drive and surprising musicality. The only downside is just a touch of upper midrange grain which unfortunately CD accentuates. Its three phono stages are great - incredibly quiet and clean, although not quite as engaging as, say, a Michell Dino. The good news is these Denon's haven't withstood the ravages of depreciation as well as similarly priced UK esoterica, and you can pick one up (metaphorically) for under £150. At this price, it will trounce anything new or nearly new, and probably outlast it too. Just make sure your car's suspension is up to the job of carrying it home. •

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RICHARD'S AUDIO VISUAL 4

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DIAL-A-DEALER

World Radio History

Hi-Fi WORLD  SEPTEMBER 2001  PAGE 89
welcome to
world favourites

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

**COMPACT DISC**

**ARCAM FMJ CD13** £1100
This British-built player is extremely versatile. Controlled and detailed with a musical insight that few match. (Jul 2000)

**CAMBRIDGE CD45E** £200
A touch soft in the treble but outstanding in every other respect. (Feb 98)

**KENWOOD DP-3000III** £180
Has great clarity and presence for the price. Not as naturally expressive as the CD45E though. (Feb 98)

**LINN KARIK III** £1775
Under rated and overlooked, the final Karik was a gem. Superb transport gives a brilliantly tight, grippy dynamic sound, albeit tonally rather dry. (Jan 98)

**MARANTZ CD-17 KI-S** £1100
The Marantz excels in all areas. Without doubt this is one of the most involving CD players on the planet. Build quality is also exemplary. (Sep 98)

**MARANTZ CD-63** MKII KI-S £600
Similar to the CD-63SE but more powerful bass and an all-round smoother sound. A good choice rather than the junior version Flying Calf at £109. (Feb 99)

**MIDIMAN FLYING COW** £299
A visually stylish deck with infinitely variable speed 16-90 rpm. DC belt drive and built-in MM phono stage. Good value, with plenty of chassis room for alternative arms, if required. (Sep 99)

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

**MICHELL GYRODEC SE** £775
Exquisitely built, infinitely upgradeable deck that gives true high end sound at mid-fi prices.

**MICHELL ORBE** £2000
Fantastically capable all rounder with commanding, powerful, detailed sound that gets the best from almost any arm and cartridge. Supreme build, brilliant value. (Apr 95)

**REGA RB300** £180
Some may prefer the simpler RB250 at £130. Detailed, tight, rhythmic sound but tonally rather grey and cold-sounding. Still excellent value, though.

**DACs**

**CAMBRIDGE-AUDIO DACAGIC 3+** £99
Superb value for money with extensive facilities and solid, detailed sonics. Upgrades any sub-£300 player.

**DCS ELGAR** £850
Future-proof convertor which will handle 24/96 and 24/192. Extremely open and revealing clarity. (Nov 97)

**DACMAGIC 3** £99
A fine all-rounder and easy to upgrade too. More depth and breadth than Rega Planar 3. (Sep 94)

**MUSICAL FIDELITY X-DAC** £600
Excellent mid-price silver disc spinner with a powerful, expansive and warm sound. Easily beats most sub-£1000 designs. A good choice for the budget conscious who want the best. (Feb 99)

**MUSICAL FIDELITY X-VRDS-T1** £699
A taste of the high end on a budget. Rich, clean, punchy sound transforms budget CD players.

**MICHELL X-DAC** £300
A bargain for normal CDs and even better for archiving to CDR. (Jun 98)

**MICHELL ORBE** £2000
Not only does the Tarantella have more style than a catwalk full of models, it also combines PT’s usual clarity with real authority. (Oct 97)

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

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

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

**TONEARMS**

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

**NAIM ARO** £699
Truly endearing and charismatic performer - wonderfully engaging mid-band makes up for softened frequency extremes
All Plinius models are now supplied with Sonic Link power cables as standard - at no extra cost!
**SME 3009SII** £309

Once state of the art, but no longer. Weak at frequency extremes and detail, but its legendary serviceability makes it a cult in Japan. Can be picked up for peanuts second-hand. (Jan 93)

**SME 309** £689

A downmarket version of the IV and V with aluminium arm tube and detachable headshell. Tight, neutral sound with good tonality, but lacks the IV's pace and precision. Like the older SME 3009 series, this arm is also available in 10" and 12" versions. (Jan 93)

**CARTRIDGES**

**AUDIO TECHNICA AT-110E** £30

Great starter cartridge that's refined, detailed and musical beyond its price. Best value MM under £50

**GOLDRING 1012GX** £74

An accomplished MM with a solid bass, slightly forward midband and clean transients. Very reasonable price for such an able performer. (Jul 93)

**GOLDRING 1042** £130

One of the best Moving Magnet cartridges going, with beautiful treble and muscular bass. New low price makes it a bargain.

**ORTOFON MC 15**

SUPER II £140

Not quite as good as the dearer Supremes but the Super II is a splendid introduction to the joys of moving-coil cartridges.

**ORTOFON MC 7500 SUPER II**

£2000

Conclusive proof that there's hope for the world. It's a long time ago now but this high-priced favourite still earns its niche - CD lovers would die if they heard it. (May 94)

**ORTOFON ROHMANN £1000**

In a way it's MC 2000 meets MC 7500 with neutral and tonal colour. (Oct 97)

**INTEGRATED AMPLIFIERS**

**AUDIO ANALOGUE PUCCINI SE £595**

This superbly-built Italian integrated has a lucidity and control which leaves others nowhere. Sound stage a wow. (Dec 97)

**AUDIOLAB 8000a** £495

Well rounded integrated with smooth and detailed sound plus a huge feature count. Great build makes later versions a top used buy.

**DENON PMA-250S £160**

It might not have bags of grunt but the Denon can sound exceedingly natural and open. (Feb 97)

**MICHTOSH MA6800** £3735

The MA6800 not only plays music but the Denon can sound exceedingly natural and open. (Feb 97)

**MISSION CYRUS 2 £299**

Classic eighties minimalism combines arresting styling with clean, open, lively sound. Further upgradable with PSX power supply.

**MUSICAL FIDELITY X-CANS2 £160**

Warm, sumptuous, sweet sound h/phone amp. gives starting results with a decent set of headphones.

**NAIM NAIT 3 * £575**

Superb rhythms and dynamics make for great music making, but tonally monochromatic. Super optional phono stage makes it ideal for vinyl junkies.

**ROKSAN CASPIAN £695**

Smooth, warm integrated with remote control that works happily into most speakers. (Dec 97)

**SONNETEER ALABASTER £995**

Builds on the strengths of the Campion with ample control, colour and drive. (Oct 97)

**PHONO STAGES**

**CREEK OBH-8 SE £180**

Punchy, rhythmic character with oodles of detail makes this a great budget audiophile product.

**LFD MISTRAL PHONO STAGE ** £300

The Mistral has a warmth and involvement that make many pricier stages sound overpriced.

**MICHIEL DELPHINI MONOBLOCS €1995**

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

**MUSICAL FIDELITY X-LP €195**

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

**PROJECT PHONO BOX £39**

Not the last word in many respects but a thoroughly honest piece of work. Inexpensive introduction to all that vinyl has to offer. MM and MC provision plus choice of two impedances.

**ROKSAN ARTAXERXES X £950**

With the Astessa PSU the Artaxerxes X/MM/MC stage still shines. Great stage depth, neutrality and tonal colour. (Oct 97)

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**World Favourites**

**T**his is just one of the fabulous systems available during our summer promotion. The offer may be limited in quantity but you can be sure that any product or system we stock is available for audition and backed by experienced staff who work to fulfill the Billy Vee pledge - to give the ultimate in musical satisfaction

- Free delivery (U.K. Mainland) & local installation included
- Five year parts and two year labour warranty on this system
- Deferred & Interest Free Credit available 0% APR - Call for details.
- Arcam, B&W, Linn, Naim, Rega, TAG & more available for audition

---

**Billy Vee**

Sound Systems

248 Lee High Rd, London SE13 5PL (Mon - Sat 10am to 6.30pm Closed Thurs & Sun)

Call 020 8318 5755 or 8852 1321 now!

Save over £300 on this Linn/Celestion System

Individually, Linn Classik - any colour £995. Celestion Compact A £599
MUSICAL FIDELITY X-A200(1000)pair
200W of high-end monobloc power in a
grooved tube. (Aug 98)

NAIM NAP180
Partnered with a NAC82, this has classic
Naim control, and a superbly rhythmic
presentation. (May 98)

TUNERS
CAMBRIDGE T500
An extremely engaging tuner with a performance
at odds with its low price. Not exactly
Droop Joint, but you may not notice... (Feb 99)

CREEK T43
Excellent detail, separation and dynamics. A
great little tuner and unbeatable at this price.
(May 98)

MARANTZ ST17
A positive dreednought of a tuner. Sweet and
refined but with a heavy punch when needed.
A tuner of this quality demands a decent
aerial. (Jul 99)

NAIM NAT03
The NAT03's warm, atmospheric sound is
a Troughline, but you may not notice... (Feb
96)

MISSION CYRUS FM7*
Impressively vice-free 'speakers that offer
great transparency and involvement. One of a
select band that simply makes music regard-
less. (Mar 97)

EPOS ES12 *
Strong, punchy bass is allied to finely detailed,
articulate midrange and sparkling treble. (Oct
96)

POWER AMPLIFIERS
ARCAM 9 *
With 70W on tap, the 9P will drive most
loudspeakers with a spacious and detailed
sound. Good bass welly too. (Dec 96)

CHORD CPA1800
Clarity, insight and control are second to
none - an addictive mixture. (Mar 98)

CROFT VITALE
A modestly priced valve pre-amp with
exceptionally transparent performance. MM
phono stage plus three line stages are
standard. Volume controls are separate for
each channel, thus giving balance adjustment.
A remarkable item in all respects. (Feb 2000)

XTC PRE-1 *
Almost valve-like in its smoothness, the line-
level Pre-1 is warm and seductively clear.
(Nov 96)

SONY ST-SA3ES*
Regional sound is proof of Naim's proficiency with
tuners. (Sep 93)

MISSION 752 *
A very musical sound. (April 2000)

PHILIPS HERESY II £ 1100
An outstanding high sensitivity loudspeaker
with midrange and treble horns coupled with
infinite baffle 12" bass driver. Effortless, fast
and accurate. (Mar 98)

CASSETTE DECKS
AIWA AD-S750*
Sonomically a very decent machine at the price.
Comes fitted with Dolby B, C and the dead
handy Dolby S. (Apr 96)

AIWA AD-S950*
A stable transport, superb head and Dolby S
make the AD-5950 an excellent all-rounder.
(Feb 95)

KENWOOD KX-3080 *
A simple deck, but excellent-quality head and
transport give top quality sound. (Oct 96)

SONETEER SEDLEY £ 399
Combines transparency and fine dynamics
with excellent rhythmic ability. (May 98)

PRE-AMPLIFIERS
AMC 1100 £ 150
Suffers from un-defeatable tone controls but
an extremely good value piece of kit. Partners
the similarly budget level AMC 2200 power
amplifier, also at £150 Comfortable
beginners' choice. (Mar 99)

AUDIO ANALOGUE BELLINI £ 475
Showcases AA's characteristic mix of clarity and
musicality and blasts the competition. (Apr 98)

CHORD CPA1800 £ 1800
Clarity, insight and control are second to
none - an addictive mixture. (Mar 98)

CROFT VITALE £ 350
An extremely engaging tuner with a perfor-
manship that gives music real scale and
accurate. (May 98)

definitely sophisticated presentation for the
sound. Won't blow the roof off, but will deliver
a very musical sound. (April 2000)

CASTLE EDEN £ 469
Impressively vice-free 'speakers that offer
great transparency and involvement. One of a
select band that simply makes music regard-
less. (Mar 97)

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AIWA AD-S950*
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make the AD-5950 an excellent all-rounder.
(Feb 95)

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amplifier, also at £150 Comfortable
beginners' choice. (Mar 99)
QUAD ESL 63 * £3450
A reference against which all other loudspeakers are judged, the '63s have superb imaging and genuine transparency.

TANNOY AM85 * £7200
Bold sounding pro active monitor with solid bass, clear midrange and delicious treble. (Aug 96)

TANNOY MERCURY m2 * £140
A true audiophile bargain which embarrasses many more expensive boxes. Never mind the price, let your ears decide. (May 97)

MINIDISC PLAYERS
KENWOOD DM-9090 £500
One of the best MD players yet. ATRAC 4.5 gives clean and very musical recordings from this Kenwood. (Jan 98)

SONY MDS-JB93Q £250
Great mid-price machine that adds better build and facilities to the '530's already excellent sonicns.

SONY MDS-JAS8ES * £1300
This Sony can put the wind up Nakamichi cassette decks when used with better blank MDs. (Apr 98)

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

SONY MDS-JES10 £300
An impressive sound and unmatched convenience make this MiniDisc player an excellent buy.

DIGITAL RECORDERs
ALEGIS MASTER DISK £400
A groundbreaking hard disc recorder with a built-in CD drive. An amazing bit of kit, and a glimpse of the future. (July 2000)

KENWOOD DM-9020 £500
An excellent tool for home recording, combines convenience, superb sound and a fair price. (Aug 99)

PIONEER DV-5000 £1600
A true audiophile bargain which makes this an amazing portable. Not as robust as it should be though.

DVD PLAYERS
DENON DVD-5000 £1600
Wonderful panel-like and open sound from this. Excellent with both music and visuals, and a whole host of up to the minute facilities to keep you occupied. (Mar 2000)

PHILIPS CDR-765 £50
One of the first twin deck recorders/players that boasts high speed dub facility. Playback could be warmer, but still a bargain. (Oct 99)

PIONEER DVD-517 £700
Well built and a solid performer, with a true 24/96 digital output. Facilities in abundance and a controlled, exciting sound with CD replay. Shame it lacks a Dolby Digital decoder! (Sep 99)

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

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

BLUE HEAVEN £9.95/m
One of our favourite favourites, the Chameleons are musical performers with a smooth yet open sound.

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

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

VAN DEN HUL ULTIMATE THE FIRST £600/6m
Carbon interconnects that help you forget the electronics and concentrate on the music. Miraculous transparency.

LOUDSPEAKER CABLE
CHORD COMPANY CHAMELEON 2 £9.95/m
The Chameleons are musical performers with a smooth yet open sound.

SENNHEISSER HD-490 £50
Super clean and detailed sound makes this an amazing portable. Not as robust as it should be though.

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SONY DVP-5725 £490
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SONY TCD-8 DATMAN £599
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CASSETTE

NAKAMICHI DR-2
A great machine with Nakamichi’s legendary heads. The lowest cost ‘true’ Nakamichi at the time, retailing for £600.

NAKAMICHI CR-7
The last of the great ones, and definitely the best Nakamichi ever (yes, better than a Dragon)

YAMAHA TC-800G
Early classic in serious cassette. Its ski-slope looks got it a cult following once it had ceased to be simply ugly.

CD PLAYERS

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

PIONEER PD-91
Built-to-last player with easy upgrade routes for modifiers. Not knockout as it stands but get one cheap and have a go!

CAMBRIDGE CDI
The first two box player with weighted mechanics and even an optional Dropout/error counter. Radical and effective at the time - a classic.

AMPLIFIERS

LEAK POINT ONE, TL12 & TL10
Ancestors of hi-fi, consequently expensive nowadays. As with all vintage valve stuff, overhauling is de rigueur before use, using original parts if possible.

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

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

LEAK TL12+

NAD 3020
You can’t argue with success! NAD’s budget transistor integrated gave thousands their first taste of hi-fi and remains great value.

QUAD 33/303 PRE/POWER
Great style and construction, also bullet proof. Warm and wooly sound, but easy going. A good introduction to early transistor audio classics.

QUAD 22/11 PRE/POWER
One of the all-time classic valve amplifiers. Unusual circuit but it works beautifully. 22 pre-amp not up to today’s standards.

SUGDEN A21
Seventies transistor integrated has an eminently likeable smoothness and musicality. Limited inputs via DIN sockets.

TECHNICS SE-A5 Mk2
Nice transformer and electronics, shame about the casework. With tweaking, this 150watter can sound sweet.

LOUDSPEAKERS

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

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

LOWThER PM6A
High quality full-range driver; still manufactured. High sensitivity, as fitted to many classic horn designs.

MAGNEPLANAR SMGa
Touch dry in the bass but a technological loudspeaker with genuinely musical abilities.

MISSION 770
Father of the 77 range which continues to this day. Well mannered with a warm sound and a kind load to amplifiers.

QUAD ESL57
Unrivalled. Properly serviced there is nothing like them. Their natural presentation may make them caviar to the general.

YAMAHA NS1000M
Hi-tech favourites of the Japanese and Americans. Viewed more warily in the UK but can give excellent results.
TANNOY GRF & AUTOGRAPH
Folded horn monsters which certainly sound good if you have the space. For Tannoy vintage see HW November 1998.

WHARFEDALE SUPER 8 RS DD
Ideal experimenters' driver. High sensitivity ~14,000 Gauss magnet and extended frequency range. Inexpensive too!

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

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

ALPHASON HR 100S
First class arm, up to present-day standards. Buy carefully, though, as there's no service available now.

ARISTON RD 11
A one-time king of turntables very similar to the Linn LP12. Now deposed but worth a look at the right price.

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

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

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

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

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

SHURE M75
Recent line-contact improvements have left the M75 behind but the wide range of needles make it a handy tool.

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

THORENS TD 124
Best classic deck ever! Judging by the prices they fetch it's possible - 78rpm too!

THORENS TD 150
Mid-price deck with a keen following. No real difficulty with servicing - novices may find the suspension system unnerving.

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

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

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

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

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

PUTTING VINYL FIRST
5000 great album titles one catalogue

firstvinyl.co.uk

classical jazz rock pop reggae soul dance folk world all on vinyl all brand new
**Choice hi-fi make it easy for you to fulfill your sonic dreams.** Quality hi-fi is not just about expensive brandnames. It's about aspiring to the very best sound, about choosing your ideal system from the widest selection in the country, in a unique no-pressure environment.

**your choice**
- Acoustic Energy
- Advantage
- Alan
- ATC
- Audible Illusions
- Audio Physics
- B.A.T.
- Boulder
- Bryson
- Cary
- C.A.T.
- Clear Audio
- Denon
- DNM
- Dynavector
- Egglast Works
- Electrograph Delphi
- Genelec
- Gryphon
- Graham
- Helios
- J.M Lab
- John Shearn
- Krell
- Lexicon
- Loewe
- Mark Levinson
- Michael Eng.
- Musical Fidelity
- NEC
- Nordost
- Oracle
- P meaton
- P.M.C.
- Primare
- Quadraspire
- Seleco
- REL
- Rockport
- Rotakn
- Roksan
- Ruark
- Shahinian
- SME
- Straight Wire
- Sugden
- Tara Labs
- Teac
- Thule
- Totem
- Transfiguration
- Trichnor
- Trilogy
- Van den Hul
- VPI
- Wilson Audio
- Wilson Research
- YBA

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### New this month

**POWER AMPLIFIER**

<table>
<thead>
<tr>
<th>Model</th>
<th>OUR PRICE</th>
<th>SALE PRICE</th>
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<tr>
<td>Cary Audio 300 SE Sig WeGo08</td>
<td>£3,995.00</td>
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<tr>
<td>VTL 120</td>
<td>£7,995.00</td>
<td>£7,995.00</td>
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<tr>
<td>Preamp 3000</td>
<td>£2,995.00</td>
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<tr>
<td>Copland CTA 402 (new)</td>
<td>£3,995.00</td>
<td>£2,695.00</td>
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<tr>
<td>Titan 250 mkII</td>
<td>£5,500.00</td>
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<tr>
<td>Cary SLP 79 pre</td>
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<tr>
<td>Cary SUPPEL Remote Pre.</td>
<td>£3,250.00</td>
<td>£2,395.00</td>
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<tr>
<td>BAT VKS + remote</td>
<td>£2,850.00</td>
<td>£2,395.00</td>
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<tr>
<td>Audio Research SP9</td>
<td>£2,795.00</td>
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**SPEAKERS**

<table>
<thead>
<tr>
<th>Model</th>
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<tbody>
<tr>
<td>Audio Research AEI ( Piano Black) + Sods</td>
<td>£495.00</td>
<td>£400.00</td>
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<tr>
<td>Cary SLP 98L</td>
<td>£595.00</td>
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**CD PLAYERS & DACS**

<table>
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<tr>
<th>Model</th>
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<tbody>
<tr>
<td>Copland CDA 266 (new)</td>
<td>£2,995.00</td>
<td>£1,999.00</td>
</tr>
<tr>
<td>Cary CDA 189 (new)</td>
<td>£2,995.00</td>
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**SYSTEMS**

<table>
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<tr>
<th>Model</th>
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<tr>
<td>Linn Kaddak Pro</td>
<td>£350.00</td>
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<tr>
<td>Linn Kaddak MkIII PC</td>
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<tr>
<td>Linn Nuemirke</td>
<td>£395.00</td>
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**Turntables, Analogue, Various**

<table>
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<th>Model</th>
<th>OUR PRICE</th>
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<tbody>
<tr>
<td>Linn Clavis dac</td>
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<tr>
<td>Spec F15 Dac</td>
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**Pre amplifiers**

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<tr>
<th>Model</th>
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</thead>
<tbody>
<tr>
<td>Conrad Johnson PV100 AL</td>
<td>£895.00</td>
<td>£699.00</td>
</tr>
<tr>
<td>Quad Audio Alex</td>
<td>£1,195.00</td>
<td>£999.00</td>
</tr>
<tr>
<td>Cary KLR + Phone</td>
<td>£2,995.00</td>
<td>£1,999.00</td>
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**Speakers**

<table>
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<tr>
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<tbody>
<tr>
<td>ProAc Studio 3 Rosewood</td>
<td>£1,795.00</td>
<td>£1,500.00</td>
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<tr>
<td>Kef 104.2</td>
<td>£2,295.00</td>
<td>£1,899.00</td>
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<tbody>
<tr>
<td>Krell FFR 300c</td>
<td>£1,795.00</td>
<td>£1,500.00</td>
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<tr>
<td>Krell FFR 300</td>
<td>£2,995.00</td>
<td>£2,295.00</td>
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<tr>
<td>Sunfire 300 Power Amp</td>
<td>£3,995.00</td>
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**CD Players & DAC's**

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<tbody>
<tr>
<td>Musical Fidelity XLP2</td>
<td>£395.00</td>
<td>£295.00</td>
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</table>

**Components**

<table>
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<tr>
<th>Model</th>
<th>OUR PRICE</th>
<th>SALE PRICE</th>
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<tbody>
<tr>
<td>Musical Surroundings Phono Stage</td>
<td>£895.00</td>
<td>£699.00</td>
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<tr>
<td>Piex N3 Tool Box 70/90/15</td>
<td>£3,995.00</td>
<td>£2,995.00</td>
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**Turntables! Analogue, Various**

<table>
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<tr>
<th>Model</th>
<th>OUR PRICE</th>
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<tr>
<td>JADIS Defy 7 MK Ill</td>
<td>£2,195.00</td>
<td>£1,500.00</td>
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<tr>
<td>Plinius SAI00</td>
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**Turntable Accessories**

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<tr>
<th>Model</th>
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<tr>
<td>Krell KPS 25sc</td>
<td>£5,595.00</td>
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<tr>
<td>Plinius 250 mk IV</td>
<td>£6,500.00</td>
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**Amplifiers**

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<td>Cary Audio Reference Classic 150 Monoblocks</td>
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<td>Cary CDA 402</td>
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**CD Players & DAC's**

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<th>Model</th>
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<tr>
<td>Musical Fidelity XLP2</td>
<td>£395.00</td>
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**Digital Audio Recorder**

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<td>Audio Research CDI 1</td>
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**Audio Reference CD Complete**

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**Audio Reference CD Complete**

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<td>£6,500.00</td>
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IC-80 MKII  £60 RCA - Silverfuse, solid, twin, Teflon  - 5 Star What Hi-Fi
IC-50 MKII  £42 RCA - Copper, Coaxial - 5 Star What Hi-Fi, Home Cinema etc

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What Hi-Fi - IC-200 - most listening with IC-200, CD17 MKII & MA SE200se

VIDEO INTERCONNECT

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VI-6 MKII  £114.00 RCA/BNC - 2m - 3 VI-6 conductors in a single sheath that contains metal particles for maximum rejection of external RF and EMI
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SS800  £17/m 12 gauge Silverfuse, Teflon insulated
SS800 BIWIRE  £25/m 12 gauge Silverfuse, Teflon insulated
SS1000  £39/m 10 gauge Silverfuse, Teflon insulated, floating ground
SS1000 BIWIRE  £55/m 12 gauge Silverfuse, Teflon insulated, floating ground
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Email: sevoakscam@aol.com

---

**Forthcoming Releases**

**Super Furry Animals - Rings Around The World £14.90**

---

**New Stock And Recent Releases**

<table>
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<tr>
<th>Title</th>
<th>Artist</th>
<th>Price</th>
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<tr>
<td>Vol 3 Further In Time (SV) 2LP</td>
<td>Afro Celt Soundsystem</td>
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<tr>
<td>I Never Loved A Man180g</td>
<td>Aretha Franklin</td>
<td>£15.90</td>
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<tr>
<td>Band</td>
<td></td>
<td>£18.90</td>
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<tr>
<td>Live At The Regal180g</td>
<td>BB King</td>
<td>£19.90</td>
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<tr>
<td>Hotshots Part 2</td>
<td>Beta Band</td>
<td>£15.90</td>
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<tr>
<td>Never Say/Technical each</td>
<td>Black Sabbath</td>
<td>£15.90</td>
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<tr>
<td>Desire/Planet/Oh Mercy (SV)</td>
<td>Bob Dylan</td>
<td>£18.90</td>
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<tr>
<td>Mona Bona-Jekon180g</td>
<td>Cat Stevens</td>
<td>£19.90</td>
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<tr>
<td>David Axelrod</td>
<td>David Axelrod</td>
<td>£17.90</td>
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<tr>
<td>Complete John Peel Sessions</td>
<td>Jesus And Mary Chain</td>
<td>£16.90</td>
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<tr>
<td>Best Of The EMI Years (SV)</td>
<td>John Barry</td>
<td>£19.90</td>
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<tr>
<td>American Post( Live 72)</td>
<td>Lou Reed</td>
<td>£12.90</td>
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<tr>
<td>Kill Em All/Master/Ride each</td>
<td>Metallica (180g)</td>
<td>£12.90</td>
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<tr>
<td>Load/Reload/Metallica each</td>
<td>Metallica (180g)</td>
<td>£15.90</td>
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<tr>
<td>Monkees/Headquarters each</td>
<td>Monkees</td>
<td>£15.90</td>
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<tr>
<td>Monkees/Headquarters each</td>
<td>Muse</td>
<td>£15.90</td>
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<tr>
<td>Origin Of Symmetry 2LP</td>
<td>Neu</td>
<td>£12.90</td>
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<tr>
<td>Neu2/75 each</td>
<td>New</td>
<td>£15.90</td>
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<tr>
<td>Prophecy 2LP</td>
<td>Niltin Sawhney &amp; The Jungle Brothers</td>
<td>£15.90</td>
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<tr>
<td>Mercury Falling 180g</td>
<td>Police</td>
<td>£19.90</td>
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<tr>
<td>Blowback (New On Epitaph)</td>
<td>Black Sabbath</td>
<td>£15.90</td>
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<tr>
<td>Complete John Peel Sessions</td>
<td>Various (Soul Jazz)</td>
<td>£16.90</td>
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<tr>
<td>Quick One/Live At Leeds each</td>
<td>Who (180g)</td>
<td>£19.90</td>
</tr>
</tbody>
</table>

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Sale of Ex-Demo & P/E equipment

<table>
<thead>
<tr>
<th>Ex-demo (x) or P/E</th>
<th>Approx New price</th>
<th>Sale price</th>
</tr>
</thead>
<tbody>
<tr>
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Ruark Solstice Reference monitors (light oak, as new) X 4000 3000
Triangle ZAYS (91db) black/walnut X 1200 600
Castle Howard MkII (cherry, as new) P/E 1100 600
Jamo 507's (black) X 750 350
Linn Sondek/Lingo/Mission Mechanic/ Kleskii Blue (V.D. Hui new) X N/A 1100
Oracle Delphi MKII/Rega 250+(-) X N/A 1500
Sony VPX 1001G CRT projector P/E 6000 2000
Davis Home Cinema 1 (DLP) X 4200 2500
ATC SCM 20SL (black) P/E 2050 1200
ATC SCA 2/SPA-150 pre/power P/E 6800 4000

(Note: offers on the above may be considered)

New Speaker's

I have probably referred previously to the new AVI PRO-NINE's, the latest addition to AVI's range of loudspeakers. However much I may love them, it's nice to see such an excellent review in HI-FI NEWS, confirming what we already know. That makes 5 speakers in the AVI range, namely the NU-NEUTRON III, the BIGATRON, the PRO-NINES, the POSITRON (floor stander) and their flagship ‘GRAVITRON’. All are excellent musical speakers, well worth auditioning. Also worth mentioning is the excellent value ATC SCM-10A-2, an active speaker at £999 a pair, in aluminium cabinet, and the Opera SP1 at £500 in real wood, as always a joy to behold.

www.vaudio.co.uk

V'audio Hi-Fi Consultants
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Summer sale of ex.display and customers' equipment

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Quad 34/306/FM4 £750
Rotel RC980/RB980/RB980 £650
Audio Analogue Donizetti Power £475
Audio Analogue Bellini Pre-amp £395
Quad 99 Pre & CD £1125
Rotel 951 CD Ex.Disp. £275
Quad 50e (pair) £350
Harman/Kardon KD720 CD £150
Marantz CD63 II SE £100
Linn Classik (silver,ex-dem) £800
Linn Sondek £400
Michell Alecto Stereo £999
Quad 44 pre-amp (mint condition) £300
Quad 66 pre-amp £350
Quad 66 CD £200
Quad 988 speakers £3000
Michell Gyro SE with RB 300 £785

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Hi-Fi World September 2001 Page 103
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- Audiolab 8000m(x2) Mono Blocks £1100
- Audiolab 8000S Integrated Amp £450
- Sony TAFB 740 Integrated Amp £150

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- Arcam Diva AVR100 AV Amp Black (£799)
- Arcam Diva A75 Hi-Fi Amp Silver (£449)
- Castle Severn SE Speakers Cherry (£699)
- Castle Howard S3 Speakers Maple (£1499)
- Denon AVR2801 AV Receiver (£449)
- Denon AVF100 DVD Midi System (£749)
- Denon SC-AVF100 NXT AV-Speaker Package (£449)
- Denon DVD1500 DVD Player Region 2 (£399)
- Energy Encore AV-Speaker Package (£1299)
- KEF Q55.2 Speakers Cherry (£499)
- Marantz PM6010 KSig Amp (£399)
- Marantz SR7000 AV Receiver (£699)
- Musical Fidelity HTPS2000 AV Pre & Power (£4000)
- REL Storm3 Subwoofer oak (£999)
- Roksan Kandy Amp Silver (£474)
- Sony DVPS535 Multi Region DVD (£39)
- Sony STS 920 Tuner Silver (£149)
- Taiinnoy MX4 Speakers (£349)
- Toshiba SD100 Black Multi Region DVD (£229)
- Toshiba SD200 Multi Region DVD (£279)
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Alchemist Kraken integrated 3 months old

Musical Fidelity F25 remote pre

Musical Fidelity XLP

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<thead>
<tr>
<th>Brand</th>
<th>Item Description</th>
<th>Price</th>
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<tbody>
<tr>
<td>Audio Research</td>
<td>LS8 mint boxed</td>
<td>£995</td>
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<tr>
<td>Crimson pre</td>
<td>C5610</td>
<td>£195</td>
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<tr>
<td>Crimson battery</td>
<td>610</td>
<td>£150</td>
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<tr>
<td>Rogers LS3</td>
<td>speakers</td>
<td>£175</td>
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<td>JBL XTI 20</td>
<td>speakers new boxed</td>
<td>£275</td>
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<td>JBL SVA 1500</td>
<td>speakers</td>
<td>£375</td>
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<td>Denon ODC 1520</td>
<td>CD player battleship build quality</td>
<td>£255</td>
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<tr>
<td>Marantz CM 94 MKII</td>
<td>mint</td>
<td>£450</td>
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<tr>
<td>OLW signature speakers</td>
<td>with crossover and stands</td>
<td>£995</td>
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<tr>
<td>Marantz</td>
<td>one owner</td>
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<td>C500 new</td>
<td>£335</td>
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<td>Musical Fidelity</td>
<td>F25 remote pre</td>
<td>£1300</td>
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<td>Musical Fidelity</td>
<td>660 CD player</td>
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<td>Alchemist Kraken</td>
<td>integrated 3 months old</td>
<td>£375</td>
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<td>100watts dual mono integrated amp</td>
<td>£650</td>
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<td>£175</td>
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<td>Musical Fidelity</td>
<td>XLP</td>
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<td>Musical Fidelity</td>
<td>valve xpre</td>
<td>£125</td>
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<td>Quad 99 system</td>
<td>boxed mint</td>
<td>£2650</td>
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<td>Pro Ac response</td>
<td>24 hour oak finish</td>
<td>£1495</td>
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<tr>
<td>Audio Tech AT1000</td>
<td>transform the ultimate step up very</td>
<td>£1395</td>
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<tr>
<td></td>
<td>rare. One of only two known to be</td>
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<td></td>
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<tr>
<td>Crimson 620c</td>
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<td>£125</td>
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<tr>
<td>Arcam CD72</td>
<td>24 bit as new</td>
<td>£295</td>
</tr>
<tr>
<td>Radford TRI Star 3</td>
<td>4 way speakers</td>
<td>£275</td>
</tr>
</tbody>
</table>

Selected products from: Audio physicist Ear, Yoshino, Cröft, Cary, Nottingham Analogue, Creek, Triangle, Sugden, AVI,
New Showroom & Dem rooms now open 28a Haddington Place Edinburgh EH7 4AF Phone/Fax 0131 558 9999 Open 11.00am - 5.30pm - closed Monday & Sunday
AVI 20 bit DAC
ROTEL RCD 980/980 transport DAC, boxed
LINN KARIK, UPGRADED TO BRILLIANT PSU
CYRUS DISCMASTER/DACMASTER
AUDION CD PLAYER, with valves
YAMAHA F2200 professional series power amp 200 watts per channel

<table>
<thead>
<tr>
<th>VALVE AMPS</th>
<th>COST</th>
<th>PRICE</th>
</tr>
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<tbody>
<tr>
<td>AUDIO NOTE OTO SE with phone</td>
<td>1000</td>
<td>1000</td>
</tr>
<tr>
<td>AUDIO NOTE QUEST MONOBLKS (single ended 300b)</td>
<td>2750</td>
<td>1600</td>
</tr>
<tr>
<td>AUDIO RESEARCH LS15 line level preamp/silver fronted mini and boxed with remote</td>
<td>2250</td>
<td></td>
</tr>
<tr>
<td>AUDIO RESEARCH S99 Pre</td>
<td>800</td>
<td></td>
</tr>
<tr>
<td>AUDIO RESEARCH MK1 phono stage</td>
<td>750</td>
<td>375</td>
</tr>
<tr>
<td>AUDIO RESEARCH VT605 power amp</td>
<td>1200</td>
<td>1100</td>
</tr>
<tr>
<td>AUDION SILVER NIGHTS 3000 push pull punchy 17 watts</td>
<td>1300</td>
<td></td>
</tr>
<tr>
<td>AUDION GOLDEN NIGHTS 4000</td>
<td>1600</td>
<td></td>
</tr>
<tr>
<td>AUDION matching 2 box pre with phone</td>
<td>750</td>
<td>750</td>
</tr>
<tr>
<td>GAYMA RHYPHER REFERENCE, much modified</td>
<td>800</td>
<td></td>
</tr>
<tr>
<td>MELOS 333 plus 2 box line pre, awesome dynamics</td>
<td>3000</td>
<td>1300</td>
</tr>
<tr>
<td>RUSSIAN AM/FM 160 watt with transmitting valves and c-converters</td>
<td>500</td>
<td></td>
</tr>
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<table>
<thead>
<tr>
<th>LOUDSPEAKERS</th>
<th>COST</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALON II open baffle mid and top 10&quot; bass</td>
<td>2500</td>
<td>1000</td>
</tr>
<tr>
<td>AUDIOPRO active subwoofer AS USED WITH QUAD ES</td>
<td>250</td>
<td></td>
</tr>
<tr>
<td>B&amp;W DM14</td>
<td>120</td>
<td></td>
</tr>
<tr>
<td>B&amp;W CD7 75SE floorstanders boxed</td>
<td>1000</td>
<td>600</td>
</tr>
<tr>
<td>CADENCE ARCA recently upgraded to latest spec and with new panels, awesome in a big room</td>
<td>3500</td>
<td></td>
</tr>
<tr>
<td>CASTLE CONWAY A 3 way stand mounters</td>
<td>150</td>
<td>100</td>
</tr>
<tr>
<td>CASTLE TAYS stand mount boxed</td>
<td>400</td>
<td>250</td>
</tr>
<tr>
<td>CASTLE SEVERN 2 SE boxed</td>
<td>700</td>
<td>400</td>
</tr>
<tr>
<td>CELESTION 5 pair</td>
<td>70</td>
<td></td>
</tr>
<tr>
<td>CELESTION s600bs</td>
<td>700</td>
<td>300</td>
</tr>
<tr>
<td>IMPULSE H7</td>
<td>800</td>
<td>400</td>
</tr>
<tr>
<td>LINN ISOBARiKS, last version with external crossover and stands, black ash</td>
<td>800</td>
<td></td>
</tr>
<tr>
<td>MERIDIAN M3 active speakers task</td>
<td>300</td>
<td></td>
</tr>
<tr>
<td>MERIDIAN M3 active bookshelf speakers last black pair</td>
<td>350</td>
<td></td>
</tr>
<tr>
<td>PROAC SUPER TABLETTES</td>
<td>250</td>
<td>150</td>
</tr>
<tr>
<td>TANNOY T15</td>
<td>80</td>
<td>450</td>
</tr>
<tr>
<td>TANNOY DEVON, recently serviced</td>
<td>450</td>
<td></td>
</tr>
<tr>
<td>TOWNSEND GLASTONBURY'S mk I serious speaker</td>
<td>700</td>
<td></td>
</tr>
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<table>
<thead>
<tr>
<th>TRANSISTOR AMPS</th>
<th>COST</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUDIO LAB 8000C lack black pre, excellent</td>
<td>1500</td>
<td>500</td>
</tr>
<tr>
<td>BRYSTON 0.58 preamp with phono</td>
<td>150</td>
<td></td>
</tr>
<tr>
<td>CRIPSON 610GCDC prepower</td>
<td>425</td>
<td></td>
</tr>
<tr>
<td>CRIPSON 620 stereo power amp older version</td>
<td>250</td>
<td></td>
</tr>
<tr>
<td>CYRUS PRE/MONOBLOCKS</td>
<td>950</td>
<td>450</td>
</tr>
<tr>
<td>CYRUS PSX-A power supply 4 available</td>
<td>900</td>
<td>450</td>
</tr>
<tr>
<td>EXPOSURE XIX preline only boxed</td>
<td>900</td>
<td>450</td>
</tr>
<tr>
<td>EXPOSURE XVIII regulat boxes</td>
<td>2000</td>
<td>1000</td>
</tr>
<tr>
<td>EXPOSURE XIX, XILI SUPER VIII pre/psu, power amp</td>
<td>2000</td>
<td>1000</td>
</tr>
<tr>
<td>MERIDIAN 405 monoblocks</td>
<td>1100</td>
<td>550</td>
</tr>
<tr>
<td>MICHEL SCHNERA mc phonostage</td>
<td>750</td>
<td>375</td>
</tr>
<tr>
<td>MUSICAL FIDELITY F20/F15 pre/power</td>
<td>1700</td>
<td>600</td>
</tr>
<tr>
<td>NAD 2700 power amp</td>
<td>200</td>
<td></td>
</tr>
<tr>
<td>QUAD 67 cd player, 66 pre/606 MK1 power amp</td>
<td>1200</td>
<td></td>
</tr>
<tr>
<td>YAMAHA F2200 professional series power amp 200 watts per channel</td>
<td>300</td>
<td></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>CD &amp; DACS</th>
<th>COST</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUDION CD PLAYER, with valves</td>
<td>5000</td>
<td>2000</td>
</tr>
<tr>
<td>AVI 20 bit dac</td>
<td>1000</td>
<td>400</td>
</tr>
<tr>
<td>CYRUS DISMASTER/DA MASTER</td>
<td>2500</td>
<td>700</td>
</tr>
<tr>
<td>CYRUS CD100</td>
<td>900</td>
<td>450</td>
</tr>
<tr>
<td>LINN KARIK, UPGRADED TO BRILLIANT PSU</td>
<td>700</td>
<td>700</td>
</tr>
<tr>
<td>MARANTZ CD6000 upgraded to brilliant PSU</td>
<td>250</td>
<td>125</td>
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<tr>
<td>ROTEL RCD 980/980 transport dac, boxed</td>
<td>850</td>
<td>375</td>
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<thead>
<tr>
<th>TURNTABLES, ARMS &amp; CARTRIDGES</th>
<th>COST</th>
<th>PRICE</th>
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<tbody>
<tr>
<td>A&amp;R EB101</td>
<td>100</td>
<td></td>
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<tr>
<td>EAR THE Head mc step up transformer</td>
<td>400</td>
<td></td>
</tr>
<tr>
<td>LINN TROKA rebuilt by carlins man</td>
<td>350</td>
<td></td>
</tr>
<tr>
<td>LINN LP12 grace arm/F15 cartridge</td>
<td>375</td>
<td></td>
</tr>
<tr>
<td>LINN LP12 CIRCULUNGO,TRAMPOUIMTOK</td>
<td>1100</td>
<td></td>
</tr>
<tr>
<td>LP12 valve/TITOK</td>
<td>550</td>
<td></td>
</tr>
<tr>
<td>MICHEL GIYREDFK (rare black acrylic)</td>
<td>650</td>
<td></td>
</tr>
<tr>
<td>MICHEL GIYREDFK WITH GIYROPOWER psu</td>
<td>700</td>
<td></td>
</tr>
<tr>
<td>PINK TRIANGLE LITTLE PINK THING, #250 gainling</td>
<td>1042</td>
<td>340</td>
</tr>
<tr>
<td>ROCK TURNTABLE with Excitabur arm, original</td>
<td>950</td>
<td></td>
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<table>
<thead>
<tr>
<th>JULY CLEARING OUT SALE</th>
<th>COST</th>
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<tr>
<td>ART AUDIO QUAD 2 power amp</td>
<td>1500</td>
<td>500</td>
</tr>
<tr>
<td>SOUND DESIGN line level pre amp</td>
<td>150</td>
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<tr>
<td>VTL 50 watt monoblocks</td>
<td>1500</td>
<td>500</td>
</tr>
<tr>
<td>AUDIOGRAM ELLE ONE 6t elecrostatics</td>
<td>2500</td>
<td>700</td>
</tr>
<tr>
<td>CELLO SERAFIM active speakers</td>
<td>1500</td>
<td>400</td>
</tr>
<tr>
<td>KUPSHC BELLES</td>
<td>5000</td>
<td>450</td>
</tr>
<tr>
<td>LINN Kalerais,shabby condition but cheap.</td>
<td>2000</td>
<td>450</td>
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<tr>
<td>ORIGIN LIVE RESOLUTION with stands</td>
<td>1125</td>
<td>400</td>
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<tr>
<td>AVI INTEGRATED clean tight 100 watts</td>
<td>1000</td>
<td>450</td>
</tr>
<tr>
<td>AVI 5000MM preamp/5000MM monoblocks</td>
<td>2350</td>
<td>1000</td>
</tr>
<tr>
<td>DPA DSP905 pre amp, line only</td>
<td>375</td>
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<tr>
<td>HEYBEAK, CGS13 Pre/power</td>
<td>1400</td>
<td>500</td>
</tr>
<tr>
<td>LINN LK1/LK280 remote pre</td>
<td>1050</td>
<td>350</td>
</tr>
<tr>
<td>MARK LEVINSOM ML12 pre, with phono</td>
<td>3500</td>
<td>800</td>
</tr>
<tr>
<td>MERIDIAN 101 pre/103 power</td>
<td>150</td>
<td>125</td>
</tr>
<tr>
<td>NAHP MAP 90 slim style</td>
<td>2800</td>
<td>800</td>
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<tr>
<td>PINK TRANG F.P.TWO with battery psu</td>
<td>5750</td>
<td>1300</td>
</tr>
<tr>
<td>ROLAND CONCENTRA boxed remote</td>
<td>3500</td>
<td>800</td>
</tr>
<tr>
<td>SONY ESPIR TAOEB pre boxed</td>
<td>250</td>
<td></td>
</tr>
<tr>
<td>SONY REALITY SL:110 pre/110 CAS 2 POWER</td>
<td>3000</td>
<td>800</td>
</tr>
<tr>
<td>ROCKPORT 6000 airbearing arm</td>
<td>6000</td>
<td>2500</td>
</tr>
<tr>
<td>VINYL CLEAROUT LPS 50 FOR £50 post free, specify classic or pop jazz for £70 post free</td>
<td>850</td>
<td>450</td>
</tr>
</tbody>
</table>

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ARCAM 290 INTEGRATED AMP £ 295 SH
ARCAM 290 P POWER AMPLIFIER £ 295 SH
PROAC TABLETTE 50 CHERRY £ 395 SH
AUDIOLAB 80(10A AMPLIFIER £ 295 SH
KRELL KAV250P PREAMPLIFIER £ 1795 XD
KRELL 250A POWER AMPLIFIER £ 2895 XD
KRELL KAV30 (11 CD AS NEW £ 2995 SU
KRELL 300(1) £ 2495 SH
MARTIN LOGAN AERIUS 1 SPEAKERS EX DEM £ 1695 SH
PIONEER AV9118 A/V AMPLIFIER £ 699 XD
KRELL 250P PREAMPLIFIER £ 1795 XD
KRELL 250A POWER AMPLIFIER £ 2895 XD
KRELL DTI(CD TRANSPORT £ 2995 SH
REGA PLANAR 3 £ 175 SH
WILSON SYSTEM 5 EX DEM £ 7995 XD
WILSON DEN 101, THE SECOND XLR 1m £ 1275 SH
THETA CASANOVA SILVER DTS/VS AS NEW £ 3995 SH
THETA PROGENY £ 695 SH
THETA MULXI £ 1595 SH
PATHOS ACOUSTICS TWIN TOWERS AMPLIFIER £ 2485 SH
OPERA CALLAS GOLD SPEAKERS MAGNATION £ 595 SH
UNISON RESEARCH SMART 845 - our demonstrators £ 1795 XI

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E-mail: tony@centralaudio.co.uk
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Arcam Alpha 7 SE CD player £249 Musical Tech, Hawk speakers £650!
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Arcam Alpha 10PS pwr amp £850 Marantz Ki Sig 6000 CD Gold £450!
Arcam Alpha 60PSV pwr amp £199 Marantz DHX-400 CD recorder £650!
Castle Harlech in antique oak £850 Marantz CD-67 MKII CD Player £150!
Castle Harlech spks (cherry) £700! Meridian CD-206 CD Player £399!
Linn Kair CD £799 Music Technology Harman walnut £999!
Linn Kairn Prima Pre-amp £999! Nakamichi SoundSpace 8 £999!
Linn Mirkik CD £599 Naim NAC-72 £600
Linn Majik amp £450! Naim CD-3 £799
Linn Axis turntable £250! Rega Planar 25 Turntable & cart £550!
Linn Kellidh Speakers £500! Rotel RCD-971 CD Player £299!
Miiudal Fidelity XRay CD £699! Rotel RC-970BX/RSP690-AX £299!

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World Radio History

HI-FI WORLD SEPTEMBER 2001 PAGE 109
S/hand and ex-demo clearance items - September '01

CD Players & DAC'S

Was Now
Accuphase DG28 Digital Equaliser S/H 5690 3750
Morrisini Privilege CD Player Ex-Demo 999 599
Micromega Data/Dialog 2 Box CD Player S/H 4250 1799
Quad 77CD+77 Integrated l-bus system S/H 1200 599
Resolution Audio VT960/D92 24/96 CD/DVD 4996 2995
Roksan DA2 DAC S/H 599 299
Roksan DP2 Transport S/H 1295 599
Roksan DS5 PSUS/H 579 325
Thetas Carmen CD/DVD Transport S/H 3900 2999
Thetas Chroma 396 HDCD DAC S/H 950 599

Turntables Tonearms & Cartridges

Was Now
Audio Note ANS-2 MC Transformer Ex-demo 450 299
Basis 1400/RR250 (New & Boxed) 1200 999
Garrard 401/Aphion/RR300 Ex-Demo N/A 599
Kuzma Stogi/Stabi S Turntable (New & Boxed) 1299 1099
Rega Planar 3 Green Turntable S/H 298 175
Roksan Radius 3/Tabori/Conus Blk Ex-Demo 1125 599
Roksan Xerxes Piano Lacquer XPS 1 (SME Cut) S/H 1295 399
Roksan Xerxes XBlk XPS 3 S/ESU S/H 1600 999
Roksan DS1.5 PSU Ex-Demo 695 498
Roksan Artemiz Tonearm S/H 995 450

Preamplifiers

Was Now
Alchemist Forsetti Signature Preamplifier S/H 1500 749
Densen DM20 Preamplifier Ex-Demo 1380 999
Morrio Asty LS Valve Preamp Ex-Demo 500 375
Graaf WFB 2 Hybrid Preamplifier Ex-demo 1395 950
Unison Research Mystery One Valve Preamplifier Ex-Demo 1750 1199

Amplifiers

Was Now
Audio Analogue Puccini SE Blk S/H 635 479
Conrad Johnson MVSS Power Amplifier Ex-demo 1999 1399
Conrad Johnson Premier 11 Power Amplifier (New&Boxed) 3995 2799
Cyrus Straightline Amplifier S/H 499 275
Electrocompaniet EC A1 Power Amplifier S/H 2400 1999
Electrocompaniet EC4-1 Integrated 80 Amps S/H 3295 1599
Graaf 5050 Power Amplifier (New&Boxed) 2195 1695
Graaf GM20 OTL Power Amplifier Ex-Demo 2995 2195
Graaf Venticirque 25 Watt Integrated S/H 1795 995
Jadis JA108 Valve Mono Power Amplifiers S/H 2999 3750
Krell KSA 150 Class A Balanced Power Amplifier S/H 5998 1999
Michel Engineering Lectro Stereo Ex-Demo 1150 899
Unison Simply 4 Valve Integrated Ex-Demo 1600 999

Loudspeakers

Was Now
Audio Note AN-Z Two Floorstanding Black S/H 649 399
Boston Acoustics VR 10 Centre Channel (New&Boxed) 250 175
Diapason Adamantes III inc Stands Ex-Demo 2450 1895
Infinity Outrigger Jr Outdoor Speakers (New&Boxed) 249 129
Jamo Concert 8 Cherry Loudspeakers S/H 1400 850
JM Lab Cobalt 815 Dark Cherry Floor standers Ex-Demo 950 749
Opera Callas Gold Mahogany Speakers Ex-Demo 1095 699

Cables & Accessories

Was Now
Audio Note ANS 1M RCA-RCA Interconnect 139 69
Audio Note ANV 1M RCA-RCA Interconnect 219 125
Audio Sculpture 2m RCA Interconnect Ex-Demo 380 149
Black Diamond Racing "The Pits" (New&Boxed) 180 99
Bow Technologies Wand Remote S/H 349 199
Einstein Octopus 8 Way Mains Block (Ex-Demo) 199 149
Golden Sounds Ceramic Cones (New & Boxed) 85 49
G- Flex isolators (New & Boxed) 199 75
Rega 6 Tier Modular Stand Ex Demo 375 149
Roksan HA01 1M Interconnect S/H 99 49
Shakti On Lines (New&Boxed) 85 45
Sound Org Record Racks Double with CD Inserts S/H 199 75
Tara Labs 2x2m Bi-Wired Nexo Terminated S/H 150 75

Tuners & Tape Decks

Was Now
Ferograph Logic 7 4 Track _ inch Reel to Reel S/H N/A 399

Clearance Items Under £100

Was Now
Sony Playstation With 2 controllers S/H N/A 59
Thorens TD125 Turntable S/H N/A 99
Trio K500 SME Cut S/H N/A 99

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- DNM / Reson
- Einstein
- Electrocompaniet
- Enduracore
- Final
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(phone, fax or write for latest price list)

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ATC SCM20 Pro Active loudspeakers. Perfect, ex demo, complete with "flight case" pods. (£350). Full 6 year warranty. £1350

KEF RDM 2 loudspeakers in cherry. About 4 years old, in perfect condition but with no boxes. Fitted to Atacama SE54 stands which have been finished in matching slightly metallic charcoal. Original price, over £800 (incl stands). £375

ATC SCM50 loudspeakers. Rosewood veneer, s/h, good condition but no boxes. (£400) £275

Trichord Pulsar One DAC. AES/EBU balanced and coaxial digital inputs. One digital output. Cost £1495 new, recently updated with new Black Gate capacitors throughout. Boxed and unmarked. £395

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- BorderPatrol • Living Voce • SME • Audio Note • Cartridge Man • Goldring
- Western Electric • Electrofluidics

BorderPatrol Brighton UK
Tel/Fax +44 (0)1273 276716
email: bp@borderpatrol.net
www.borderpatrol.net

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**AUDIO MATTERS**

NEW EX-DEM & PART EXCHANGE
EQUIPMENT FOR SALE
020 8255 0572/0973 436135

<table>
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<tr>
<th>LIST</th>
<th>SALE</th>
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<tr>
<td>Alchemist Kraken Anniversary MkII</td>
<td>£599</td>
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<td>Alchemist Product 8 pre &amp; pwr (on dem)</td>
<td>£2447</td>
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<td>Alchemist Product 8 dac &amp; drive (on dem)*</td>
<td>£1898</td>
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<td>Alchemist The Statement pre amp ex/dem</td>
<td>£4999</td>
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<td>Audion Black Shadows 845 valve monoblocks</td>
<td>£4000</td>
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<td>Audion Silvernight 300B monoblocks</td>
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<td>Audion Golden Nights</td>
<td>£1898</td>
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<td>Bow Technology Wazoo (ex/d)</td>
<td>£2195</td>
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<tr>
<td>Bryston BP ST4 pwr</td>
<td>£2100</td>
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<tr>
<td>Classe AK 1 solid walnut (ex/d)</td>
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<tr>
<td>Classe DR 4L pre</td>
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<tr>
<td>DPA Renaissance CD player ex/d</td>
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<td>Krell 250 CD Player</td>
<td>£2592</td>
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<td>Krell 300i</td>
<td>£4245</td>
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<td>Linn Classic 331 pwr</td>
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<td>Mark Levinson 33.5 pwr</td>
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<td>Meridian 551 int. amp</td>
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<td>Meridian 555 pwr. amp</td>
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<td>Naim 72 pre</td>
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<td>Naim 90 pwr</td>
<td>£487</td>
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<tr>
<td>Perreaux AC 3 pre ex/d</td>
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<td>Perreaux 6 ch. pwr amp</td>
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<tr>
<td>Roksan Caspian (AC3 DTS) pre &amp; 5 ch. pwr amp (on/dem)</td>
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<td>Ruark Prolongue re 1 preamp</td>
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<tr>
<td>Monitor Audio 20SE</td>
<td>£2200</td>
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**A NEW RANGE OF VIENNA ACOUSTICS SPKS. NOW ON DEM**

**NEW PRODUCT 8 from Alchemist Dac & Drive with 192 sampler in-built ON-DEM**


**Selected products from:**
- BorderPatrol Brighton UK
- Phone: 01273 276716
- E-mail: bp@borderpatrol.net
- Website: www.borderpatrol.net

**PROGRESSIVE AUDIO**

We have the following ex demonstration and part exchange items for sale:

- **LINN LP12** (Rosewood) £6500/Stereo £11500 turntable £POA, SH.
- **NAIM CD3 CD player, Mint, Boxed** £500/S.H.
- **NAIM 72 Pre amp, Latest casework** £1700/S.H.
- **NAIM Hi Cap, Latest casework,** £1995/S.H.
- **NAIM 250 Power amp, Latest casework,** £2500/S.H.
- **Naim SBL loudspeakers, Black. Just upgraded to latest specification. Mint, Boxed,** £3500/S.H.
- **TUBE TECHNOLOGY Fusion valve CD player, Mint, Boxed,** £2500/S.H.
- **CHORD 3200E pre amp, Silver, With 4 Integris legs, Absolutely mint condition, Little use,** £2200/S.H.
- **CHORD 1200G power amp, Silver, With 4 integra legs, Absolutely mint condition, Little use,** £2950/S.H.
- **CHORD_disc_15500E SACD, Silver. With 4 integra legs, Absolutely mint condition, Little use,** £2500/S.H.
- **CHORD system remote, New, £150**
- **YBA CDZ, As new, Silver, £2250, X.D.**
- **LAVARDIN PG phono stage, Mint, £1500, S.H.**
- **LINN Classik, Amp, tuner and CD in one box, New, £800**
- **AUDIO SYNTHESIS Desire I (Not Decade) power amp, £750, S.H.**
- **LFD LST Line stage, £252, S.H.**
- **REGA Jupiter I CD Transport and DAC with digital interconnect, £795, S.H.**
- **GRAAF GM 20 QTL valve power amp, £2250, S.H.**
- **VERITAS II Horus, Piano Black. As new £1400, X.D.**
- **VERITAS II 7s, Piano Cherry, With stands, As new £995, X.D.**
- **VERITAS II 27s, Piano Black, With stands, As new £1250, X.D.**
- **UNISON RESEARCH simply four valve amp, With Simply phono stage, Mint £1425 X.D.**
- **BLACK Rhodium interconnect, 1.5m. £2000, X.D.**
- **ALON Petite loudspeakers, Walnut. As new, £1400, X.D.**
- **LINN Kabel loudspeakers, Walnut. Excellent condition, £1400, X.D.**
- **ALON 1 loudspeakers, Walnut. Excellent condition, £1795, X.D.**
- **ELENTIVAL Audio monopinith, £1499, £1090, X.D.**
- **ELENTIVAL Audio speaker stands ( the best ever ? ) £1750 new, £850, X.D.**
- **ANALYSIS Epsilon ribbon loudspeakers, Good condition, £1750 new, £2500, X.D.**
- **TRIANGLE Alcante loudspeakers, Excellent match for valve amps, Black. Mint, £1250, S.H.**
- **MICHELL Argon HR line pre amp, With Hera SYS, £600, X.D.**
- **MICHELL ltd HR phono stage, With Hera SYS, Excellent condition, £995, S.H.**
- **ORIGIN LIVE Sovereign loudspeakers, Cherry, Good condition, £650, X.D.**
- **ELENTIVAL Loudspeakers, Excellent condition, £1100, X.D.**
- **LINN Kabel loudspeakers, With stone stands, £825, S.H.**
- **MUSE. Model eighteen subwoofer, £1500, S.H.**
- **ROTEL 965 cd player, £125, S.H.**
- **ARCAM CD6 CD Player (just serviced by Arcam)** £595, S.H.

**NOW ON PERMANENT DEMONSTRATION THE TOTALLY AMAZING SUGDEN MASTERCLASS CD PLAYER. AT £2500 this is an absolute snip! PHONE NOW TO BOOK YOUR DEM.**
**L A T INTERNATIONAL NJ USA - now with SILVERFUSE conductors**

LAT AC-2 Power cable. We have developed a cabling (wovening) pattern along with an unusual shieldly/inter- riting system that gets rid of the garbage that contamin- ates 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 Silvefuse conductors. The conductors are 10 gauge and insulated with Teflon; the best insulation available. Fitted as standard with an IEC and MK Toughplug. Other connectors are available incl Schuko, 16 amp IEC. Figure of eight etc. 2h £56, 3h £66, 4h £78, 6h £99 other lengths available and off the reel. 46 and 8 way all steel mains distribution blocks fitted with UK, Schuko or USA type sockets. CE tested and approved mains distribution units manufactured out of heavy gauge steel, finished in black and fitted with high quality Wadsworth 13amp sockets. It has no filters, circuit breakers, surge protection, transformers, resistors, capacitors, LED's, on/off switches, chokes, regulators, just fitted with 3ft of LAT AC-2 mains cable. From £161for 4 way, £194 for 6 way, £226 for 8 way. All solder connections with Wonder solder; gold plated surfaces treated with DeoxIT DP5. Other surfaces treated with ProGold Gp5.

ANALOG INTERCONNECTS

IC-200 MKII £159 RCA/XLR - Silverfuse, solid, quad, braided screen, Teflon
IC-100 - MKII £105 RCA/XLR - Silverfuse, solid, twin, braided screen, Teflon
IC-80 MKII £50 RCA - Silverfuse, solid, twin, Teflon - 5 Star What Hi Fi
IC-50 MKII £42 RCA - Copper, Coaxial - 5 Star What Hi Fi - Home Cinema etc

DIGITAL INTERCONNECT

DI-20 MKII £85 RCA/XLR - Silverfuse, solid, quad, braided screen, Teflon

NEW GOLD MK Tough plug with gold plated pins (£14)

Otto Heil IEC with gold plated contacts (£10)

VIDEO INTERCONNECT

VI-6 MKII £114 00 RCA/BNC - 2m. Silverfuse, solid, coaxial
VI-6 MKII £114 00 RCA/BNC - 2m. 3 Vi-6 conductors in a single sheath that contains metal particles for maximum rejection of external RF and EMI

Component Video £17/m 12 gauge Silverfuse, Teflon insulated
£25/m 12 gauge Silverfuse, Teflon insulated
£35/m 10 gauge Silverfuse, Teflon insulated floating ground

SPEAKER CABLE

SS800 £25/m 12 gauge Silverfuse, Teflon insulated floating ground
SS800 BIWIRE £25/m 12 gauge Silverfuse, Teflon insulated floating ground
SS1000 £55/m 12 gauge Silverfuse, Teflon insulated floating ground

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 dodging 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 dodging subsequently occurs with this process. The result provides for the benefits of silver, which are excellent definition and clarity, with the high purity copper benefit of warmth and mellowness.

**3D-LABS**

CDP, DAC, TRANSPORT AND DVD's with SRC sampling rate and bit converter translates 16,18 and 20 bit inputs to 24 bits format. All 32, 44,1 and 48kHz frequency is re-sampled to 96kHz. The SRC is comparable with that used by DCS in the Purcell unit. Prices start from £1245 for a CDP with SRC.

**D V D with SRC and CV2**

CV2 Video system for unmatched picture quality - best with projection systems and large Flat CRT, TFT, LCD, Plasma TV's. DVDS with SRC and CV2 start from £1730. DVD with CV2 £1245.

**AUREX CD/DVD MAT**

From Ohio USA, a polymeric mat with a uniform multilayer of a specially formulated mixture of organic compounds. Clarity and depth in music from CD's, sharper pictures and brilliant colours from DVD £26.50 - 14 day money back warranty.

**COMING SOON:** Ferrite technology mains cable and video cable. Conductors encased in Ferrite polyamide. Mains cable fully shielded with drain wire.

**SUNFIRE CORPORATION**

SNOHOMISH USA. PATENTED DOWNTRACKING TECHNOLOGY - no heat sinks, runs cool. Sub-woofers with two drivers

**Threatre Grand processor pre- amplifier. DTS, Dolby Digital, auto sensing, tuner etc**

**Signature True Sub Woofer - 13 inch cube** - two drivers, 2700 watt amplifier, 16 hz, 116 dB spl, 360 cu ins air movement

**Junior True Sub Woofer - 9 inch cube** - two drivers, 1200 watt amplifier, 25 hz, 105 dB spl, 120 cu ins air movement

**Cinema Grand Signature**

430 watts per channel x 5 into 8 ohms. Also Cinema Grand 200 wpc x 5

**True Sub Woofer MKII - 11 inch cube** - two drivers, 2700 watt amplifier, 18 hz, 110 dB spl, 235 cu ins air movement.

**Tel: 020 8241 9826 FAX 020 8241 0999**

E-mail: weere@audusa.com

[Contact Information]
Ear Yoshino New Models

Ear 8L6 is a single ended triode integrated amplifier

Used Equipment For Sale

- Audio Research LS8 mint boxed £200
- Audiophiles Choice HMA190/190D £295
- Audio Research LS20 £190
- Audio Research M8 £175
- Audio Research M25 £115
- Audio Research SLP £95
- Audio Research SL7 £125
- Audio Research SP14 £115
- Audio Research SP14 tube £115
- Audio Research C CDII £225
- Audio Research SL7 £75
- Audio Research PS2 £75
- Audio Research C CDII £75
- Audio Research SP14 £75
- Audio Research SL7 £75
- Audio Research PS2 £75
- Audio Research C CDII £75

*LIMITED PERIOD* Part Exchange your existing equipment against any Ear product and it will be valued at private prices not usual dealer rates.

*HARMONIC TECHNOLOGY SINGLE CRYSTAL CABLE* Len Gregory's Amazing Moving Iron Cartridge on the New Nottingham Analogue Carbon Space Arm

Selected products from: Audio physic speakers, Ear Yoshino, Cary, Nottingham Analogue, Creek, Triangle, Sugden, AVI.

New Showroom & Demo rooms now open 28a Haddington Place Edinburgh EH7 4AF Phone/Fax 0131 558 9989 Open 11.00am - 5.30pm - closed Monday & Sunday
<table>
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<th><strong>CLASSIC SOUNDS,</strong> (LEICESTER, INC) ONE TIME VINTAGE HI-FI &amp; VALVE AMPLIFIERS</th>
<th><strong>FOR SALE/POWER AMPLIFIERS</strong></th>
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### HI FI SUPPLIES

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"The single most important upgrade you can ever make to any record deck concerns the motor drive...nothing can compare you for the shock of going DC, in a word Gobsmacking" COMMON GROUND MAGAZINE

"Its value is nothing short of tremendous" LISTENER MAGAZINE

Whether you own a Linn Valhulla/Lingo, Rega or any other deck, the results of upgrading to the Origin Live dc motor and power supply are simply astounding. This high grade motor kit is designed as a drop in replacement for almost all turntable motors. Decks benefiting so far from this ultimate of upgrades include Linn, Roksan, Michell, Sy-stendack, Rock, Rega etc. With a 12 Volt power supply it is safe and easy to fit. Guidance instructions are provided. At £262 with fully soldered and tested regulator board plus money back guarantee, this is a bargain out of all proportion to it's value in terms of performance. A larger purpose made transformer is also available as an optional extra at £175.

AURIOS ISOLATION MOUNTS

"highly recommended" March 2001 HI-FI WORLD

With the Aurios, I am now (finally) consistently hearing what I've always wanted out of audio* STEREO TIMES

"unbelievable until you've heard the difference" SOUNDSTAGE

Placed under Turntables, CD Players, Amplifiers, Loudspeakers etc these amazing devices dramatically upgrade the sound of your Hi-Fi. Reviewers who try them won't be without them. The investment made in the Aurios will last a lifetime. They reflect excellent value in terms of outstanding performance which is only possible through expensive production techniques and the finest engineering available.

The Aurios (MIB) mounts are £197.50 GBP for a set of 3 mounts (carriage is an additional £5.50 within the UK and will be quoted for outside). One set of 3 mounts normally supports one item of equipment.

Make cheques payable to Origin Live and send to address shown We can take credit card orders if you wish. Remember there is a no risk money back guarantee if not entirely satisfied.

EMAIL: origin.live@virgin.net

ORIGIN LIVE TURNTABLE KIT

Now you can save money and build your own high performance deck. The standard parts kit is offered at £198 and is complete apart from a plinth. The kit comes with a full set of drawings and guidance instructions. It allows for your creativity or there are optional parts that will enable you to assemble a tried and tested design within 1 - 4 hours. The optional parts include the ultra platter (£84), plinths for suspended and non-suspended designs along with sub-chassis etc. The optional parts upgrade the standard kit to high end performance levels and is probably the easiest kit you will ever make.

"this Vinyl front end had my jaw heading towards the floor with the solidity and transparency of the music it was making" HI-FI WORLD SUPPLEMENT

"is exceptionally easy to build and professional in both sound quality and appearance" HI-FI NEWS SUPPLEMENT

TURBOCHARGING YOUR REGA ARM

"Nothing less than total dynamite" HI-FI WORLD

If you are the proud owner of any Rega arm, why not utterly transform it into the league of super arms with the Origin Live structural modification:- £75. This modification will enable your Rega to perform at a level exceeding that of arms costing over £1200.

Rewiring with high grade litz cable is also offered at an additional £70. and external rewiring is £70.

"I have to say the Rega modifications turn this humble arm into a real giant killer. Gone is the rather grey, sterile sound of the cooking Rega. Instead, tonal colour is fresh, dynamics have great speed and impact, and the sound stage is huge." HI-FI WORLD SUPPLEMENT NOV 97 (structural modification to a RB250) WHAT HI-FI gave this modification a 5 star rating.

For arm modifications we normally return your arm in 2 - 3 days

For further information contact Origin Live, 87 Chessel Crescent, Bitterne, Southampton, S019 4BT Tel: 02380 442183 / 578877 - Fax: 02380 398905 WEBSITE: http://www.originlive.com
The Original blue ‘n white

AudioSource

We lead; the others follow! In 1995 AudioSource launched the first high-end interconnect at mid-fi prices. Those who heard, believed, and spread the word. Now we have so many Scottish copies, we are flattered. Unfortunately, they rely on the same expensive dealer network. They also lack the expertise and enthusiasm of our design team of three. Six years of painstaking professional (but unpaid) development work on three Petros interconnects have culminated in the latest Stratos Series III.

The result is to experience sonic quality delivered from your existing components - the justification for highly priced cables, but in our case the reason for a relatively inexpensive interconnect. From 1997 we provocatively advertised: "Try an £800 interconnect in your system and keep it for only £125" for that is the price of our one metre flagship model. Today we still invite comparisons with the most expensive and acclaimed cables. There are good reasons detailed in our literature and the forthcoming website because AudioSource is now selling internationally, exclusively distributed by The Audio Salon, direct to the user. The provocative valuation of our audio interconnect at more than five times our price point, incidentally, was suggested and subsequently supported by our customers.

All Quiet on the Mains Power Front

For several years we said little about our audio power products, because there weren't any. The design we now proudly launch was achieved by examining neutrality, ie. mains purification without degrading and compressing sonics, then testing filter circuits that audibly and universally boosted the performance of all tested Hi-Fi brands, right up to reference level, and we use our 6-way AudioSource Power Port with Mark Levinson reference components. To find out why, send for the free literature and put us to the test. By selling direct, the Model E4 six-way audio power port, our most popular configuration, sells for just £299 and has saved many people from expensive equipment or format changes.

AudioSource products are sold direct, exclusively by The Audio Salon. Go for the Originals. All else are copies.

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

Turntable
Audio Note (Voyd) with W/Benesch ACT-2
Mint, split phase pm & latest OA bearing. With OC-9. An unrepeatable vinyl value opportunity
Was £2,995 Now £1,299

Digital
Accuphase DP-70V CD Player
Univalved transport. classic, peerless build
Was £4,995 Now £1,900
Audio Note DAC-4.1x Sig
(ANL (Oakland) silver fascia; revised silver i/f transformers
Was £6,500 NOW UNIQUE

Mark Levinson No 39 CD Processor
Recently serviced. Path fire warranty
Was £4,995 Now £3,500

Mark Levinson 31.5 CD Transport
Hi-rez from the universal format; sold by us new
Was £9,295 Now £6,500

Mark Levinson 30.6 DAC+PLS-330 PSU
Was £16495 Now £8,995

Perpetual Technology P1-A Upsampler
With JPS SC 2 digital lead
Was £1,249 Now £750

Amplifiers
ATC SCA2/phono/ Billet Remote
Back on market as owner keeps deciding to keep it!
Was £4,150 Now £1,995

Audio Note Kegon
One of only seven made, this is the real Kegon
Revolved inc. 1 matched pairs Western Electric 300B
Was £84k Now £22,000

Audio Note Quests with Border Patrol PSU
Solid 300B monoblock units supplied by us. One careful use. Buying Diavolo. Priced for quick sale.
Was £3,750 Now £1,750

Bow Technologies Wazoo XL
Ex-demon, gem
Was £2,495 Now £1,495

Conrad-johnson Premier 14 Pre-amp
Was £4,995 Now £1,995

Conrad-johnson Premier 15 PhonoStage
Was £3,995 Now £2,195

Mark Levinson No 380 pre-amp
Mint. six months old, sold by us new
Was £3,995 Now £2,600

Mark Levinson No 334 amp 125wpc
Mint. six months old, sold by us new
Was £5,495 Now £3,750

SJS Arcadia 26 wpc SET
British built "Kegon" using 2x MP. VY32B
Copper chassis, silver wired, superb
Was £4,495 Now £1,995

Loudspeakers
Acoustic Energy A120
Slim floorstander, but no cartons
Was £599 Now £250

Audio Note K/D with own stands
Ideal match and performance for valves
Was £809 Now £450

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

PAGE 120 SEPTEMBER 2001 HI-FI WORLD
LOWTHER ACOUSTAS - originals - Finnish Birch throughout. Professionally renovated, dark oak with dust PM6s. Renovation cost = £1200 For Sale @£495.

MUSICAL FIDELITY A3-CR Power Amplifiers x 2, as new, boxed, instructions etc, £675.00 each - can deliver. Ruar Prologues Ref 1, Cherry Veneer, brand new boxed, £750 o/n/o. Tel: home 01622 721 011 / mobile 07973 899 651 (Oct(l))

MARK LEVINSON No. 37 transport, Mark Levinson No. 36 DAC both mint, boxed, manuals £750 o/n/o. Tel: 01403 713 783 (Sep(l))

NORVISTA M3 valve amplifier. 3 mths old, 275w/ch. (I'm gutted, house move forces sale) £2400 o/n/o. Monitor Audio Silver 5i speakers £270. Sony MDS-QB940 minidisc £170, all as new. Tel: Anthony 07974 269 044 (Sep(l))

ARCAM ALPHA 9 CD/HDCD player £499. Arcam Alpha 10/Dave/Alpha 10p/3 - Dolby Digital DTS 5x100w, home cinema system. Superb (£2500 new) £1600. Kef Reference 1 to 2's speakers, rosewood veneer finish, beautiful (over £1400 new) £999. Kef Q95 centre channel speaker £99. Musical Technology Kestral speakers, nice looking £99. Tel: 01344 488 342 after 6.30pm (Sep(l))

MUSICAL FIDELITY XP100 £550.00. Musical Fidelity XA100 £550.00. Musical Fidelity pair of XA200 monoblocks £650. Excellent condition all boxed with instructions. Selling due to upgrade. Call Steve: 07866 553 180 or 01489 881 249 (Oct(l))

NAIM CREDO loudspeakers, cherry veneer, mint and boxed as new, £650.00. Roundale Research 2118 moving coil cartridge, (same as the Odyssey cartridge), £350.00. Helios Model 1 CD player, mint and boxed as new, £800.00. Dark Rock isolation platform £60. Absolute Sounds Sicomin isolation platform £60. Tel: 023 8073 5988. (Sep(l))


LINN KLIMAX power amplifiers £7750. Naim CDS2 £4200. Linn Kairn £600. Linn Wavonda/Kudos pre-amp/tuner £700. Three Linn LK140 power amplifiers £550 each. Linn Itox £160 vgc. Tel: 01270 662 475 (Sept(l))

QUAD 77 pre/707 power wanted or 707 power on its own. Prefer carbon finish. Tel: 020 8444 3368 or 07909 996 170 (South East) (Sept(l))

DBX CX3 pre and BX3 bridged power amp very good condition, boxed, cost new £1800 asking £600. Tel: 0161 865 7712 after 6pm. (Manchester). (Oct(l))

QUAD 33 £60. Quad FM3 £65. Yamaha TX480L tuner £50. Does anybody have for disposal non working Quad 405 or 405-2 power amps. Wanted Denon DL103 DL1035 cartridges. Tel: Mike 01758 613 790 (Sept(l))

MARANTZ CD 94 vgc in box £325. Croft Series 2 OTL monoblock amplifiers vgc. reluctant sale £1500. Tel: 01923 256 071 (Sept(l))

TANNOY BERKELYS 15 inch dual concentric £750 or offers. Tel Jim 020 8805 313 days or evenings up to 10pm (Oct(l))

WANTED URGENTLY by private buyer, Michell Electronic Reference with marble plinth. Cash awaiting. Please phone Peter McKellan 020 7305 2420 (day) or 020 8948 4783 (eve). (Sept(l))

CELESTION SL600 plus stands boxed £250 ono. ESL Quadropod stands £100 ono. Wanted ES 63 speakers any condition. Technics SL1200T1 turntables. Tel: 012476 460 729 or 07788 642 632, ask for Tony Ryan (Sept(l))
THE EMPORIUM
28 St Nicholas Street, Diss, Norfolk IP22 3LB
Tel/Fax 01379 650744 email: emporium@dircon.co.uk www.emporium.dircon.co.uk

ROLLS RCD 980/980 transport dac. boxed
MARANTZ CD6000 ose  boxed as new
LINN KARIK, UPGRADED TO BRILLIANT PSU
CYRUS DISCMASTER/DACMASTER
AVI 20 bit dac
CYRUS DISCMASTER/DACMASTER
CYRUS CD720
LINN KARIS, UPGRADED TO BRILLIANT PSU
MARANTZ CD6000 ose boxed as new
ROTEL RCD 980/980 transport dac. boxed

THE BEASTIE and THE BLACK BEASTIE
18 watts of pure single ended triode
power, with zero feedback. retail price £1650 extremely open and clear sound with punchy bass out
performs many more expensive amps these amps contain no circuit hoards but are completely hard
wired to ensure a long operating life. The valves are good for 10,000 hours and selected quality
components used for the sound quality including iron caps and silver cable.

THE EMPORIUM
a serious loudspeaker with startling dynamics. Alnico
magnet Vitavox drivers used with tractive mid/bsb
horn to give seamless integration with the pressure
unit. It is large but designed to work in room corners
retail £6000.

DEALER ENQUIRIES WELCOME
contact Nick on 01379 650744 or Ellis on 07931 184216 or email: emporium@dircon.co.uk
AUDIOLAB 8000A amplifier. Superb condition. Genuine reason for sale with Chord cables, remote etc. Cost over £650 accept £299. Tel: 0161 483 8498 (Sept(I)

TANNOY DEFINITION D700 speakers. Black ash. Excellent condition. £1250. Tel: 01435 830 202 (Sept(I)

CASTLE HARLECH 2's. Santos rosewood. 6 weeks old, mint £1200. Accept £650. Ruark Templar, rosewood, boxed, mint £300. Audiolab 8000A boxed, mint £240. Arcam amplifier CD player tuner boxed mint £400. Tel: 01620 860 071 / 07759 517 699 (Sept(I)

MARANTZ PM6010Ki amp £225 (£400). Marantz ST6000 tuner £99 (£180). Chord Chorus I/C 0.5m £80 (£150). Chord Rumour bi-wire 3 mtr pair 4mm banana coupled £250 (£165). Cyrus Quattro (tuner) £599 (£850). Cabletalk Broadcast2. 1.0mtr I/C £50 (£100). Tel: 023 8087 2620 (Sept(I)

MARTIN LOGAN Sequel 2 loudspeakers fitted with brand new panels, just replaced by Martin Logan dealer £1800. Contact Olivier on 020 8964 1797 or 07887 644 451. Email: olivier@venturini.co.uk (Sept(I)

EAR V20 amplifier, Ear phono stage, Ear pre amp, Ear MC3 transformer. All in mint condition, box and guaranteed. Looking for Gale turntable. Tel: 07944 909 209 (Sept(I)

ALTEC LANSING studio monitors, excellent condition £1200. SD hybrid ribbons, excellent sound imaging £700. Linn Sondek LP12 with Linn Basic arm and V power £350. Counterpoint Sail asking £600. Tel: 01323 729 971. Email: cherokee4816@aol.com (Sept(I)

BRAND NEW never used. KEF home theatre system KHT 2005 plus bass unit £7000. Genuine reason for sale. £1200. SD hybrid ribbons, excellent condition + boxes. £1250. Tel: 020 8239 0409 (Sept(I)

MUSICAL FIDELITY Nuvista Integrated amp. Very good condition. Tel: 020 8964 1797 or 07887 644 451. Email: olivier@venturini.co.uk (Sept(I)

AUDIOLAB 8000A amplifier. Superb condition. Genuine reason for sale with Chord cables, remote etc. Cost over £650 accept £299. Tel: 0161 483 8498 (Sept(I)

THIEL CS3.6 speakers, one of the world's best! Mint condition + boxes in 'Amberwood', 3 yrs old, current model. £2895 (5k new) see www.thiaudio.com for info. Tel: 07881 550 627 or Email: Pk67@btinternet.com (Oct(I)

LIAIM Hi-Fi system NAP250 (power amp), NAC 82 (pre amp), CDX (CD player), Hi-Cap (p/supply), 6 months old, all boxed and as new with instruction manuals, cost over £7000. Genuine sale £4500 ono will separate. Tel: 021 358 0459. Mobile: 07960 945 994 (Sept(I)

AUDIOLAB 8000A boxed, mint £300. Tel: 01904 994 071, 094 079 9799 536 699 (Sept(I)

PUNKT IV loudspeakers 950 x 160 x 260 H,VW, £245. Tel: 0114 221 5271 (Sept(I)

Roksan Tabriz Pickering cartrigde. Piano gloss finish. Like new £130. Tel: 01904 994 071, 094 079 9799 536 699 (Sept(I)

DYNAVECTOR DV 507 tonearm in mint condition, boxed, precision arm £1500 ono. Tel: 0161 483 8498 (Sept(I)

THIEL CS3.6 speakers, one of the world's best! Mint condition + boxes in 'Amberwood', 3 yrs old, current model. £2895 (5k new) see www.thiaudio.com for info. Tel: 07881 550 627 or Email: Pk67@btinternet.com (Oct(I)

Genuine reason for sale. £1200. SD hybrid ribbons, excellent condition + boxes. £1250. Tel: 020 8239 0409 (Sept(I)

 email to: Olivier@venturini.co.uk
Supra interconnects and speaker cables are manufactured to exceptional standards of quality in our very own factory near Gothenberg in Sweden - in tune with nature & in tune with your needs.

Interconnects (0.75m)
- EFF-DX non-locking phono's £74.99/pr
- EFF-ISL "Hi-Fi Choice Best Buy" fitted with locking gold-plated phono's £89.99/pr
- EFF-XLR XLR connectors £89.99/pr

Digital Cables (1m)
- TRICO coaxial signal cable £39.99 ea
- DAC-XLR 110ohm AES/EBU cable £44.99 ea

Fibre optic cables (1m)
- ZAC (Available in 3 versions: TosLink, Tos-Link, 3.5mm TosLink, or 3.5mm/3.5mm) £29.99 ea
- X-ZAC (Hi-End TosLink/Toslink) £59.99 ea

AV Cables (1m)
- Fully wired scart>scart £39.99 ea
- AV2 s-video>s-video £36.99 ea
- AV3 RGB/Component £64.99 ea
- AV6 phono>scart £109.99 ea

Classic Series OFC speaker cables
- Classic 2x 2.5mm £2.69/m
- Classic 2x 4mm £3.99/m
- Classic 2x 6mm £5.49/m
- Rondo 4x 2.5mm biwire £4.99/m
- Quattro 4x 4mm biwire £7.99/m

(Paw Classic cables are multi-stranded OFC - Classic 4mm is a What Video "Best Buy")

Ply Series low inductance OFC speaker cable
- Ply 2.0 2x 2mm £5.49/m
- Ply 3.4 2x 3.4mm £7.99/m
- Ply 3.4/Shielded £8.99/m

(LinC-Series Installation Speaker Cable (shielded)
- LINC 4.0mm £5.29/m

For a Supra catalogue, visit our website and download it or complete the coupon and post to our address:

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Tel/Fax: 01622 664070
Web: www.supracables.co.uk

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Tel/Fax: 01622 664070
Web: www.supradirect.co.uk

Supra Retailer webshops:
- www.custom-cable.co.uk
- www.supradirect.co.uk

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The new improved range of Audiovector M Series speakers are now available...

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and consider the full range of Audiovector speakers from just £329 (per pr) to over £2,000.

Example prices (in Black Ash):
- Bookshelf/stand mounts
  - M1 (bi-wire/bi-amp) £649.95/pr
  - M1 Signature £1,179.95/pr
- Floorstanding speakers
  - M2" (tri-wire/tri-amp) £999.95/pr
  - M3 (tri-wire/tri-amp) £1,199.95/pr
  - M3 Super £1,699.95/pr
  - "M2 "Recommended" Hi-Fi Choice

Post to: Audiovector UK, Unit 7, Wren Industrial Estate, Coldred Road, Maidstone, ME15 9YT
Tel/Fax: 01622 664070
Web: www.audiovector.co.uk

Please send me info on Audiovector speakers
Name: ___________________________
Address: _________________________
Postal Code: ______________________

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Vacuum Tubes for Audio Are Back!

Glass Audio brings together yesterday’s tube with today’s improved components, voltage control, and the exciting new Soviet tubes, to make smooth sound in your living room possible again!

Glass Audio
PO Box 176, Dept. HFWS, Peterborough, NH 03458-0176 USA
Phone: (603) 924-9464 or FAX 24 hours a day (603) 924-9467
IMPULSE H2's. As advertised in July’s Hi-Fi World. Re-advertised due to complete time wasters. In the right system these speakers are awesome. £1250 ono. Tel: Mark 01765 677 639 (Sept(I))


PROMENADE 3 way floor-standing loudspeakers. Audax drive units featuring Aerogel mid-range, can demo £375 ono. May px Rogers Studio 5 or 7 or similar. Tel: 07866 744 800 (Oakhampton) (Sept(I))

ONE PAIR of KLS 3 Gold Mk 2 with extending port. Piano black finish, excellent condition, can demo £675 ovno. One pair of KLS 10 high tech mini monitor, gold dome, mahogany veneer plus KLS10 sub woofer £530 ovno. All above built professionally. Calrad 15 watt integrated valve amplifier model AP151. 17V AC 60 cycle made in Japan, Mitsubishi industries, vg condition, sensible offers please. Tel: 0115 975 4070 (Nottingham) (Sept(I))

PIONEER RT707 reel to reel, mint, boxed with instructions £235. Pioneer F93 reference tuner superb £175. Tanberg 440A cassette remote and instructions £115. Tanberg 310 cassette £70. Another free for spares. Sony TAF 500 ES amplifier excellent £125. Bang and Olufsen 8000 receiver 6002 turntable 9000 cassette CX 100 speakers £3000 worth of older classic B & O only £475. Tel: 01275 835 334 (Bristol) (Sept(I))


FOR SALE. Trichord Dino MM/MC phono amp: with upgraded power supply. As new. Under guarantee. Manual & boxes £560. No offers. Tel: 01903 247 779 (Sussex) (Sept(I))

NAIM 72 Pre-amp, boxed £280. Tel: 01452 610 466 (Gloucester) (Sept(I))

S.P.M. 0.6m INTERCONNECT, boxed, £480 (£700). Red Dawn 1.0m interconnect, boxed, £200 (£300). Precious Metals 104 speaker cable, boxed, 20m £50. Linn Basik plus arm £50. Tel: 01903 533 069 (Worthing) (Sept(I))

TANNYO R3 Revolution loudspeakers, only 2 months old £325 (£550). Trichord Pulsar DAC and power supply, Pulsewire interconnect £795 (£1250). Rega Planar 3, RB300, AT0C5 moving coil £185. Tel: 07767 766 606 01344 464 055 (days) (Sept(I))

PINK TRIANGLE Anniversary, SME V arm, new ATOC9 cartridge, excellent condition, quick sale required, hence £1350 ovno. Yamaha NS1000 monitors, superb original condition £695. Also brand new Castle Howard S3's (£1349) £875. Tel: 020 8952 2044 (Sept(I))

TANNYO A5S8a active speakers, recommended Hi-Fi World favourite. Powerfull, refined sound £950. Tannoy D300 floor-standing speakers, American cherry finish £450. Sugden A21a+ integrated amplifier, pre-out upgrade £50. Tel: 020 8650 5963 or 07711 007 166 (Sept(I))

NAIM SBL's, walnut, almost unused, latest spec, boxed, mint £1395 ono. Naim Arotonearm, boxed, superb condition £695. Tel: 01793 526 796 (eve/weekends) (Sept(I))

RUARK EQUINOX Loudspeakers, walnut veneer, unmarked, absolutely mint condition, boxed, lovely sounding hi-end loudspeakers. Stereophile recommended, £2000 new, £1150 ono. Tel: 01224 211 203, 0794 136 8479 (Oct(I))

TANNOY AMS8a active speakers, recommended Hi-Fi World favourite. Powerfull, refined sound £950. Tannoy D300 floor-standing speakers, American cherry finish £450. Sugden A21a+ integrated amplifier, pre-out upgrade £50. Tel: 020 8650 5963 or 07711 007 166 (Sept(I))


SONIC FRONTIERS Ultra Jitter Bug. Improves any transport DAC regardless of price. The ultimate re-clocking device placed between transport DAC with a difference you can hear. (Cost £700), £350. Tel: 0191 460 5251 (Sept(I))

WANTED: WAD K588 I. £1200 For Sale @£495. Tel: 01483 268 814 or Email: info@ hornutopianloudspeakers.co.uk (Sept(I))

LOWTHER ACOUSTAS - originals - Finnish Birch throughout. Professionally renovated, dark oak with dud PM6s. Renovation cost £1200. Tel: 020 8985 4452 or 07979 116 779. Email: alexkirkham@yahoo.com (Oct(I))

MUSICAL FIDELITY A3-CR Power Amplifiers x 2, as new, boxed, instructions etc., £675.00 each - can deliver. Roksan Prologues Ref 1, Cherry Veneer, brand new boxed, £750 o.n.o. Tel: 01622 721 011 / mobile 07973 899 651 (Oct(I))

MARK LEVINSON No. 37 transport, Mark Levinson No. 36 DAC both mint, boxed, manuals £475 ovno. Krell KSL pre amp mint £995. Also Klipsch La Scala boxed. Sensible offers. Tel: 01403 713 783 (Sept(I))

NAIM 72 Pre-amp, boxed £280. Tel: 01452 610 466 (Gloucester) (Sept(I))
CLEARANCE SALE

**Ex-Dem & S/Hand Equipment**

- Arcam Alpha /SE CD: £249
- Arcam Alpha 7R Amp: £199
- Arcam Alpha BR Amp: £248
- Acoustic Energy AE1 Mk II Spks (Roseman/Cherry): £549
- Acoustic Energy AE520 (Cherry): £279
- Cyrus XPA7 Monoblocks (Pair): £1399
- Denon DCD1500 Region 2: £249
- Denon DCD 435 CD Player: £99
- Denon DVA115E AV Amp (Gd): £2099
- Denon AVCA100SE AV Amp (Gd): £999
- Denon POAT10 Pwr Amp (Bk): £399
- Denon AVR3801 AV Receiver (Bk): £549
- Denon AVR2801 AV Receiver (Bk): £449
- Marantz CD6000 OSE (Bk): £179
- Mission 774 Spks (Rosewood): £349
- Monitor Audio Silver 4i Spks (Cherry) (S/Hand): £249
- Musical Fidelity X-Ray CDX-A1 Amp Package: £899
- Musical Fidelity A3 Tuner (Gold Trm): £399
- Musical Fidelity A300 Amp (Gold Trm): £999
- NAD CS20 CD: £109
- Onkyo TX-DS767 AV Receiver: £999
- Onkyo DR-S2.0 DVD/Receiver (Silver): £749
- Sony SCDX9540 SACD (Bk): £299
- Sony SCDD5555ES SACD (Gold): £849

All equipment ex-display unless otherwise stated. Minimum 2 year guarantees.

**NEW! Naim Audio now available to audition**


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E-Mail: lincoln@sevenoaksoundandvision.com

Advert applies to Sevenoaks Sound & Vision (Lincoln) branch only. E & OE.
**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).
11. Either buy it or don't - vendors are excusably wasters; be tolerant within your price range.
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 or send C.O.D.
8. There will always be time-wasters: be tolerant within reason!

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**Classified Ads**

- **NUVISTA M3** valve amplifier, 3 mths old, 275w/ch. (£1100)
- **Arcam Alpha 10/20** pre & monoblock £1500.
- **Roundale Research 2118** £750.
- **Martin Audio Silver 5i** £1600.
- **Wanted** ESL 63 speakers any condition.
- **PINK TRIANGLE** anniversary / SME V/ Equinox M.C. phonostage (£750).
- **LINN KLIMAX** power amplifier pair £7750.
- **VOYD TURNTABLE** with Cylene II and Audionote IO (Japanese) £1000.
- **DYNAVÉCTOR DV 507** tone arm in mint condition, boxed, precision arm £1500.
- **STUDER 1/4'' tape recorder** EMT turntables very good condition.

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**Classified Ads**

- **TRANSPARENT ULTRA bi-wire speaker cable cable 12ft £1100 (from £3400).**
- **Arcam Alpha 10/20/Dave/Alpha** 10p3 -Dooby Digital DTS £100.
- **Technology Kestral speakers, rosewood veneer** £2500 new.
- **WANTED: STANDS** Unique £1500.
- **Linn 2007 (£1000)** or 2007 (£5000).
- **VOYD TURNTABLE** with Cylene II and Audionote IO (Japanese) £1000.
- **WANTED URGENTLY** by the deal or send C.O.D.

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**Classified Ads**

- **MUSICAL HIDEALTY XP100** £550 ono. Musical Fidelity XAS100 £550 ono. Musical Fidelity pair of XL2A monoblocks £650. Excellent condition all boxed with instructions. Selling due to upgrade. Call Steve: 07866 553 180 or 01489 881 249 evening.
- **VOYD TURNTABLE** with Cylene II and Audionote IO (Japanese) £1000.
- **DBX CX3 pre and BX3 bridged power amp** very good condition, boxed, cost new £1800 asking £600.
- **LINN KLIMAX power amplifier** pair £7750.
- **GENUINE** Yamaha TX480L tuner £65.
- ** tariffs** very good condition.
- **MUSICAL FIDELITY** CDS2 £400. Linn Kairn £600.
- **MUSICAL FIDELITY** XP100 £60.
- **TANNOY BERKELYS 15 inch dual concentric £750** or offers. Tel: 01378 442 766.
- **TANNYO BELKRY 15 inch dual concentric £750** or offers. Tel: 01805 5313 days or evenings up to 10pm (Oct(I))

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**Classified Ads**

- **QUAD 77 pre/707 power wanted or 707 power on** its own. Prefer carbon finish.
- **EMT turntables** very good condition. Tel: 01247 646 080.
- **ADARIA Alpha I 0/Dave/Alpha** Audio Modular Reference wire speaker cable 12ft £1100. Sony MDS-QB940 minidisc £170.
- **QUAD 33 £60. Quad FM3 £50. Yamaha TX480L tuner £65.**
- **Trio Quartz bridged power amp** very good condition. Offers. Tel: 01360 312 479.
- **WANTED STANDS** Unique £1500.
- **QUAD 33 £60. Quad FM3 £50.**
- **WOULD TRADE** Danley 10 (Japanese) £1000. Yamaha TX480L tuner £65.
- **PINK TRIANGLE anniversary / SME V/ Equinox M.C. phonostage** (fitted) / AT-OC9 (new) ex. con. £1650.
- **American Audio Modular Reference** wire speaker cable 12ft £1100. Sony MDS-QB940 minidisc £170.
- **WANTED STANDS** Unique £1500.
- **GALE 9102 loudspeakers original, walnut cabinet.** One careful owner, boxed. 200 watts. Offers. KEF monitor series RDM. Two loudspeakers excellent condition, cherry lacquer, bi-wireable 175 watts. Offers. Tel: 01360 312 132 (Sept(I)).

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**Classified Ads**

- **Linn Ittox £160 vgc. Tel:** 0161 525 7712 after 6pm.
- **Linn 140 power amplifiers £550 each.** Linn Ittox £160 vgc.
- **WANTED: STANDS** Unique £1500.
- **VOYD TURNTABLE** with Cylene II and Audionote IO (Japanese) £1000.
- **QUAD 33 £60. Quad FM3 £50. Yamaha TX480L tuner £65.**
- **Trio Quartz bridged power amp** very good condition. Offers. Tel: 01360 312 479.
- **WANTED STANDS** Unique £1500.
- **GAGE 9102 loudspeakers original, walnut cabinet.** One careful owner, boxed. 200 watts. Offers. KEF monitor series RDM. Two loudspeakers excellent condition, cherry lacquer, bi-wireable 175 watts. Offers. Tel: 01360 312 132 (Sept(I)).
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