Tested - Panasonic's brand new DMR-E20 DVD recorder

- Four stylish sub/sat systems tested
- Harman Kardon CDR30 CD recorder
- Sugden Masterclass CD player
- Unison Research S2K integrated amp
- Sony MDS-JE770 MD recorder
- Clearaudio Champion turntable
- Exposure 2010 power amp
- Buying secondhand hi-fi: our guide to the best bargains

**Computer Audio World**
- Cool Edit 2000 and Steinberg's Cubasis VST
- Frontier Labs' NEX II and Ziplabs Zappee
- Plextor PlexWriter S88TU

**COMPETITION**
Get your complete system re-cabled by the Chord Company!

+ 100s of classified ads full of secondhand bargains!!!
Introducing the Philips DVDR 1000: The biggest small change in DVD technology. Thanks to its red record button, you can now capture your favourite films and TV programmes in the highest digital picture and sound quality. Up to 4 hours recording per side of a Re-Writable disc.

Your recordings will play perfectly on most DVD players and the Philips DVDR 1000 will play DVD-Video movies too. This two-way compatibility is achieved without any compromise on picture quality, recording time and ease of use.

And now preserving your home movies is simply a matter of connecting your camcorder to the Philips DVDR 1000 via the i-Link digital connection. Your recording will be saved forever on DVD.

The new Philips DVD Recorder.
There wasn't even a 'big name' to help out Tchaikovsky or Sibelius, the sugar coating After all this was difficult' music that hardly apart from a conductor and an orchestra. cal music industry bods and not much else, of stuffed shirt sponsors, a few die hard classi-

• Hi-Fi World's engineering team designs
• Hi-Fi World has a dedicated
• Hi-Fi World has its own advanced test

• Hi-Fi World's engineering team designs a wide range of products in-house. No other hi-fi magazine is so expert and dedicated.

This gives me hope for a couple of reasons. Firstly, classical music, like hi-fi, is alleged-

time wasting youth with no wonga armed to get things back to a forward momentum.

I expected to see the hall half-filled with plenty of stuffed shirt sponsors, a few die hard classical music industry bods and not much else, of stuffed shirt sponsors, a few die hard classi-

No other hi-fi magazine is so expert and dedicated.

Listening room.

Simon Pope

how we test the products

NICE PRICE - Represents excellent value for money.

EXEMPLARY - Superb sound, among the best available.

EXCELLENT - Superb sound, among the best available.

VERY GOOD - Well worth a listen.

AVERAGE - Room for improvement.

POOR - Seriously flawed. Forget it!

Half stars are added for those products that we feel are between categories.

Schools, homes (and friends' homes) apart, where do the younger generation get the opportunity to listen? No retailer wants a time wasting youth with no wonga armed with 'crap' CDs ploughing through their demo stock on a Saturday afternoon. And manufacturers spending money exhibiting only want immediate sales from such a venture.

Maybe shows ought to bite the bullet and charge a quid or so more for the public and let accompanied children in free, or have special time periods reserved for this purpose.

And what's more, let them play what they want to hear, which isn't the usual well-

recorded Radio 2 reject tunes. They'd be a lot more appreciative and positive than many that turn up to such events. You never know, the sales could come flooding in, albeit as a later date. Even in these financially unstable times, isn't a bit of a risk worth the possible recoup?
reviews

amplifiers

EXPOSURE 2010 POWER AMPLIFIER

David Price gets to hear the hot new power amplifier from the re-vamped amp specialists. Will he be impressed?

UNISON RESEARCH S2K

This stylish Italian valve integrated uses KT88 valves in a single ended design. Andy Grove listens in.

digital source players

REGA JUPITER CD PLAYER

This is the £1000 CD spinner from the Essex company. Will it follow the fine tradition of its cheaper stablemate, the Planet?

SUGDEN MASTERCLASS CD PLAYER

Simon Pope gets first crack at the new flagship CD player from the Yorkshire hi-fi stable.

PANASONIC DMR-E20 50

DVD recordable is the new big thing. Panasonic stake their claim with this new recorder that employs the DVD-RAM format. Noel Keywood does the honours.

SONY MDS-JE770 MINIDISC RECORDER

Is MD dead and buried? It appears Sony don't think so with this new budget recorder, says David Price.

digital recorders

HARMAN KARDON CDR30

This is the new £600 twin deck CD recorder from the re-launched Harman brand. How will it fare in this competitive market?

CLEARAUDIO CHAMPION TURNTABLE

Simon Pope spins the new entry level vinyl reproduction source player from the German analogue maestros.

loudspeakers

SUB/SATELLITE GROUP TEST

Hi-Fi World listens to four of the most stylish two channel speaker combinations available. Which will get the seal of approval?
features

CLASSIFIED SOURCES 37
David Price compares four ways of getting the best sound per pound, by buying a second-hand source from the back pages of this very magazine.

COMPETITION 72
Get your system re-cabled by the Chord Company in this month's superb Christmas competition.

COMPETITION 72
This month David Price looks at Nakamichi's "budget" 480 cassette deck.

WORLD CLASSICS 92
Our list of products that have stood the test of time.

MARKETPLACE 107

READERS CLASSIFIED 123
The definitive place to find classic audio components.

ADVERTISERS INDEX 130

computer audio world

FRONTIER LABS NEK II V
ZIPLABS ZAPPEE 81

This month Andy Giles chooses the elegiac Cello Concerto by Edward Elgar.

SYNTRILLIUM'S COOL
EDIT 2000 & STEINBERG'S CUBASIS VST. 84
CAW encounters the latest versions of these two audio editing packages.

PLEXWRITER S88TU 86

This month David Price checks out the latest portable CD Burner from Plextor.

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SUBSCRIPTIONS 56

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Got a problem? - see a specialist.

Who sells what, and where to find them.

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

COLUMNS 71, 73, 75

Got a problem? - see a specialist.

Who sells what, and where to find them.

SPECIALIST HI-FI DEALERS 76

Who makes what, and how to get in touch.

MEET YOUR MAKER 80

Components which we know to be truly worthy of audition.

WORLD FAVOURITES 87

Who makes what, and how to get in touch.

MEET YOUR MAKER 80

Components which we know to be truly worthy of audition.

WORLD FAVOURITES 87

David Price puts these two new Asian MP3 players in a head to head. Which will he recommend?
MISSION'S ULTIMATE STATEMENT

At a recent launch - over asparagus tips and sushi at London's chic One Aldwych hotel - Mission showed to the UK press their new high-end loudspeaker, the Pilastro. And what a beautiful brute it is - with a cabinet constructed of granular structure to mimic granite, each Pilastro weighs a reviewer's back-breaking 160 kilos! With a phenomenal price tag of £20,000, this is a design statement as well as a fine sounding high-end product that's clearly aimed at those with a worryingly high disposable income who are free from recession worries.

The Pilastro has an impressive quoted sensitivity of 95dB and features side mounted bass units in parallel. Each bass unit is horizontally opposed by its partner and linked by a force rod to reduce vibration. The multitude of drive units results in a quoted frequency range of 22Hz up to 56kHz (the upper frequencies are delivered by a high quality Scanspeak tweeter). Recent lottery winners or those wishing to make a musical investment will be pleased to know the Pilastro is available from the end of November 2001.

Symphonix Ltd.
Stonehill
Huntingdon
Cambs PE29 6EY
Tel: 01480 451777

RADIO GOES RETRO

Here's something decidedly different for the UK market. This humbly named Tivoli Audio. Designed by US Audio Hall of Fame member Henry Kloss - famed for his designs in acoustic suspension 'speaker systems, radio and tv projection - the Model One measures a miniscule 8" x 4" x 5" (W x H x D) and claims to pull in more FM stations than more costlier receivers. Attempting to produce the finest possible sound quality from a small box, the Model One has allegedly been a hit in its US homeland with "massive sales and tremendous acclaim" and has hitherto been available in only mainland Europe. Stripped of unnecessary bells and whistles, the mono AM/FM radio features three controls - one for volume, one for power and band switching and the other for tuning the analogue dial. The Model One uses a new discrete component developed for cell phones and not used previously in FM technology. This device, the company claim, is responsible for the unusually high number of FM stations that can be pulled in for a product at this price level. There's also an input for an external source and outputs for headphones or recording. The tuning dial is a 5:1 gear ratio design for more precise movement of the tuning mechanism; a green LED indicates when the station is tuned on-centre. Finished in a furniture quality wood and available in three colours the Model One is to retail for £99.99. The Tivoli Audio radio is available from UK dealers or from selected mail-order specialists.

Tivoli Audio Freephone 0800 0930426
THE KOMRI.
PREVIOUSLY UNHEARD TECHNOLOGY.

This uncompromising full-range loudspeaker is designed to let you hear every pure note and every subtle nuance of the live musical performance captured by the recording.

The Komri five-way loudspeaker utilises newly developed loudspeaker technology for the sub-bass, bass, midrange, high-frequency and super high-frequency drivers. Two completely independent servo-controlled bass drivers incorporating Linn's Class-V Active Servo Bass technology drive the lowest frequency range. The four upper range drivers have been mounted closely together in an optimised acoustic array.

To find your nearest Linn specialist where you can experience the Komri for yourself visit www.linn.co.uk or call the Linn Helpline on 0500 888 909.
Sony Super Audio CD.

With Super Audio CD, you'll hear sounds almost beyond the range of human hearing. How? Because Super Audio CD uses completely new technology called Direct Stream Digital (DSD), which gives you sound quality unmatched by conventional CD systems, bringing the finest details into sharp relief. With Super Audio CD's new multichannel capabilities this sonic purity can now surround you, recreating the atmosphere of a live performance or recording. But Super Audio CD is not restricted to pure Super Audio CD players alone – Sony has now incorporated this breakthrough sound technology in selected DVD-Video players and Digital Audio Video systems. So if you truly want to hear what you are listening to, listen to Super Audio CD from Sony.
NAIM VISUALISE THE FUTURE

Hitherto firmly established as a world leading stereo hi-fi company, Naim Audio have announced details of their first official AV products. The AV2 is a multichannel processor and preamp that promises to have all the facilities and versatility of AV equipment with Naim's attention to detail and sound quality. The AV2 can be used with the NAPV 175 power amplifier for a multichannel experience in the traditional Naim sound mould.

The AV2 is designed to be used either in addition to an existing Naim stereo system or in a dedicated home theatre set up. For example, the Nait 5 integrated has a dedicated AV input which can be used in conjunction with the AV 2 which will power the right and left stereo channels - a NAPV175 can be used for the remaining channels. For avs use a NAP 150 stereo power amp will also be required for the extra channels. Finished in the company's 5 Series design it possesses the rest of the range's low vibration chassis, and resonance circuit board mounting pillars and compliant feet. On the technological front, there are time aligned analogue filters and independent power supplies for analogue and digital circuitry.

Priced at £2200 and using a Motorola DSPCH655 processor, it can decode and support Dolby Digital, Dolby Prologic II and DTS formats and downloadable upgrades will available soon for Dolby Prologic II support. It has three coaxial digital inputs, two optical, Tos-link, six stereo (three RCA and three Biphonic), one tape loop, two coaxials, digital outputs and one optical RCA 24-bit 192kHz D/A converter.

KEF'S NEW RANGES HIT THE RETAILER

The boys at KEF have certainly had their heads down recently. The company have announced details of a whole variety of new models that span the price range. At the top end we have the introduction of a new model in the acclaimed Reference Series. The £2999 Model 203 is the first of the range in production and continues the evolution of the series with the incorporation of new technologies. It's a floorstanding 4-way design using computer matched four-way crossover that features a new "hyper-tweeter" unit plus the latest generation Uni-Q midrange/high frequency unit and two six-inch woofers. The newly designed cabinets feature curved sections with massive bracing and an open chassis design with vented cones is employed to eliminate trapped air noise.

Also new to the KEF ranks is the latest Q Series. There are a total of six new models in the pipeline which all feature design and technology features found in the flagship Reference range. At the heart of the range is the latest generation Uni-Q drive units - noted for their wide dispersion and imaging - with a new "Uni-Q pod" in the curved section of the cabinets. The range starts with the Q1 compact standmount featuring a new metal dome tweeter at the acoustic centre of the Uni-Q drive unit which is priced at £250.

Finally we have three models in the new Coda Range, the floor standing Coda 90 which features a side firing sub-woofer, the Coda 80 which is a two-way centre-channel, and the Coda 70 bookshelf 'speaker - a direct descendant of the Coda 7. All three of the new Codas have a new low distortion bass driver derived from those used in the Reference Series. Prices are £200 for the 70, £380 for the 90 and £150 for the 80. Finishes: Real Wood Black Ash Veneer and Real Wood Maple Veneer.

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

Naim Audio
Southampton Road
Salisbury
Wilts SP1 2DE
Tel: 01722 333133
www.naim.co.uk
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Customer information centre 08705111 999

www.sony.co.uk

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**IN THE PINK AGAIN**

Pink Triangle are once again back in the hi-fi race with the launch of two new high end products. First is the company’s long awaited integrated amplifier, the Integral. Derived from the PIP preamp, the Integral uses the PIP’s line level stages and the development which went into the “unfinished” POP power amp. The chunky construction is made from tool plate alloys and finished in anodised aluminium and nickel silver plating. The internals employ an “extremely” linear complex cascode circuit which is apparently suited to driving loudspeakers with a difficult low impedance load. It uses forty banked ultra-high speed low ESR capacitors to smooth the dual-mono power supply. Power rating is 100W per channel into 8ohms and 200W into 4ohms. The Integral comes with a remote for switching and volume functions and the amp features one pair of balanced inputs and three single ended RCA analogue inputs. Retail price is £3995. A PIP III phono stage is to follow.

Secondly, we have the £4300 DaCapo II CD player. The original digital to analogue conversion system in this new player was first seen in the original 1-bit DaCapo DAC and the Litaural CD player. The DaCapo II is built using full modular construction, meaning that it is fully upgradable for future formats such as SACD or DVD-A. Whatever takes the lead from CD, the technology can be factory installed in the DaCapo II at a later date. Inside the player is the latest version of the 1-bit digital 3Gem2 and the player features two selectable filter choices: 24-bit processing with 20-bit output, and HDCD. The DaCapo II is “battery driven” for maximum signal-noise performance and isolating sensitive sections from the mains. The integrated power supply with its “battery subsystem” automatically self-monitors the battery status to dispose of user intervention. The finish mirrors that of the new Integral amplifier.

The Pink Triangle Partnership Ltd.
99-103 Lomond Grove
Camberwell
London SE5 7HN
Tel: 020 7703 5498
www.pink-triangle.com

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**THE SWEETEST BITE**

Apple’s brand new iPod is a significant product for computers, hi-fi and multimedia. A stunningly styled digital music player ‘the size of a deck of cards’, it stores 1,000 songs on its hard drive and costs £329 for the stainless steel cased version. Like Creative Labs’ original DAP Jukebox launched last year, it has a 5GB hard drive (offering around 1,000 ‘CD quality’ songs), but importantly it connects to Macs only, using FireWire via Mac OS 9 and Mac OS X. It includes a 10-hour lithium polymer battery and offers 20 minutes of anti-skip protection. Look out for next month’s Computer Audio World for a detailed overview, and check out Apple’s website for more information at www.apple.com/ipod.

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**BURNING BRIDGES**

 Roxio, formerly known as Adaptec, has announced new updates for its Easy CD Creator series of software, allowing it to work hand in hand with Microsoft’s new Windows XP operating system. Easy CD Creator 5 Platinum customers can freely download a plug-in from Roxio’s website (www.roxio.com). Users of earlier versions of Easy CD Creator Deluxe 3.x or 4.x, will need to purchase Easy CD Creator 5 Platinum for a special limited time upgrade price of £30 and download the free update for compatibility with Windows XP. Customers can purchase direct from Roxio at sales@roxio-shop.com.

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**THE SPACE RACE**

Why ever would Creative Labs be adding value to its already impressive DAP Jukebox? Could it be Hango’s move to cut the price of its impressive PJ-Box, or the newly announced Apple i-Pod? Surely not! Anyway, the DAP Jukebox now comes in a mind bogglingly capacious 20GB version. Available alongside the original 6GB Jukebox, the new 20GB version can store, play, compile and index the equivalent of 500 CD albums, that is 5000 tracks in MP3, WMA and other digital formats. The price is just £339 and it’s in the shops now. For more info, point your browsers at www.europe.creative.com.
So you want bass but you haven't the space. What are your options? Simon Pope picks out four of the most stylish satellite and subwoofer sets on the market.

One are the days when a wardrobe with woofers in each corner of the room was not only domestically acceptable but the only way to get bass. With today's increasing obsession with everything to do with home interiors, even some die-hard hi-fi fanatics are tempted to go for something a little less intrusive - and more partner pleasing - as long as it doesn't sacrifice sound quality for social acceptability.

The good news is that with the exposure of home theatre more and more high quality speaker systems are flooding the market. The four examples that we review here are all super chic looking but also claim to deliver the goods when it comes to true high fidelity sound quality - narrowing the gap between hi-fi and 'lifestyle' product in a way that more manufacturers are now believing is the way forward for financial success.

There are both pros and cons to sub/sat systems. Pros are obviously the fact that oodles of bass and depth can be administered in a visually tidy way, taking up relatively little space. Cons usually come in the sonics - good systems need to integrate well, leaving no gaps in the frequency band and delivering bass which is tight and tidy as opposed to ragged and woolly. Comprehensive research and development and plenty of listening time is essential for manufacturers to get this right and when they do, the sound can be very impressive. Let's hope that the four parties here have put the effort in. If so, it could be RIP for the corner coffins of yesteryear!
Blueroom Minipods/Bass Station £828

Another contender for hi-fi's weirdest shaped components. If the Cabasse iD system resembles elephants' eyeballs on sticks, then the Minipod set up looks like two blue Eskimos with a bongo! The Minipods have, of course, been around for a few years and we first reviewed the original models way back in 1998, discovering that despite their obvious novelty appeal they also offered surprisingly decent sound quality. Now, of course, the Minipods have found a wider audience and greater fame, featuring as a visual device for many a TV program and advert.

Although I said we were "surprised" by the Minipods audiophile credentials when we first came across them it should have been taken as read that the company wouldn't sacrifice sound for looks, as there is a distant but none the less important link with the 'speaker giant B&W here, as Blueroom are the only company to use their neighbours (both companies are based in Worthing, Sussex) drive units. The design of the satellites hasn't changed much over the years (hardly at all cosmetically) but this latest generation unit has a few internal alterations from the first model.

The striking, drum-like bass station uses a driver which fires upwards as opposed to many subs, that have a downward firing unit. Positioning here was more important than with the other subs tested. It took a few attempts to gain the best performance from the system, so it's not the easiest of the group to set up. The ideal for my humble (13'x13') listening room was about a foot away from the rear wall and about one foot behind the satellites towards the middle right! The power isn't in the mega standards but effective at 75W. Quoted crossover is from 40-120Hz and there is the usual gain and phase control. One small gripe is the below par 'speaker connections on both the sub and Minipods.

The sound is actually a lot bigger and warmer than the dimensions suggest. Firstly, the satellites have a commendably high sensitivity which adds to the immediacy of the sound and the bass unit, whilst not the speediest around is nonetheless tuneful and deep. The fast, pounding bass line of Underworld's Push/Upstairs erred to the sluggish at times although the notes were discernable. Because of this, speed integration wasn't as sharp as I'd have liked but a little tweaking of the filters ensured that little was missing when it came to frequency band integration. This is quite a warm sounding sub woofer that matches the smoothness (sometimes almost veiled) sound of the Minipods. Consequently the treble is often a little covered, resulting in a loss of detail in the high and upper midrange frequencies.

Classical music sounded good. Mahler's 7th symphony on DG had space and depth, in a commendable attempt to convey the (admittedly very large) scale of the orchestration - by no means easy with these type of 'speaker set-ups. Strings a had good cone and warmth and basses had depth and scale. Dynamics weren't the most reactive I'd heard and the complexity of the scoring often sounded cramped at climaxes. Still, these 'speakers are by no means shoddy. Despite the deliberately untraditional design of this system, it performs with a kind of old fashioned, smooth sound more akin to a Leak Sandwich sound than a thrusting, modern sound system for the young urban dweller! By no means bad, the Minipods and bass Station are good, well rounded performers, though integration and a softening of the sound means that detail could often be better.

Blueroom Loudspeakers Ltd.
6c Littlehampton Road
Worthing
West Sussex
BN13 1QE
Tel: 01903 260033
www.minipod.com

**MEASURED PERFORMANCE**

This satellite and subwoofer combination returned one of the flattest response traces of the group, as our analysis shows. There are no suckouts and little peaking, but treble output is very well maintained up to 20kHz which is likely to give the speakers a touch of brightness compared to many.

The satellites were flat and integrated well with the subwoofer, without peaking between them. The main point to note here is that the subwoofer does not go especially low. It turns out quite a lot of bass but cuts off steeply below about 35Hz. This isn't a subwoofer so much as a powered bass unit that in effect lends bass weight to the small, light satellites. It is an accurate system all the same. NK

**World Verdict**

Fairly good value for a stylish system with a warm and generous sound. A bit too woolly at times, though.

---

**Frequency response**

![Frequency response graph](image-url)
"Love Hertz"

Get a better, more involving sound often means spending a lot of hard earned money. It's such a waste, because every system can benefit from our cables and accessories, at a fraction of the cost of some new "black box". Here are some of the ways we can help.

We have Linear Crystal Oxygen Free Copper interconnects (£12.48) up to High Purity Silver balanced cables (£99.00) and high definition loudspeaker cables in Silver Plated Copper or Pure Silver. Our mains cables add weight, power and scale, and with non-inductive RF filtering (£10.00) and over-voltage protection (£0.00) enhance performance still further. Gold plated AV cables, both RF (£19.95) and OFC Scart with PTFE isolation (£30.30), help bring picture quality in line with NICAM sound resolution.

We also have a cure for your noisy fridge or central heating motor (£3.50), enabling you to throw away your big mains noise suppressor, but giving you that "sat upon sound" for years. There's lots we can do to bring you closer to the emotion and energy of the performance. So confident are we, that we offer a 21 day money back guarantee.

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definitive audio

Part exchanged and ex-dem clearance.

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<td>- Reference power supply for above</td>
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<td>Nottingham Analogue Foot - 12&quot; carbon fibre tonearm - new</td>
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<td>Border Patrol 300B SE - with new Western Electric valves.</td>
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<td>Light Oak - the best SE available - ex-dem</td>
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<td>Canary Audio 201 - 24 watts stereo power amp with</td>
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<td>2 matched pair Western Electric 300B - fabulous</td>
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<td>Art Audio VPS - valve line pre-amp</td>
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<td>Sugden A21 - integrated (line only) ex-dem - mint condition</td>
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<td>Musical Fidelity A-1000 - &quot;super grade&quot; class A</td>
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<td>Cary 241T - 7 watt power amp - 1992</td>
<td>£850</td>
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<tr>
<td>Cary 5500 Line pre-amp - 1992</td>
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<tr>
<td>Union Mystery One PP+</td>
<td>£950</td>
<td>£1750</td>
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<tr>
<td>Tube Technology MAC phono pre-amp. Fully refurbished by manufacturer. Including Howardian filter capacitors.</td>
<td>£900</td>
<td>£1400</td>
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<tr>
<td>Tube Technology line pre-amp with separate power supply</td>
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<td>£1450</td>
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<tr>
<td>Fully refurbished by manufacturer.</td>
<td>£490</td>
<td>£750</td>
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<tr>
<td>Tom Evans Groove - phono stage - new</td>
<td>£490</td>
<td>£750</td>
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Tel 0115 073 3222 Fax 0115 973 3666
internet: www.definitiveaudio.co.uk email: shoute@definitiveaudio.co.uk
I group test

Ey, eye what have we here then! Probably the most bizarre looking speakers that have ever graced my listening room, the i0 system is the work of Cabasse, the French high end 'speaker manufacturer famous for high sensitivity cabinets with balls! The balls in question have lost their cabinets (the company's Baltic loudspeaker) and are to be found atop metal poles. They still retain a sensitivity quoted as 93dB.

Looking like they've been prised from an elephants skull, these contraptions use the company's SCS (Spatially Coherent Source) technology and consist of a mid-range 13cm Duocell membrane with a treble dome unit centrally placed as the balls-eye! The satellites are solidly built, the actual balls themselves have a metal cabinet that is integrally linked with the stand itself, so 'speaker connections are actually found beneath the base of the stands, making things nice and tidy on the cable front. If you don't fancy the stands, then a wall mounted base can be substituted into which the spherical oddities magnetically clamp with a strong 'thock' (so 'fall out' should be a rarity!)

The Jupiter subwoofer is a bit of a beast. Weighing a fair amount it features a horn design and a power output of a healthy 170W. It features a horn loaded unit and has gain control plus an adjustable crossover ranging from 35-200Hz - the i0 balls take over from 180Hz.

The sound of the i0 system far outperforms its diminutive appearance. There's a nice dispersion to the satellites that spreads the sound throughout the listening room and whilst they image quite well, this isn't what they are especially about. Put on some bass heavy dance music and you'll find this system kicks like an angry mule. Underworld's Push/Upstairs powered through the drive units with authority and grip with the bass full and fast and upper frequencies and midrange detailed, if a little hard in true French style. This is a system that can really be caned without it becoming highly unpleasant or particularly strained - looks are deceptive and the sound is big.

Mahler's large scale music is a good test for such systems, few of which can recreate the sheer space of the orchestra. The i0 did a commendable job with a fairly large out-of-the-ball sound and the sub helped create a full and ambient acoustic. The innate sharpness of the top end made the upper strings, brass and woodwind stick out too much but overall their good integration, with plenty of midrange detail, was discernable. Take away the sheer novelty factor of this system and you'd still be left with a pretty impressive sound, albeit one that could perhaps grate over long listening periods.

MEASURED PERFORMANCE

The small Cabasse satellite loudspeakers have none too smooth a frequency response. There are plenty of ups and downs, characteristic of a mediocre quality drive unit. Although not smooth by modern hi-fi standards it does all the same cover the audio band well enough. A midband hump will aid vocal projection. A small lift above 6kHz of +3dB, taking output strongly up to 16kHz will likely add audible brightness to the sound. I'd expect the satellites to sound clear, but possibly sharp and a bit coloured.

Although the Cabasse system will have plenty of deep bass the satellites do not look very refined and will likely come over as bright. NK

The single mono subwoofer crosses over at 125Hz to the satellites and it reaches down to a low 20Hz. Our analysis, distant from the subwoofer to show integration with the satellite, shows a large peak, but this is a room mode. A separate near-field analysis, not shown, revealed a flat enough frequency response with good extension downward and an effectively adjustable upper limit.

World Verdict

Uniquely engaging looks and very space friendly. A good hi-fi sound with plenty of drive that's just let down by the edgy treble.

Audio Reference
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GU1 1RB
Tel: 01252 702705
www.audioreference.co.uk
This is a very neat looking combination with a visual appeal that's easily accommodated in most environments. We've reviewed the Katans on their own previously and whilst they need a fairly powerful amp to drive them, they give an accurate and rhythmically involving sound with a quick and colourless response to most music and recordings. Due to their sheer size (or lack of it) low bass isn't exactly forthcoming, so the new Sizmik is a perfect match for those who require a little more bass grunt but wish to retain a stylish and compact looking package - perhaps the most conservative in the test.

The Sizmik is the odd one out when it comes to the subs in this test. Instead of the usual potentiometer controls for filters and gain, the Sizmik's operations are electronically adjusted and there is a tiny but significant green LED display. We have the usual line level and speaker connections but the filters and gain are altered by using three discrete buttons at the bottom rear of the sub. This design allows for a whole host of parameters (eight in all) such as two modes of gain (coarse and fine), internal and external high pass filter, an internal low pass filter as well as phase adjustment. The drive unit is a 10" long throw design and the cabinet a very solid 38mm MDF construction. Power rating is a hefty 500W.

Setting up this system was by far the most difficult of the four, mainly due to the various parameters of the sub. However, these parameters also make it one of the best to integrate. The initial sound was loose and flabby, with a heavy one-note bass, this became gradually more and more subtle until after a good thirty minutes or so the sound miraculously tightened and became highly cohesive. The result was one of the best 'hi-fi' sounds heard in this group test. Underworld's Push/Upstairs' had muscle and drive, plus a good spread of frequency range that was impressively seamless. Detail in the Katans was excellent and the rhythmic drive of the track was brilliantly portrayed.

Whereas the Sizmik sub may not suit other manufacturers' 'speakers quite so well, partnered with the Katans the combination is very convincing, giving a true high fidelity sound totally bereft of the 'boom and tizz' factor that can often creep in. You have to work hard on integration with plenty of tweaking and to-ing and fro-ing (set it up with a pal!) but when this is completed it's a solid, fast and detailed sound you'll be greeted with - although not one of the most spacious or airy available.

Linn Products Ltd.
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Waterfoot
Eaglesham
Glasgow G76 0EP
Tel: 0141 307 7777

MEASURED PERFORMANCE

The Linn Sizmik subwoofer has a lot of on-board filters to control behaviour, but under near-field measurement it had a fairly rounded response no matter what setting was used, preventing it from going too low unless gain was cranked up. The gain at 30Hz had two settings, rather than the three alluded to in the handbook, and even at maximum there did not appear to be too great a lift at this frequency. The problem with going really low at constant acoustic amplitude (i.e. SPL) is that cone excursion must increase progressively, so e.g. often must be limited and this appears to be a concern with the Sizmik.

Our overall response shows the Katan satellites have a smooth response, as you'd expect from a real hi-fi loudspeaker. The Sizmik integrates in well but at -9 gain there's some bass peaking. It reaches down to 30Hz (-6dB), output rolling off steeply below this frequency. This is not especially low for a dedicated, powered subwoofer. NK

World Verdict

When properly set up this combination delivers a cohesive and well balanced sound. Good with rythym and speed.
Faithful to your music

Music as it was meant to be heard • Systems start from £3000

For your nearest stockist call +44 (0)1722 332266. Or visit www.naim-audio.com
Final 0.2/10 subwoofer
£1875

Like the Linn Katan speakers, we’ve encountered these electrostatic panels from the Netherlands before, although that time they were attached to a vertical cylinder with an up firing bass unit in a hybrid design - the 0.3. Here with the 0.2 the sleek panels have lost their chunky Siamese twin and look all the better for it. We now have a less esoteric ‘hi-fi’ product and a more appealing system that would catch the eye of many more interior conscious buyers than the 0.3 perhaps would. Intended as a modular system the panels can be bought in pairs with the sub and central unit (more of which later) for a stereo set up and further panels - including a shorter, horizontal ‘centre’ panel - for surround sound applications. Wall mounting brackets are also available for that extra aesthetic appeal.

With the panels and subwoofer, a central unit that resembles an amplifier is also supplied. The speaker outputs from your power amplifier or receiver are connected into the 4mm banana plug sockets of the centre unit (there are five pairs in total) next to which there are three pin sockets into which the panels are connected to receive the signal. Sounds confusing but its a fairly simple process and one that is actually quite sensible - as it can make things a little more neat and tidy in the home. The sub is connected as per usual with either line or speaker connections straight from the amplifier/preamplifier. There's nothing out of the ordinary when it come to the subwoofer’s features and controls but it does have two drive units in a kind of ‘dipole’ configuration.

Little set up was needed. With only a little filter and gain tweaking the sound was soon well integrated and filling the room with a light and spacious sound. Due to the thin nature of the electrostatics, as we found before, they are somewhat directional and don't have as wide a dispersion, as say, a Quad but the sound is nonetheless very transparent and detailed and refreshingly different from most sub/sat systems on the market. You’re not going to rock the house’s foundations with this system but it’s revealing and rich. Underworld’s pumping dance music failed to have ultimate drive and power overall (although the sub was fast enough to keep up with the panels - no mean feat) but it was responsive and well detailed with plenty of upper frequency intricacies revealed. The Final system was well suited to the classical sound, with strings in Mahler’s 7th symphony transparent and natural sounding, free from scratchiness. Woodwind was suitably ethereal and lively and added to the sense of space and ambience. Imaging is fairly good with the orchestra spaced out well, with a good sense of perspective although the pinpoint accuracy found with more conventional speakers is somewhat lacking.

For those who like a refined and spacious sound with plenty of transparency and neutrality the 0.2/10 combination could fit the bill. You get a true hi-fi sound with stylish minimalist appeal - it’s something different that’s also effective but also pretty expensive.

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MEASURED PERFORMANCE

This unusual satellite and subwoofer system comprises an electrostatic panel and a small powered subwoofer. Unfortunately, the panel had a noticeably hollow resonance sound under test with pink noise, and the spectrum analyser clearly shows there’s a very large peak at 200-250Hz - an odd effect.

The other effect of significance is a smooth roll down in high frequency energy above 4kHz, which became steeper as the measuring microphone was moved off-axis. The Final will have a smooth sound that will lack really high treble, but it might not sound too dull in the conventional sense because open electrostatics like this often seem very clear.

The subwoofer reaches down to around 38Hz, which is not especially low. Much like the B&W system the subwoofer here is a powered bass unit rather than a true floor shaking sub. There is a benefit in that musical bass notes can seem cleaner and faster when not accompanied by rumbling subsonics.

The Final 0.2 system is a bit idiosyncratic, shall we say. It will doubtless have some beguiling properties, but there are a few significant weaknesses in there too, so listen and see. NK

The Final 0.2 system is a bit idiosyncratic, shall we say. It will doubtless have some beguiling properties, but there are a few significant weaknesses in there too, so listen and see. NK

World Verdict

very different to the usual sub/sat sound.
This is an airy, spacious and civilized sound but it doesn't come cheap.
Sonics apart, many prefer a sub/satellite option for questions of practicality. Family homes appreciate more space and a hefty floorstander can be toppled over - spikes and all - quite easily by a young child, for example. Judging by the amount of letters and emails we get on this very subject, it's obviously a concern of many audiophiles.

One factor that was consistent with all the systems here was that with a bit of time spent on proper tuning resulted in a very cohesive sound - far better than expected. You may not get the ultimate cohesion and seamlessness found in the best floorstanders at the price but in some cases there's not much in it. What system you'd choose actually depends on which characteristics you want from the sound. If you're into classical, for example, the Final system would be your cup of tea. Being an electrostatic design there was transparency and space in abundance. Strings and woodwind, for example are as clean as a whistle and there's a keen sense of ambience. You also get a very refined overview of most other music, although those into dance or rock may wish to look elsewhere.

Unless you like the look, of course which is genuinely engaging and modern without being too wacky, talking of wacky, we then have the Cabbasse i0/Jupiter system. This wasn't a bad sound at all but it's geared for those into studio music rather than acoustic or classical, as scale is quite hard to create here. It certainly kicks like a mule, with a forward and sometimes disconcerting sound but there's plenty of presence and drive here - ideal for dance music. The down side to this, though is that typically French edge to the treble which, because these go relatively loud could be a tad wearing at extended listening periods. It was a good out-of-the-box sound though, with decent dispersion. Looks-wise it's an acquired taste but love it or loathe it, it certainly turns heads.

The other two systems are less genre fussy than the Final or Cabbasse 'speakers. The Linn Katan/Sizmik combination was perhaps the fussiest to set up but is also the most versatile. It's very important to set up the sub well, using all of the parameters to tweak carefully; as when it was incorrectly set, it sounded loose. However, when properly set up you get a sound that is very impressive and the best all-rounder in the test. There's plenty of power and rhythmic drive but also a good sense of detail and cohesion to all aspects of the sound. Integration is very good. It is the choice for those who wish to play anything and everything.

The cute Minipods and Bass Station definitely have the novelty appeal, although the sound is far from the novelty dept. It's a good, solid, sound but not quite up to the best here - as the lower price suggests. Still, many will find the warm and accommodating sound pleasant and, again it's a good all rounder with all types of music. The looks make them a highly distinctive choice, although I wouldn't expect to find them in the front room of many pensioners!
Heard the impossible?

It sounds amazing —

but what exactly is 1-Bit audio?
EVERY SO OFTEN, along comes one of those events that completely transforms our enjoyment of music. Think of the impact that stereo must have had. Or more recently, the advent of the compact disc. Well, be prepared now to hear the impossible, because the introduction of 1-Bit audio by Sharp is nothing less than the sound of the new century. A breathtakingly pure sound that reproduces the original might have been present in the original recording.

Let’s look a little more closely at what that means exactly. To put the high speed sampling rate into perspective, compare it with the sampling rate of a CD. No contest, as 1-Bit audio samples at an incredible sixty four times the rate - and remember, we used to think that sound couldn’t get much better with CD.

Quite simply, the higher the sampling rate, the more faithful the result. Slower sampling can actually add sound that may not have been present in the original recording. With 1-Bit audio, you hear the most accurate sound performance ever reproduced, because Sharp has completely re-invented the amplification process.

HOW 1-BIT BREAKS WITH CONVENTION
It’s important to realise that there’s a very big difference between amplifiers processing analogue signals and those that process digital signals. In conventional amplifiers – like the ones you’re used to – there’s an inherent problem and it’s this. The signal being processed from digital encoding to analogue has to pass through a number of complex stages. Inevitably, this may mean that the signal becomes more and more untrue at each stage.

In perfecting 1-Bit audio Sharp has broken away from convention to use an advanced and unique digital processing, known as Delta Sigma technology. It’s this technology that makes the ultra-high speed sampling possible, and the difference is awesome.

The digital process ensures that the dynamic range of the reproduced audio signal remains true, keeping the resolution of the original audio signal in both the high and low frequency areas. A brilliant purity of sound is achieved by a simplified sound transmission circuit that doesn’t add or remove anything from the original signal. This is true whether the source is existing CDs or new digital technology.

THE SECRET’S IN THE SAMPLING
Unique to Sharp, the revolutionary technology behind this new 1-Bit audio is pretty amazing, and it’s all to do with the way it processes the signal from a CD. If you’re ready for the technical stuff, here’s how Sharp define it. ‘An ultra-high sampling speed of 2.8MHz (2,822,400 times per second) gives unrivalled time accuracy and resolution resulting in faithful reproduction of the original signal. As 1-Bit signals are digital, there is virtually no noise or sound degradation during signal transmission or amplification process.’

1-BIT AUDIO LOOKS AS GOOD AS IT SOUNDS
Apart from the incredible sound quality, there’s another significant advantage with this innovative technology. Being more efficient, the 1-Bit amplifier takes up less space.

This means Sharp have been able to revolutionise the product appearance to create ultra-compact, slim models that strike a note in sophisticated lifestyle design. So they are as attractive to the eye as they are to the ear.

WANT TO HEAR MORE?
With this new 1-Bit audio Sharp really have achieved the impossible. Audio that delivers the warmth and ambience of analogue, yet with the clarity and purity of digital sound. You actually experience the entire atmosphere, all the passion and all the excitement of being right there with the performer. Making you wonder if you’re in your living room or at a live performance. But if hearing is believing, why not listen for yourself? You’ll find these new Sharp 1-Bit systems at Currys, Dixons, Comet and all good audio specialists.

Sounds like the best idea is to go and ask for a demonstration. Or, if you can’t wait to see them, Sharp have a website at www.sharp.co.uk that features the whole range.

MORE IN TUNE WITH THE ENVIRONMENT
1-Bit audio has superior power efficiency in comparison with conventional amplifiers – consuming only around half the power, and radiating only one fifth the heat.

In the manufacture of all its products, Sharp uses recycled materials wherever possible. All of these factors strike the right note environmentally, which is something we all have to be mindful of today.
Rega's Jupiter 2000 is the company's beefed up, cost-no-object version of its cracking Planet CD player. David Price does some space exploration.

It's all very well doing a class-leading mid-price CD player - and make no mistake, Rega's Planet 2000 is such a product - but things get a little trickier when you move into the 'junior high end' category. Whereas the Planet is fighting it out with warmed up Philips players and liberally tweaked Sonys, the £998 Jupiter finds itself playing with big boys like Meridian, Linn and Naim. This is where it's harder to judge how to voice your design, thanks to the better, more neutral partnering ancillaries it's likely to be used with - not to mention the wider tastes of discerning audiophiles.

Enter Jupiter, a silver disc spinner from the genius of Rega's valve-loving designer Terry Bateman. It shares the Planet 2000's externals - which means a smartly finished extruded aluminium (435x100x270mm) case with cantilevered, top loading disc cover, four frontal transport controls and a circular backlit power switch and matching (CD Text-compatible) crimson red Sony fluorescent display. Underneath there's the same Rega VCS feet (viscous coupled system) to give it a degree of mechanical isolation from its environs, and round the back the usual fixed audio line outputs, plus optical and coaxial digital outputs, and an IEC mains socket. Like the Planet, the optional remote control adds a host of features, including Program, Repeat and - most usefully to me - Display Off functions.

Inside, the Jupiter 2000 uses the same basic circuit topology as the original Jupiter and lo that preceded it, but with improvements in the digital converters, power supply and clocking stages. The dual differential DAC is based around two custom built Rega IC40 DACs (24bit Delta Sigma affairs, said to be a Burr-Brown modified to Rega's specifications), with separate converters for the left and right channels. DC servo control is used in the post-DAC amplifier and filter stages, to keep the number of capacitors in the signal path as low as possible. Seven separate power supplies feed the transport, digital and analogue sections, micro controller, display, analogue amplifier and filter. All stages for the clock PLL and signal path are double regulated, and there are two physically separate power feeds for the noisy stages (i.e. motor drivers) and clean stages (DAC, clock, etc.). All this comes from the Jupiter's generously rated toroidal transformer. Finally, Rega says the player uses a high stability oscillator module for the main clock.

I kicked off the listening with New Order's 'True Faith', which is a murky recording that can sound a little lost in the hands of lesser players. Some cheaper models give it some pep thanks to their hard, forward edge, whereas many more expensive ones sound too soft and woolly. The Jupiter, by contrast, got things just right. A wide soundstage issued forth from my Mission 782 speakers, which was alive with little bits of low level detail that other players struggle to resolve.

The recorded acoustic (if you can call it that) was surprisingly deep and capacious - but more impressive was the way the different tracks in the mix played together. Everything cohered better even than Cyrus's superb CD7/PSX-R, which seemed rather cerebral by comparison. The Rega just got on with the job of conveying the music's emotional impact, making a poorly recorded piece of electronic pop sound dramatic, expansive and anthemic. While bass was tight and reasonably tuneful, it wasn't quite in the Naim CDS league thanks to a lack of dynamic power. Peter Hook's
basslines didn’t really punch out at you, but rather bounced up and down the scale breezily.

Next into the Rega was Donald Fagen’s ‘Tomorrow’s Girls’, which showed the player up as the smoothie that it is. Whereas the Naim CD5 and Linn’s Genki seem better at catching the leading edges of notes, the Jupiter was the king of the tune. It went straight to the heart of the melody, really emphasising Fagen’s subtle but incredibly effective chord progressions and laconic, plaintive vocals. Whereas the CD5 would focus on the bassline, pushing to the fore its importance in the song’s structure, the Jupiter was much more preoccupied with the keyboard playing - which was never less than beautifully syncopated.

This Rega is king of the midband - its soundstage is cavernous from left to right (and quite deep too), with a lush tonality that reminds one of its designer’s beloved tube amplification. Joan Armatrading’s ‘Love and Affection’ showed it to be punchy too - although the bass isn’t as tight or controlled as Cyrus’s CD7/PSX-R, it’s decently weighty and ever-so slightly warm.

True, compared to the likes of Naim’s CD5 it’s just a tad polite, but the overall effect blends well with the Jupiter’s sweet, clean and enveloping mid-band. Indeed, female voices are a joy - there’s no hint of shrillness and this player gets surprisingly close to their grains and textures.

Very ‘analogue’, the Jupiter goes deep to the heart and soul of the music, leaving very little to criticise behind. The treble is possibly a little over-sweet, and the bass is a tad overblown and detached - but the mid-band is a joy to behold.

The biggest problem I have with the new Jupiter 2000 is its Planet 2000 little brother. Although the former has a noticeably more generous bass and a more organic mid-band, the latter is just so ridiculously good at the price that it almost makes you want to pocket the cash and go for the cheapie. On its own terms though it’s superb - one of the very best at the price, especially if you’re into a more ‘analogue’ rendition of the music.

Rega Jupiter 2000 £998
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Westcliff-On-Sea
Essex
SS0 7PD
Tel: 01702 333071

MEASURED PERFORMANCE

Rega like to make their products look and feel a little different, the Jupiter being a great example. Luckily, under the skin there are fewer surprises, or at least no nasty ones. This player returned respectable results all round, a smooth wide frequency response being one plus point. Our analysis shows just a slight movement down in high frequency energy but, not enough to add any dullness.

The noise floor was very low in our -30dB distortion analysis - and there’s no distortion as such in there either. It’s a very good result, up with the best.

Linearity was good right down the players dynamic range, helping toward a high EIAJ dynamic range value of 110dB. With output set at the usual level of 2V this player returned a neat, conventional performance that should see it producing a clean sound with good balance. NK

Frequency response 5Hz - 21kHz level
(left) (right)
-6dB 0.01 0.01
-30dB 0.015 0.015
-60dB 0.34 0.36
-90 28 27

Separation
1kHz left right
-11 -116
20kHz -91 -92
Noise
118dB
Output
2.02V

World Verdict
Superbly musical and engaging player that’s voiced for real music rather than hi-fi demo discs - a fantastic new contender and top value too.
David Price tries out Exposure’s latest 2010 power amplifier, paired up with the company’s well respected 2010 integrated.

The nineties were a hard time for Exposure Electronics. In the decade previously, the company found a large and willing customer base in people who liked the Naim sound but ultimately couldn’t live with it. To wit, Exposure electronics gave much of the Salisbury firm’s grippy, punchy sonics with just a touch more smoothness and refinement. In the nineties however, a new, more couth generation of Naim amps rained on Exposure’s parade, and the brand seemed to lose direction.

The noughties, however, have seen Exposure back on track. The new 2010 range — and in particular the integrated amplifier tested recently in Hi-Fi World — is a persuasive package. Gone is the dodgy black box styling, and in its place a more sleek and attractive case (in optional Titanium finish) that’s better finished and more generously specified. Exposure’s own X, launched back in 1986, was one of the very first ‘super-integrados’ (and very fine it was too) — and the £599 2010 is a worthy successor.

To recap briefly, its plain Jane front panel (volume and source selectors only, plus - heaven forfend! - a remote sensor) hides a high capacity toroidal transformer, special power supply capacitors, and shunt regulated pre and power amp stages. Specially selected audiophile passive components, including polystyrene and solid aluminium electrolytic caps feature in the short signal paths, and cascade driver circuit topology is used for improved linearity. All this, plus a lateral MOSFET’s output stage, adds up to 50W RMS per side with a useful 12A peak current capability.

For the purposes of this review at least, a key feature of the 2010 Integrated is the provision of a separate pre-amp output. This makes for easy connection to the new £499 Exposure 2010 power amplifier you see before you. Housed in a complementary rigid aluminium chassis (a la 2010 Integrated), it puts out a claimed 75W RMS at the crank, thanks to another high performance toroidal transformer and special power supply capacitors.

Working in conjunction with the 2010 Integrated in bi-amp mode, the Power Amplifier does the lion’s share of the business driving the mid/bass frequencies, with the Integrated left to take care of the highs. Should you wish, you can also switch the Power Amplifier to monoblock mode, which doubles the peak current output from 12 amps to 24 amps. Exposure says that this throws open the possibility of running monos for the low frequencies, whilst the 2010 Integrated drives the high frequencies by itself.

The Exposures were given a generous burn-in period — past experience says they don’t give of their best fresh out of the box. Connected to a pair of Mission 782 loudspeakers and driven by a Cyrus CD7/PSX-R they made particularly nice noises with Mercury Rev’s ‘Goddess on a Highway’. The song is a clean - if slightly anaemic - recording that works as a great ‘universal indicator’ to an amp’s character. The 2010 combo proved just a little softer and more euphonic than I remember 1980s Exposures - with a big hearted and (dare I say it) even fulsome sound. Although we’re not getting into lilting, beguiling Class A territory here, it showed up the reference Cyrus 7/PSX-R amplification as slightly clinical - forensic, even. Where the Exposure shone was its ability to ‘get the message’ of the
Probably the best CD Player money can buy.

Creek CD53 reference standard CD Player

With the advent of SACD and DVDA, you may be wondering why Creek have designed a new high-end CD player. Research has shown that while these new technologies allow for increased resolution, when playing discs recorded in the new formats, they are not so convincing at extracting the best from CD’s. As CD has been around for 20 years, many people have built up large libraries of discs and want to get the best from them for years to come. Creek feel that a statement product is required to achieve this and have left no stone unturned in their attempt to achieve it. The CD53 is the ultimate reference standard, achieving the best performance money can buy. The CD53 uses a Philips transport, custom Creek software, ultra-low jitter master clock and waveform shaping, for maximum signal retrieval. In addition to its no compromise power supply circuitry, it uses professional standard balanced audio output filtering and buffer circuitry to provide the lowest noise and highest fidelity signal available.

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email: info@creekaudio.co.uk internet: www.creekaudio.co.uk
music and convey it without fuss to the listener. Rather than falling over itself to impress with pin-point imaging, thunderous bass or lightning dynamics, it just dived into the music’s heart and soul and issued it forth from the loudspeakers. As Editor Pope said in his review of the 2010 Integrated, this is a great rock amp.

Great rock amps often tend to be terrible jazz amps, so I was intrigued to try it with Special EFX’s ‘Masterpiece’ - a sleek piece of modern fusion. Here it again impressed with an expansive soundstage brimming with energy and strong image projection. Treble wasn’t slick in the hi-fi sense (i.e. Japanese/US high end), but was nevertheless quite smooth through the Missions’ tweeters. There was a good deal of air, but the reference Cyrus combo bettered the Exposures by a way here, letting a lot more ambient information flood out. Moving down to the bass and again the Exposures lacked the reference amps’ tautness and grip, but was no less well articulated - you still got the feeling of a real musician pushing out a supple, fluid bassline.

Classical music was a slightly less happy experience – an eighties Karajan recording of Beethoven’s Ninth (on DG) showed a tonally constrained amplifier. Musically it was a hoot - nice and rhythmic with plenty of life and a surprisingly deep and airy acoustic - but it simply lacked the Cyrus’s wider tonal palette or meticulous low level detail portrayal. Whereas the Cyrus did tonal textures ranging from hard and steely to smooth and sweet, everything through the Exposure sounded simply ‘warmish’. Although accurate tonality is usually the preserve of the high end, the fact that some rival mid-price designs ‘do it’ makes competition stiff for Exposure’s 2010, especially in costlier bi-amped guise here.

Simon recommended the 2010 Integrated as a great step up from entry-level integrateds as I’d agree wholeheartedly. But take the 2010 Integrated/Power combo as an entity and it’s playing with much bigger boys. Here, it falters very slightly. The 2010 Power is a very worthwhile upgrade to the basic amp, but should only be bought outright as a pair if you’re after a very specific sort of sound that suits your taste and system. This combo is smooth and has plenty of power, and offers a lively punch that makes it a pleasantly musical listen. The trouble is it falls a little awkwardly between several established and very accomplished rivals. It’s certainly no slouch and represents good value, but if you want more accuracy get a two-box Cyrus, for more dynamics buy an entry level Naim pre-power or for more sweetness try Sugden.

EXPOSURE 2010 INTEGRATED/2010 POWER
£599/£499

Exposure Electronics Ltd
The Works, 59 North Street
Portslade
East Sussex
BN41 1DH
01273-423877
www.exposurehi-fi.com

The 2010 power amplifier and the integrated were very similar in measured performance. The figures discussed here apply equally to both. Power output was 60W into 8ohms but line volts of both units drooped significantly into low loads (i.e. under higher current draw), giving the same power of 60W into 4ohms.

Bandwidth was a normal enough 10Hz-33kHz, channel separation wide and noise low. Input sensitivity was also normal at 280mV, high enough to accommodate low-ish output sources such as legacy tuners, cassette decks.

The output stage produces predominantly odd-order distortion components under all conditions, at all frequencies, which is not a good sign. Third order distortion is dominant and may give the Exposure a slightly sharp or perhaps fast sound. Producing 60W the 2010 power and integrated amplifiers have enough power to go loud with most loudspeakers. They both look a little less happy than rivals when it comes to low 4ohm loads and, these days, most loudspeakers use 4ohm bass units to maximise their voltage sensitivity, apparent and measured. The 2010 isn’t optimised for such loads.
Debut II
Turntable £109.95

"The original Debut turntable romped away with a Product of the Year Award in 1999, and the MKII version continues the extremely good work. It's a simple affair, that's easy to set up, but don't let the price fool you - it sounds a whole lot more expensive than that. This is a fine turntable, and it clearly reveals the benefits of listening to vinyl, with a rich and detailed soundstage, and a good dynamic response. It's available in six funky colours, so you should find one to suit your decor, and at just a smidge over £100, you can have no excuse not to keep that old vinyl collection in employment for a good few years yet." ****** What Hi-Fi? I Awards 2000

DR6000 CD Recorder £349.95

"Most CD recorders make excellent copiers but are less than brilliant as plain CD players. Not so this Marantz: the DR6000 is a recorder you can also use as your main CD player, using your existing machine as a source for recording, for unless you have a very good machine in the £400+ league, chances are the Marantz is going to outperform it.

Whether playing its own recording or standard CDs, the DR6000 sounds big, confident and highly detailed, delivering a sound with real presence and few sonic foibles. Fast rhythms are delivered with terrific conviction, and the way the Marantz digs out detail of percussion and brass instruments knows no rival at the price. What's more, recordings made on this machine have bags of punch and impact, sounding virtually identical to the original discs.

The work that has gone into making the Marantz a good CD player has resulted in its keep as a system upgrade. No, it's not the least expensive recorder around, worth every penny." ****** What Hi-Fi? I Awards 2000

VideoLogic
DRX-601ES Digital Tuner £349.95

"New name, new format, new winner: the VideoLogic story is as simple as that. The £299 DRX-601E digital tuner came out of nowhere to establish the firm as a major player in the digital tuner market. With this upgrade, VideoLogic goes one step further: it's still a DRX-601E at heart, but quite apart from the sleek silver styling and sexy blue LEDs it now has a better, white-on-blue display, and what the company calls 'Psycho-accoustic Compensation' - a form of signal processing designed to make the tuner sound less digital.

And it works: the DRX-601ES has a presentation that's rich, clean and extremely informative. Bass is big and powerful, while the midband and treble are well controlled. The style alone would justify the slight price rise, the sound quality makes it a Product of the Year." ****** What Hi-Fi? I Awards 2001

Sevenoaks Pricing Policy
see page six for details

PRO-JET

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World Radio History

Denon T260L MKII Tuner £119.95
Linn LP12/Planar/Alto Turntable £1749.95
Michell Gyro SE Turntable Inc RB300 £974.95
Pioneer MJ-D508 MiniDisc £179.95
Pioneer PDR939 CD Recorder £199.95
Project Debut Phono Turntable £139.95
Sony ST-D777ES AM/FM/DAB Tuner £449.95
Sony MDS-JE770 Mini Disc £229.95
Yamaha RX-353 Cassette Deck £119.95
Yamaha RX560SE Cassette Deck £199.95
VideoLogic DRX-601E DAB Tuner £299.95
CD Selection

**Arcam**
- Diva CD92T £849.95
- Diva FMJ CD23 £1099.95
- Linn K74 £1949.95
- Marantz CD5000 £149.95
- Marantz CD6000 LE £299.95
- Meridian 588 £1949.95
- Musical Fidelity NuVista 3D £2999.95
- Marmite CD17K Signature MKII £1199.95
- Sony CDP-XE570 £119.95

**CD Player**
- Diva CD72T CD Player £399.95
- Diva A85 Integrated Amplifier £749.95

**Arcam**
- Diva CD72 "The CD72 will have you jumping out of your seat from the very first notes. Both powerful and punchy, it delivers every ounce of air and detail present from detailed midrange to smooth, singing treble. Sometimes a product comes along that sets new standards..." ***** What Hi-Fi? Awards 2001
- Diva A85 "You'll have realised by now that we rather like this amp. It took us completely by surprise, and further strengthens Arcam's already impressive product range... The A85 is superb, and we can't wait to put it up against its peer in a group test." ***** What Hi-Fi? March 2001

**78 Series**

782 bases its performance on a 165mm Nomex bass unit fitted to a reflex enclosure ensuring excellent low frequency extension from a graceful and compact cabinet. The 780 houses a larger 200mm bass unit with massive motor system, capable of floor shaking, yet tightly controlled low frequency extension. Both use Keraform midrange drivers for outstanding clarity and midrange detail coupled to superb dynamic range together with Mission's silk dome tweeter.

782 "Versatile and with a sound that works well with a wide variety of hi-fi kit, these speakers were worthy of this title last year, and this year have achieved the tough task of making it the double." ***** What Hi-Fi? April 2001

**Marantz**
- CD6000 Ki Signature CD Player £449.95
- PM6010 Ki Signature Amplifier £349.95

**Marantz CD6000 Ki Signature** "The result is a player of real power and grace, and one that sounds dynamic, exciting and fresh. Rhythms are tight and clean while the live atmosphere of discs is conveyed with a real 'you are there' feeling. Even massive scale and weight isn't beyond the Marantz: it delivers all the bass your amp and speakers can handle without ever drowning out the high stuff. The audiophile bargain of the Nineties is back, and it's even better." ****** What Hi-Fi? Awards 2000

**PM6010 Ki Signature** "Yes, this is the most expensive amplifier in this group, but provided you like its bright yet weighty, detailed yet wide-open sound, it's still something special." ****** What Hi-Fi? September 2001

Please Note: Some products may not be available at all outlets. Advertisement valid until at least 13th December 2001, E&OE.
**CO Player**

- Best Buy Mill-UM

**CD7 CD Player**

- £799.95
- £699.95

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

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

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**LINN**

- **Genki CD Player** £994.95
- **Majik Line Amplifier** £694.95
- **Katan Speakers Maple** £634.95

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

It's a very well-thought-out player, too, from its clear and simple control layout to the provision of four sets of analogue outputs, two at fixed level, and two with level control. Completing the package is a 24-bit Burr-Brown DAC and Pacific Microsonics HDCD filter.

Few owners will worry about all that stuff, however, as they'll be too busy enjoying the way Genki plays music, its purity of tone and sense of drama on Mozart's Don Giovanni being a fine example of its talent.

By any standards this is a superb player, and not just one for the army of Linn enthusiasts." ****** What Hi•Fi?  March 2000

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

---

**LBW**

- **CDM™1NT** £749.95

*CDM™1NT* "Here's a great example of trickle-down engineering, in that all of the technology of BW's £1400 Nautilus 805s has been transferred to the CDM 1NTs... The CDM 1NTs are superbly built for their class. Their insight and resolution are simply terrific, ensuring levels of precision and clarity no rival in their class can match." ****** What Hi•Fi?  Awards 2001

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**Speaker Selection**

- Acoustic Energy Aesprit 300 £399.95
- B&W DM303 £179.95
- B&W DM601S3 £249.95
- Cyrus CS50 (Black) £449.95
- KEF 03 £399.95
- Mission M71 £129.95
- Monitor Audio Silver 6i £699.95
- Ruark Epilogue II £344.95
- Wharfedale Diamond 8.1 £119.95

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**Sevenoaks Pricing Policy**

Please Note: Some products may not be available at all outlets. Advertisement ends with or at least 31st December 2001. ENCLOSE

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Amplifier Selection

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<tr>
<td>Musical Fidelity NuVista M3 Integrated Amplifier</td>
<td>£2974.95</td>
</tr>
</tbody>
</table>

0% Finance Option see page six for details

A3 CD Player Integrated Amplifier

A3 CD Player “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

MUSICAL FIDELITY

Musical Fidelity A3 Pre Amplifier £999.95
Musical Fidelity A3 Power Amplifier £999.95
Musical Fidelity NuVista M3 Integrated Amplifier £2974.95

GR10 Speakers Ex-Stands £799.95
“...Monitor Audio has long been making beautifully upmarket standmounters, and this new model is no disappointment.” Ricky Black | August 2001

GR20 Speakers £1499.95
“Monitor Audio has made an immensely accomplished pair of speakers in the Gold Reference. 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.” Ricky Black | March 2001

ROKSAN

Caspian MKII Amplifier £794.95
“The Caspian has been around for a few years, but Roksan has developed it to a point where it now leads the class in all-round terms. In specific areas other amps equal it, but overall none can beat its combination of clarity, timing and dynamics. The Caspian is a worthy winner.” Ricky Black | February 2001

World Radio History
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 manufactures 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.

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.

The Sevenoaks Sound & Vision website has news and information on the Sevenoaks group and its 44 outlets nationwide. The website is designed to provide you with answers to the questions everyone has when buying new equipment.

The site has comprehensive guides to a range of products and technologies from vinyl, compact disc and audio accessories to all the latest formats, including DVD Audio, SACD, widescreen televisions and projectors.

There are regularly updated stock clearance lists with hundreds of products on offer and detailed pages to help you locate your nearest store.

For unbiased advice and information, just click on sevenoakssoundandvision.com.
**Scotland and North**

- **Aberdeen** 491 Union Street 01224 587070 aberdeen@sevenoakssoundandvision.com
- **Edinburgh** 5 Thistle Market 0131 229 7267 edinburgh@sevenoakssoundandvision.com Open Sunday
- **Glasgow** 88 Great Western Road 0141 332 9655 glasgow@sevenoakssoundandvision.com Open Sunday
- **Hull** 1 Savile Row, Savile Street 01482 587171 hull@sevenoakssoundandvision.com
- **Leeds** 112 Vicar Lane 0113 245 2775 leeds@sevenoakssoundandvision.com Open Sunday
- **Liverpool** 16 Lord Street 0151 707 8417 liverpool@sevenoakssoundandvision.com
- **Manchester** 69 High Street, City Centre 0161 831 7969 manchester@sevenoakssoundandvision.com
- **Newcastle** 19 Newgate Street 0191 221 2320 newcastle@sevenoakssoundandvision.com Open Sunday
- **Preston** 40-41 Lune Street 01772 825777 preston@sevenoakssoundandvision.com Open Sunday
- **Sheffield** 635 Queens Road, Heeley 0114 255 5861 sheffield@sevenoakssoundandvision.com Open Sunday

**South East**

- **Brighton** 37 Western Road, Hope 01273 733338 brighton@sevenoakssoundandvision.com
- **Bromley** 38a East Street 020 8290 1968 bromley@sevenoakssoundandvision.com
- **Chelsea** 403 Kings Road 020 7352 9466 chelsea@sevenoakssoundandvision.com
- **Crawley** 32 The Boulevard 01293 510777 crawley@sevenoakssoundandvision.com
- **Croydon** 369-373 London Road 020 8665 1203 croydon@sevenoakssoundandvision.com Open Sunday
- **Epsom** 42 Upper High Street 01372 720720 epsom@sevenoakssoundandvision.com Open Sunday
- **Guildford** 3b North Street 01483 536666 guildford@sevenoakssoundandvision.com
- **Holborn** 144-148 Gray's Inn Road 020 7837 7540 holborn@sevenoakssoundandvision.com Open Sunday
- **Kingston** 43 Fife Road 020 8547 0717 kingston@sevenoakssoundandvision.com Open Sunday
- **Maidstone** 96 Week Street 01622 686366 maidstone@sevenoakssoundandvision.com
- **Reading** 3-4 Kings Walk Shopping Centre 0118 959 7768 reading@sevenoakssoundandvision.com
- **Sevenoaks** 105-113 London Road 01732 459555 sevenoaks@sevenoakssoundandvision.com
- **Southampton** 33 London Road 023 8033 7770 southampton@sevenoakssoundandvision.com Open Sunday
- **Southgate** 79-81 Chase Side 020 8886 2777 southgate@sevenoakssoundandvision.com Open Sunday
- **Swiss Cottage** 21 Northways Parade, Finchley Road 020 7722 9777 swisscottage@sevenoakssoundandvision.com Open Sunday
- **Tunbridge Wells** 28-30 St John's Road 01892 531543 tunbridgewells@sevenoakssoundandvision.com
- **Watford** 478 St Albans Road 01923 213533 watford@sevenoakssoundandvision.com Open Sunday
- **Witham** 1 The Grove Centre 01376 501733 witham@sevenoakssoundandvision.com

**Midlands and West**

- **Birmingham** 12 Queen Anne Arches, Livery Street 0121 233 2977 birmingham@sevenoakssoundandvision.com
- **Bristol** 92b White Ladies Road, Clifton 0117 974 3727 bristol@sevenoakssoundandvision.com
- **Cardiff** 104-106 Albany Road 029 2047 2899 cardiff@sevenoakssoundandvision.com
- **Cheltenham** 14 Philbe Street 01242 241171 chesterfield@sevenoakssoundandvision.com
- **Croydon** 3b North Street 01483 536666
croydon@sevenoakssoundandvision.com
- **Exeter** 54 High Street, City Centre 01392 218895 exeter@sevenoakssoundandvision.com
- **Plymouth** 107 Cornwall Street 01752 226011 plymouth@sevenoakssoundandvision.com
- **Swansea** 24 Mansel Street 01792 465777 swansea@sevenoakssoundandvision.com Open Sunday

**Stock Clearance**

With more than forty outlets nationwide, the Sevenoaks Sound & Vision group stock and display a wide range of products. As technology delivers improvements in performance, so individual models and product ranges are changed or superseded. The preceding models might not look such good value.

**0% Finance Option**

Spread the cost of buying. 0% finance option is available on the vast majority of products we stock. Please ask in-store for details.

**Sevenoaks Pricing Policy**

Whilst we do not claim always to be the cheapest, we try to ensure our prices are highly competitive. Take into account the expert advice, unrivalled product selection, demonstration facilities and excellent pre, during and after sales service and the lower price might not look such good value.

In the event you can find the same products and excellent service at a lower price, please bring it to our store managers' attention. We will always endeavour to offer you the best deal.
Dominic Todd listens to the feature-packed CDR 30 from Harman Kardon.

Let's get the two bits of bad news out of the way first. The first is that the Harman Kardon CDR 30 costs £589. Stiff money when one considers Marantz's excellent DR-W 6050 twin CDR is available for just £450. The second is that at any price range, audiophiles have traditionally always been rather sceptical of any twin deck machine.

That aside, the CDR 30 offers great appeal to serious home recording fans. If there's a CD-R feature that the Harman doesn't have, then I've yet to find it. As well as recording CD-Rs and CD-RVs at normal, 2x or 4x speed, it will also record MP3s onto CD-R. Furthermore, there's CD Text and ID information on MP3 discs. It will even decode HDCD discs.

There's a sampling rate converter to make it possible to record from DAT and, joy of joys, adjustable recording levels for both analogue and digital recordings.

As far as socketry goes, Harman really do have every eventuality covered. Both units output independently via analogue, optical or coaxial outputs. In terms of inputs there's the choice, again, of analogue, optical and coaxial. Furthermore, there are even front mounted optical and coaxial inputs; perfect for recording from portable units. It's good to see that an effort has been made internally too, especially at this price. Whilst there's nothing inside that would put a similar CD player of this price to shame, the unit is well engineered. Good quality Delta-Sigma DACs feature on both transports.

With such good technical and feature packed credentials, it's a shame to find the plastic casing rather letting the side down. Whilst the CDR 30 looks impressive enough, the plastic front panel and under-damped controls are disappointing from a company who used to make some of the most solid kit around.

I chose, 'Your Song' from the 'Moulin Rouge' album, as it's quite a busy and complex track that would be a good test of dynamic scale and detail resolution. The original recording on my own equipment suffered the usual slight blurring of definition and reduced height of sound stage. The Harman impressed in its slightly more 'breezy' presentation. Detail retrieval was good, although there was still a slight constriction of the sound staging. Unfortunately, there was also a slight splashiness to the sound and some emphasis of sibilance.

Using the CDR's own playback draw actually improved the sound in some respects, no doubt due to the guaranteed compatibility of the two mechanisms. There was a very slight loss of depth and definition, yet there was less sibilance, and the CDR 30 kept a tight grip upon the music when the more complex orchestration kicked in. At twice the speed, I found it very difficult to discern a noticeable difference between that of the original real time recording. If one was to be extremely critical, then one could point to a very slight loss of decay with cymbals, and a slight loosening of grip in terms of the track's dynamics. In most cases though, the differences were so small that it would take an extremely analytical system to pick up upon them at all. It's worth noting that I used Sennheiser HE60/HEV70 electrostatic headphones to eke out these differences.

Recording at 4x speed was more revealing. Here, a slight lack of clarity and impact was more noticeable and blurring of definition more prevalent during the busier passages. I wouldn't, therefore, recommend the setting for archive use. For making copies for the car or a portable, however, this feature will literally save hours of time, and the loss of sound quality is still quite slight in the scheme of things.

In terms of playback, the HK is from the 'clean and detailed' school of sound, although a decent £200 CD player would still give it a good run for its money. The main concern centres on a rather mechanical...
balance that can spoil the timing and flow of music. The bass response is also rather lacking in terms of punch and depth.

On the plus side, the CDR 30 has good resolution, and a response that's seamless enough not to make it uncomfortable to listen to over long periods of time.

It's quite clear that the HK CDR 30 is suited to a particularly specialised market. It's a good quality recorder that can easily hold its own against well-regarded single CDR machines. The trouble is that such machines are often considerably cheaper, and offer superior playback. Although many may well have a second CD player for playback, the whole idea of a twin deck machine is that it's not necessary. To be frank, the £200 NAD CS21 would have no problem in out-classing the HK in terms of playback. Yet, what the NAD can't do, of course, is record. Neither can it replay HDCD - or record MP3 either. Here the CDR 30 is truly unique, and unrivalled as a compact, multi-purpose recording solution. If space is tight, and you'd use all of the HKs many features, then this is the machine for you. If not, then best stick to separate boxes if sound quality is the primary concern.

Harman Kardon CDR 30 £589
Harman Consumer UK
Unit 2 Borehamwood Industrial Park
Rowley Lane
Borehamwood
Herts WD6 5PZ
Tel: 020 8731 4670

MEASURED PERFORMANCE

The Harman CDR30 CD recorder has a reasonably flat, wide frequency response that is much the same via the D/A convertor (i.e. replay only) or via the A/D and D/A convertors (record-replay). As always there's a little bit more noise and distortion when the record chain is included, but not a lot with a worst case result (max gain in record mode) being a respectable -89dB.

Through the replay D/A the distortion and noise figures were good, with little noise or distortion visible in our -30dB spectrum analysis. There's no quantisation noise either. The Harman should sound clean enough replaying CDs. With the record A/D convertor in line distortion at -30dB - typical music level - jumped from 0.017% to 0.05% and down at -60dB noise contributed mainly to a recorded distortion value of 1.5%. However, noise in a digital system dithers the signal, lowering distortion and producing a smoother sound, so small amounts of noise are no bad thing.

Input sensitivity was high at 230mV, allowing this recorder to record from even quite old tuners and cassette decks. The only strange point was an output level of 0.977V - 6dB lower than Philips standard 2V that every other manufacturer uses. This has no direct impact but it will make the HK sound quieter in comparative demos.

This is a well engineered CD recorder with good digital-to-analogue and analogue-to-digital convertors. NK

Frequency response 5Hz-21.25kHz

Distortion

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Noise

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Output Sensitivity

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World Verdict

A truly versatile machine with little in the way of competition. Great for a recording solution but lets the side down a little when it comes to playback.
Walrus Systems

11 New Quebec St, London W1

air tight
allaerts
amazon
apollo furniture
argento
audible illusions
audio note
audio physic
audio synthesis
avantgarde
breuer dynamic
brinkmann
canary audio
cartridge man
cat
cawsey cables
clearaudio
cophnia
decca london
donwells
duevel
dynavector
ear yoshino
ergo
final lab
graham
incognito
lyra

No home cinema, multi-room, or computer audio. No sir, just good old fashioned superb sound from Walrus, the premier Valve and Vinyl specialist!

(clockwise) Michell Gyro SE / RB300 (£975)
Notts Analogue Spacedeck / Spacearm (£1380)
SME Model 10 (£2643 - arm extra)
EAR V20 amplifier (£2699)
Papworth SE amplifier (£1700)
EAR 834P MM phono stage (£380)
Musical Fidelity NuVista CD (£2999)
(NB: Check availability - limited edition model)
Brinkmann amplifier (£2200, or £2500 inc DAC)
Spendor SP2/3 (£1295)
Avantgarde Uno (£6809, in midnight blue)

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specialists in high fidelity sound reproduction - since 1967
David Price compares four ways of getting the best sound per pound, by buying a second-hand source from the back pages of this very magazine.

Ariston's RD40 was one of the many 'nearly men' of the early eighties vinyl scene. It was a fine piece of kit, but somehow failed to capture the imagination of journalists and buyers alike. Nothing wrong with that, because you can pay much more for a trendy deck that's only half as good as this. An 'old skool' suspended subchassis design, there's nothing remarkable about it at all - anyone who's ever seen a Thorens TD160 will find nothing new here. The joy of the Ariston is that it cost over £200 in 1984 (a lot of money) and as a consequence is built very sturdily. Not as good as an LP12, but not that far off either.

This improved SL model comes complete with a thick, correctly shaped platter mat and a dinky little alloy record clamp.

The arm often fitted was Linn's very first Basik - a popular partner for decks such as the Ariston, Thorens TD160, Heybrook TT2 and STD 305S. It's a Japanese built affair with many trademark Audio Technica signs - although Linn never stated that this is where the Basik was sourced, I'd bet money on it! This is no bad thing, because you get a decently finished, nicely aligned middle of the road S-shaped tonearm which sounds surprisingly musical. Because LVVs are objects of derision to the hi-fi cognescenti, they're cheap as muck and therefore a fine starter arm. The origin Linn Basik cartridge (reputedly an Audio Technica AT93) was fitted, but in the interests of my record collection this was junked in favour of a shiny new AT110E (£25).

To ears that spend far too much time listening to CD these days, this deck sounded incredibly warm and powerful. Bass was fat and full (incredibly so, compared to CD!), midband clean with impressive depth...
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The Right Note
Music in the home

NEW - two landmark digital players: one playing SACD and CD at the highest level, the other bringing more affordable high quality CD replay.

Digital dream machines

When British dCS and US WADIA - world leaders in the fiendishly complex field of digital replay - bring out new models it's time to take a close look.

In their different ways the dCS VERDI SACD/CD transport and the WADIA 301 CD player are class leaders.

The Verdi plays SACD, CD and CD-R with a DUAL LASER mechanism which gives fast track access. CD replay has not been compromised to favour SACD, unlike some players.

Great care has been taken to control digital replay's big bugbear - JITTER, more than anything else responsible for "digital" sound - with a high precision clock and a "slave" link to dCS Elgar or Delius DACs.

This combination gives "the closest to the ORIGINAL MASTER recording so far achieved with audiophile equipment", claims dCS.

Verdi's key functions are software-based and simply UPDATED from a dCS CD played in the transport.

The Wadia 301 has been completely re-designed and uses "trickle-down" technologies from their awesome POWER DAC digital amplifier and the top 271x DAC. Also software-upgradeable, the 301 gives CD a natural, musical sound which will bring smiles to faces for years.

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

BATH

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perspective and treble silky and deliciously smooth. Properly set up and aligned, the Ariston gave a more natural, organic sound than practically any CD player I've ever heard. It was truly big hearted and involving, and just seemed to connect on an emotional level in a way that no digital audio can. The downside was its slightly compressed dynamics (thanks to the LVV methinks), vague imaging and loose, spongy and overblown bass. So if it's classical music you love then look you'll probably want to look elsewhere, but with jazz and rock this was dynamite. Not brilliant in absolute 'hi-fi' terms then, but if it's music you're into then a well preserved turntable is incredible value right now.

PIONEER CTF950 £100

These days, it’s pretty common knowledge that Pioneer is one of DVD’s most passionate proponents. The company dedicates much of its creative energies - not to mention its R&D budget - into the new format. Back in the seventies, Pioneer’s heart was in cassette decks. The company produced a range of best selling designs - from budget, entry-level fare like the £100 CT-F500 to massive behemoths such as the £400 CT-F250. All shared superb construction quality and were impressively well set up. The CT-F950 you see here occupied the upper echelons of Pioneer’s range in 1980, selling for around £250 (which was about the same as a Linn LP12). With hindsight could be said to offer the best of both worlds - it has the superb build of all Pioneer’s late seventies products (possible thanks to the weakness of the Yen at that time), yet was just about modern enough to feature metal tape compatibility. This was an important leap for Philips once all-conquering Compact Cassette format - allowing far high levels and crisper high frequencies.

At the time this machine was made, the British hi-fi press largely overlooked the superb sonic performance afforded by the high end cassette decks of the day. It was Nakamichi, more than any other company, which proved how good pre-recorded cassette decks could sound - but the likes of Pioneer took up the gauntlet and produced some beautifully made dual capstan, three motor transports, such as the one fitted to the CTF-950.

Slot in a tape, lightly touch PLAY button and there’s a quiet solenoid click before the reels start spooling. The ridiculously bright fluorescent bar graph meters start darting up and down the wide scale, and you’re in business. Although seventies pre-recorded cassettes aren’t much to shout about, eighties and nineties ones are far better and the Pioneer is capable of quiet surprising fidelity. The Sendust heads take ages to wear out (beware decks with Permalloy heads - these suffer severe HF droop after a few years) and offer surprisingly sweet and extended highs. Bass is full and powerful - if not the tautest around and there’s plenty of midband detail and even a half decent soundstage.

In 2001, it’s fascinating listening to high quality cassette decks. In today’s CD-dominated world, they sound so obviously warm and coloured, yet thanks to their complete lack of digits, give an extremely fluid and listenable sound. You can hear a minute touch of pitch instability and wobble on piano notes, a slight 'cracking' of high frequencies, a bit of compression and even (that old enemy) hiss - but musically they’re still no poor relation to a CD player. Best of all, both cassette decks and pre-recorded cassettes are absolutely dirt cheap these days. This deck cost £100, and I picked up some great titles (from Pink Floyd to Kate Bush) at Oxfam for 50p a go - can’t argue with that! As well as Pioneers, look also for baby Nakamichis, top Aiwas, JVCs and Sonys for cheap thrills.

MARANTZ CD54 £80

The first Compact Disc players arrived in 1982 and finally reached British punters a year
"Most home cinema processors can also double as component preamplifiers, but they are rarely transparent enough for serious use in quality systems. However, the AV32R is...this processor is a tour de force."

What Video & TV - 8/01

"Few processors can match the AV32R and none at the price comes close."

Hi-Fi Choice - 6/01

"I can endorse the AV32R whole heartedly...It would be very difficult to improve on its thoughtful design, basic performance, and craftsmanship, and its inherent simplicity appeals to me strongly."

Starbag Reviews Sound & Vision - 6/00

"Performance lives up to very high expectations, thanks to combination of ease, clarity and control. Advanced software and full upgradeability protect substantial initial investment."

Audio Video - 4/01

"The AV32R can lay claim to being one of the very best audio products on the market. This machine will not only provide you with high-grade audio reproduction, it should also remain at the cutting edge for some time to come."

Essential Home Cinema - 7/01

"Flexibility is built into the AV32R at every level. Unlike others of this type, however, the processor is particularly well adapted to the task. Using stereo source material, it is particularly transparent and clean, easily matching many matching component two-channel audiophile preamplifiers...The AV32R is an equally excellent multi-channel processor too. Image steering is smooth, and imagery is generally seamless and homogeneous."

Home Entertainment - 9/00

Proven Upgradability - not just promises
Nine upgrades since launch, for all AV32R - old and new - including:
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- THX Surround EX (Dolby EX)
- HDCD
- TMS 7
- DTS+ Matrix
- Remote controller I/O
- Automation triggers

And more are coming:
- DTS 6.1 Discrete
- DTS 96/24
- 5.1 analog bypass
- Second 2106LS DSP
- Second stereo zone
- Balanced (XLR) outputs
- Comp. video switching
- Internal video scaler
- Digital Video Interface
- DVA digital interface
- Precision tuner module
The Marantz CD54 you see here is practically a museum piece. Made in 1984, it's a late first generation design using Philips' exquisite CDM-1 Pro metal die-cast transport mechanism and the same company's Palaeolithic 14bit, 4 times oversampling DAC/filter package. Despite its mid size, the thing weighs a ton - evidence that the consumer electronics giants built their very first generation players to last. As they cost CD's 'early adopters' a packet, it was only right that they weren't plastic boxes full of air, I guess!

Using it is a riot - it feels as clunky as the Pioneer cassette deck, but slower to respond! Press the Open button and a CD drawer the size and mass of the Clifton Suspension Bridge lumbers out to greet you. Put the disc in and press PLAY and you can go off and make brew before the music's started. When it does finally see its way to reading the disc's table of contents, the digital time display starts (hurrah!) and the fun begins.

Anyone who thinks big is better, and more bits and oversampling makes a superior silver disc spinner will learn something playing this baby. It sounds incredibly analogue for something so self-avowedly digital - quite the reverse in fact, it's fluffy and vague and cloudy.

The CD54 is an incredibly musical way of listening to digital discs - it's obviously a long way off the likes of even a good mid-range modern machine (i.e. Rega's Planet 2000) in many hi-fi respects like dynamics and detailing, but is still a hoot to listen to. The fact is that there are lots of machines still going that use this transport/DAC/digital filter combination - from Philips' original CD100 to its CD104B - and all are reasonably priced. If you can live without a remote, programming facilities and S/PDIF digital outputs, then they're well worth searching out. Likewise, pathological CD haters may just find them an acceptable way into the delights (?) of the digital disc!

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SONY ST-J60 £60

For whatever reason, used tuners are hardly the sexiest bit of kit for hardened hi-fi nuts, and tend to be very cheap as a result. While you're struggling to get any sort of serviceable turntable, CD player or tape deck for under £100, there's a wide choice of weird and wonderful tuners.

The big issue here is analogue vs synthesiser tuning - round about 1981 there was a mass migration away from big dials, knobs, levers and pulleys to fully digitally synthesised tuners, which famously 'locked on' target, never to drift off station again. The problem was that designers were on a steep learning curve with the new technology, the result being that the first examples, such as the one you see here, had far from perfect sonics.

This Sony ST-J60 is one of the sleekest and most ergonomically successful hi-fi tuners I've ever used. It is beautifully built inside and out, with a thick but tasteful brushed aluminium front panel with a long sleeve of Perspex inset. The switches, buttons and legends wouldn't look out of place on an S-class Mercedes, and are a joy to use. You can ever slide in little labels behind the presets to denote the station you've chosen. The signal strength doubles up as a multipath indicator, and the fluorescent tuning display dims automatically in low light. Wonderful stuff - but it's a shame about the sound. Lightweight, coarse and mushy, sonically it's a million miles behind the high end analogue tuners just three
Andy Grove encounters the Unison Research S2K integrated amplifier. Using the KT88 valve in an unusual single-ended design, will he be impressed?

Whether you think “yum” or “yuk” to the styling of Unison Research’s amplifiers they are certainly distinctive. The addition of wood to an otherwise dull crackle finish box, I suppose, does add a more organic note to the product. I think the S2K is more front room friendly with its laquered cherrywood fascia when compared to the macho lab equipment look, and the stainless steel plate below the valves shows them off well. The volume and selector knobs are large, curvy machined items which protrude through the fascia. A remote control is provided (also made from wood!) which operates the motorised volume control. Round the back are four line level inputs and a tape in and out. No monitor facility is provided, ‘tape’ is selected via the selector knob. The single set of speaker terminals are good quality WBT types which accept banana plugs. The power bulge at the rear of the amp contains the mains and output ironwork, all of which was of a healthy size.

Single-ended amplifiers require large output transformer cores due to the static DC magnetic flux. The output transformers in the S2K have dimensions similar to those found in 60W push-pull amplifiers. I had a quick peek under the bonnet; the build quality was good, the components are also of good but not exotic quality and are mounted onto a PCB. The amplifier’s topology is of stereo single-ended design using one KT88 and one ECC82 per channel. The output valves are operated in Ultra-Linear mode where a proportion of the anode signal is fed into the screen grid, giving “partial triode” characteristics to the KT88 beam tetrodes. The power output may seem diminutive on paper but experience tells us that although this type of amplifier may not be suitable for an open-air Motorhead concert, the achievable volume belies the power rating. This may be due to the relatively benign overload characteristics of low feedback valve amplifiers.

I found that the S2K drove my QUAD 989s okay. I couldn’t achieve ear splitting levels but under regular day to day listening conditions I never seemed to over stretch the amp. My very first impression was that the amp had a kind of light, delicate presentation. Opening with Tchaikovsky’s Piano Concerto No 1 Martha Argerich’s piano was portrayed with a precisely etched dynamic envelope, there was no sense of the amp smoothing the
I leading edge of transients. The orchestra had a light, airy quality with a fine, shimmery treble, the opening horns had a silvery rather than brassy tone, but were still fat and rambunctious. The effect was in no way unpleasant, the general tone of the amp was light and glittery with no sense of grit or dirt.

I popped on Vaughan Williams’ Thomas Tallis Fantasia and once again that very musically appealing light was present. In all of the classical music I listened to I found that the S2K gave a very airy performance with fine staging and hall ambience. Maybe with the heaviest of passages at high volume the sound could become a little confused. The strings would jam together - maybe I was pushing the amp a bit too hard though.

To see if the little amp could boogie I tried James Brown’s ‘Shoot Your Shot’ from his LP, The Payback. Out came some seriously groovy tunes. The Godfather’s voice was precisely positioned within the mix as he whooped and growled. The complex bass and percussion lines were fleetfootedly followed and explored. Sax, Hammond and guitar stabbed out of the mix, punctuating the bassline. The bass quality was quick and extended but it didn’t hold the spotlight in the way the mid and treble did. While on the subject of the Seventies I gave ‘Kung Fu’ from Curtis Mayfield’sSweet Exorcist LP a spin, plus a few tracks by Parliament - the result: funky brother! I then gave the Mediaeval Baebes a quickie (so to speak); the girl’s voices were highlighted in the same way as the strings in the orchestra. Their voices never compressed together into a disharmonious chord. The excellently recorded acoustic drums had a great, elastic, resonant quality with good depth.

The S2K is a great little amp with a bright, chirpy personality. I have spent quite a while listening to it with a variety of music and I never found myself complaining. The slight “silvering” effect may not be to everyone’s taste but it does give the amp a light, easy going character. Maybe it picked up some of the Italian sunshine when it was being built? It drove the QUAD 989 electrostatics fine, so I would expect it to work with a fair number of speakers as long as they are reasonably sensitive (89dB plus) to make the most of the low power output.

MEASURED PERFORMANCE

Being a single-ended amplifier with just one valve per channel the Unison S2K will not be producing much power and it measured out at just 4.5W per channel, for 3% distortion. However, amplifiers like this overload gently and the distortion they produce is predominantly second harmonic, which is just about inaudible to the ear below 5% or so. Above this it merely lightens timbre, rather than producing anything nasty in the sound. So 3% distortion from this amplifier is a lot more tolerable than 3% from most. Pushed harder it would actually deliver 10W before serious clipping set in, so subjectively there’s a bit more available than you might think from the official specification, as it were (3% being the usual measuring limit used for this sort of amplifier).

Obviously, the S2K won’t go very loud but it will give a reasonably good account of itself. As always though, it does need sensitive loudspeakers and this really means good, modern floorstanders with an 8ohm bass driver - rare these days; most are 4ohm.

Bandwidth was very wide for the species, stretching from 8Hz-47kHz. Sensitivity was high at 130mV and channel separation wide at 70dB. There was a little hum though. Distortion characteristics were good, second harmonic dominating even at high frequencies, showing the transformers do not possess excessive reactance, as many poor designs do.

The S2K is neat enough in its performance. Amps like this do really need to have a proper matching loudspeaker to really show what they can do and nowadays there aren’t so many around. Matched with care it should give a sweet and balanced sound.

<table>
<thead>
<tr>
<th>Power</th>
<th>4.5watts</th>
</tr>
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<tbody>
<tr>
<td>CD/tuner/aux. Frequency response</td>
<td>8Hz-47kHz</td>
</tr>
<tr>
<td>Separation</td>
<td>70dB</td>
</tr>
<tr>
<td>Noise</td>
<td>-71dB</td>
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<tr>
<td>Distortion</td>
<td>1.6%</td>
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<tr>
<td>Sensitivity</td>
<td>130mV</td>
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World Verdict

A cracking looking and airy sounding valve amp, though low output moans partnering with more sensitive ‘speakers.
LASER
GUIDED
MELODIES?

A few years ago, BBC TV's Tomorrow's World programme presented a record player which read vinyl using three lasers, which could read over scratches, static etc. and sounded like something I would definitely like to own. They said it cost about £2000 at the time, but such a product would surely drop in price like all other technology. But no - I have tried in vain to track down such a unit and can only conclude that the patent for the unit was bought and the unit withdrawn from the market. I can't also help but think that remastered CDs are merely digitally read vinyl transferred to CD using this withdrawn unit. Prove me wrong! If you own such a unit or know someone who does, then please let me know.

Will Stevens

This 'laser turntable' you mention has become something of a hi-fi legend - or should I say 'myth'. As far back as twenty years ago, there was a prototype in existence that claimed to play vinyl using lasers, thus eliminating record wear. It was developed in America by Finial but getting the lasers to track the groove was a problem. A Japanese company bought the design and ironed out the bugs but it had a peculiar problem. The lasers read all the damage and rubbish in the groove, producing a noisy and rough sound! Styli plough through unwanted detritus, pushing it aside.

If you want scratch free vinyl, there are several far better and more realistic options. First is to buy a top quality turntable (such as a Linn LP12 Lingo, Michell Orbe or Origin Live Oasis-S) - you'll be amazed by how superior decks seem to let the arm and cartridge track through the noise rather than get caught up by it.

Second is keep your records clean, use a carbon fibre dust brush every time you play them and always put them back into polythene lined, anti-static treated inners (such as Goldring's Exstatic sleeves, for instance). Really noisy records can be transformed by a blast on Keith Monks record cleaning machine, or on one of the excellent smaller Moth or VPI home designs.

Third, you could make your own remasters by recording your vinyl onto your computer, processing it with Cool Edit's de-scratcher and de-noiser, and then burning the result direct to CD. This option will give you the quietest recordings, but the first two will offer better sonics - a combination of all three gives very impressive results, however.

As for your suspicions about the use of the aforesaid laser disc spinner in the remastering process of many CDs, I'm sorry to say that chance would be a fine thing. Judging by the sonics of many so-called 'remasters' (especially those done from the mid-eighties to the mid nineties), I suspect a bag of spanners, a lump of two-by-four and a few rusty nails were the mainstays of the operation.

DP
Since the advent of DVD I have been waiting for the day when recording machines would become available, my idea being that I could buy something to replace my VHS tape recorder and play all other CD type formats. This one box solution would be connected to my vinyl only system as a means of listening to digital audio. Well, I have become tired of waiting for this machine to materialise. Even if it does exist I feel sure it would not be the flexible play-anything machine I am looking for.

This got me thinking that maybe it would be possible to leapfrog over this problem and go the computer route? I was thinking of being able to record audio/video to a hard drive. Also to have both DVD and CD burners for saving purposes, both of which presently exist in the computer world. With a top quality sound card I could play audio through my vinyl system and use, say, a Pinnacle DV500 card to connect the TV and any digital photo equipment.

I agree it's a very rough idea but there are couple of points I'm not sure of. Would I be able to use the TV as a monitor when accessing the computer or is there another way around this? Is it possible to programme the computer to record on hard drive by timer (i.e. same process as on home taping with VHS)? I guess you can see the basic outline of what I am thinking. Is this possible and if so could you flesh it out a bit for me? Loved the CD12/LP12 contest but the result was a foregone conclusion to anyone who listens to vinyl.

Graham Jelley
Taiwan.

To my mind, there's no doubt that DVD is the missing link between computers, hi-fi and video. By the end of 2001 Philips estimates that there will be around 160 million DVD players & DVD-ROM players in use, and this is no insignificant point. As you rightly say, they've reached computers faster than the domestic market, and offer greater flexibility and lower costs too. Amazingly, it looks like your prayers have just been answered in the shape of Philips' brand new DVDR 1000 home DVD recorder, which can record and play TV programmes in high-quality MPEG2 format, as well as write in real time onto DVD+RW discs.

Besides being rewritable up to 1,000 times, DVD+RW's biggest plus is its compatibility with existing home DVD players and PC-based DVD-ROM drives. Philips' offering is expected to be incompatible with only a small number of first-generation DVD devices. It also features a built-in TV tuner that can record TV programs onto high-quality DVD+RW discs, just like a videotape recorder and has a programming mode that allows preset timed recordings. This could be just what you're looking for, at a cost of £1200.

Going the computer way is a more complex but far more powerful option. For complete video and audio editing and mastering, you'll need Hauppage's (£90) Win TV card (letting you watch TV on your PC and record it to hard drive), plus a video capture card like VideoLogic's £100 Vivid XS (which has a TV output, letting you use your telly as a monitor). Then you'll want a beefy hard drive (at least 40GB), a fast processor, a decent soundcard (such as Guillemot's £250 list) and a PC DVD-RW, such as LaCie's new external unit.

For around £650 this offers 4.7GB of storage capacity per disc, DVD-RW/-R and CD-RW/-R capabilites combined in a single drive, universal CD/DVD reading and a powered FireWire port for mobile use. The drive records to 4.7GB DVD-R General Use discs at 2x speed (2.6 MB/sec) and to 4.7GB rewritable DVD discs (-RW) at 1x speed. It provides 6x (7.8 MB/sec) read performance for DVD-R and DVD-ROM discs. Smaller files can also be stored on lower-cost 700MB CD-Rs at 8x speed or on CD-RW discs at 4x speed, while CD playback is at 24x. These DVD-R General Use discs can be played back on most DVD-ROM drives and home DVD players. Once the DVD-R disc is burned it becomes either a DVD-ROM or a DVD-Video disc.

The total cost of the computer set-up would be around £2,000, but would effectively let you record and edit your own audio and video, then burn it onto either DVD or CD at your leisure. Thanks to the bundled software with the Hauppauge, you'd get all the timer recording facilities of the Philips DVDR 1000 - and a whole lot more. The choice is yours.

Philips DVDR 1000 is in the shops now, accompanied by Panasonic and Pioneer DVD recorders. The DVD recorder drives for computers from Pioneer, Panasonic, Hewlett Packard and Philips all record audio to CD as well as DVD. Any of these machines could well fit your criteria. It may be worth hanging on if you favour a dedicated unit!
A3 RANGE.
MACHINED, MIL-SPEC ALUMINIUM
FRONT PANEL.

TWENTY-FOUR CARAT GOLD
PLATED FITTINGS.

REMOTE CONTROLLED.

PHONO STAGE.

POWERFUL, ROBUST, BUILT.
The Philips DVDR 1000 may be answer to your sleepless nights!

CARTRIDGE CORNUCOPIAEA?

I hope you can help me with some advice about a cartridge for the excellent Michell GyroDec SE, which I hope to buy shortly to upgrade my Rega Planar 3/ Linn K9. The rest of my current system comprises a Denon DCD1700 MkII, Nakamichi CD I, Yamaha TX-950, Hart Linsley Hood 1400 series preamp, Hart Linsley Hood monoblocks and B&W CDM7NT's. The power amps are bi-wired with 1 metre lengths of Sonic Link horizon cable and the pre-power interconnects are made from Maplin high quality cable and gold phono.

The Rega will migrate to the remains of my old system of Radford ZD22/ ZD100 pre/power, KEF I04a8 speakers and Aiwa AD I 800. I also have all my old cartridges - Shure M75ED11, A&R P77 and Goldring Eroica H - which may or may not have any life left in them? I'm thinking along the lines of a Dynavector - torDVI 0 or 20, Shure VIS, or even part exchanging the Eroica for a new version. Any suggestions?

Brian

Wow, what a veritable treasure trove of stuff you have there, Brian! I'd agree that the Gyro SE would make a fine upgrade to the Rega (especially in its new DC guise), so what pick-up to partner it with? Unfortunately you haven't told me your budget, so assuming money's tight this is how I'd proceed. Buy a new C77 stylus for your A&R cartridge (£20) - just to get you back on the road with a working pick-up that isn't going to recut your discs. Then, spend all the money you've saved by not buying a Dynavector DV10X-H (i.e. £299) on an Origin Live modded RB250 tonearm to partner it.

When you've saved up some more dosh, go for a Dynavector DV I 0X4 (or the DV20X-H if you can possibly afford it). Next, borrow a Trichord Dino phono pre-amp from a sympathetic dealer and see if it makes any improvement over your phono stage (and it should!). If so, buy it when funds permit. This done, you'll have a fantastic vinyl source. When your boat comes finally in, I'd suggest an Ortofon Kontrapunkt B as the missing link in your dream vinyl front end. As for cartridges deteriorating with age, as with everything it depends how they're kept - essentially though, the suspension holding the cantilever eventually fades - hence a brand new cheapo MM is often better than an older, part-worn MC.

At £300 the Dino is a superb vinyl upgrade

SOME THICKENING'S REQUIRED

Dear World,
I have a Roksan Xerxes XPS2 /Artemiz/Dynavector 20H mounted on a target wall shelf and Mana soundframe. This is amplified by an Exposure 15 integrated and a pair of Kef Concerto 2 speakers. Speaker cable is VDH CS122. My musical tastes include Jazz, Female vocal, some dance and a wide range of other styles. Overall I am very happy with the sound of my system although it sounds a little thin at low volumes. I wondered if you could offer me some advice regarding CD players. My old Arcam alpha + is sounding a bit harsh. I wanted to replace it with something a little better but am struggling to understand the best way forward due to all the new formats. I have very few CDs.

In addition I am considering replacement of my amplifier. I would like an integrated that will meet my desire for better performance at low volumes and also has better imaging than my Exposure as I feel this is somewhat lacking. I have a maximum of £1500 to spend and am happy buying second hand.

Thanking you in advance.
Julian Shuttle

That thin sound you appear to get at low volumes could be sorted out a number of ways. A little moving around of your Concerto 2s could solve part of the problem, placing them closer to a rear wall could 'blossom out' the sound a tad more without creating too much boom. The art to it is to take time over positioning. It may seem a tedious job but it often pays surprisingly good dividends.

On the equipment front, it would seem that the slightly grey sounding Arcam is perhaps contributing towards this lack of body. Ideally you need a rich and smooth sounding player but unfortunately these rarely come cheap (considering you have very few CDs). Meridian's entry level 506.24 at £1200 is ideal. You don't get oodles of high frequency detail - which in certain respects is great for CD and all its digital nasties - but you get a full and broad picture of the music with a deep perspective - it will warm up the sound no end. You could always take this route and change the Exposure later.

However, if you'd rather change both then there are a few pairings which could well be worth auditioning. Two smooth sounding options further down the price scale...
are a pair of chic Italians - Monrio's Asty Player at £695 and Audio Analogue's Paganini at £795. These can be paired with the Asty integrated at £450 or the excellent Audio Analogue Puccini Remote, which also has a fine MM/MC phono stage. An extra £200 or so gets you the SE version, which has a little more power and finesse with the same phono stage! I'd recommend you give all of these options a listen and decide which works best for you.

On the new formats front, you may well find that the various SACD or DVD-A player options available may not quite have the smoothness you require, as these players are geared towards the extra high frequency detail that the new formats deliver and can consequently sound a little bright with Compact Discs. SP

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designs, laid out higgledy-piggledy in brawls as wide as a bus and pointing every which where but here. Hmmm. doesn’t exactly come as a shock that they don’t image with rifle-bolt precision...

The Yamahas image far, far better than the Bars, but they’re still not perfect - (one of) the great thing(s) about the NS1000Ms is that they have made midrange drivers as well as tweeters. The latter are essentially smaller versions of the former, hence they share near identical phase and dispersion characteristics - making for far tighter images. The problem is that to get the bass response down to 30Hz, the Yamahas use 12 inch bass units, necessitating a wide front baffle and cabinet, which we now know isn’t ideal for image location. This is why many modern designs use two or more 6 inch woofers in series (rather than one 12), permitting the use of far thinner baffle.

Moving to your predicament - if you like the muscular, ballys sound of your Isobariks, you’ll love the JCS. Moving in and you’ll be scraping your Isobariks, you’ll love the JCS. Moving in and out for years (spring/summer equals outdoor pursuits) and always come back for inspiration for upgrades etc. Twenty years on my system consists of:

- Nottingham Analogue Spacedeck,
- Mentor Arm, One of Cartridge Man’s Music Maker Cartridges Silver wire from Cartridge to amp, Helios one CD (mk I), Audio Note Meishu 300B single ended (power supply upgrade) Cable Talk 4 bi-wire, Epos E11 on Epos stands.

The problem is that I hate demoing equipment. So what I need advice on is, a short list so that all my spare moments are not sitting in stuffy dem room, sipping foul coffee with the knowledge that the speakers now in front of me will not sound this good in my very compact flat. Yep, the ES1 1s after 10 or so years service are still lovely but are damaged (drive unit control is permanently cranked to 11!)

The Meishu! I presume your volume control is permanently cranked to 11!!

Should you wish to consider a pair of speakers with a higher sensitivity which would be a closer match (on paper at least) to the valve sound there are a few options around £1500. The Jamo Concert Bs (or DB30s as they’re known now), whilst having a fairly highly rated sensitivity of 90dB are actually quite a handful to drive and, although a valve sound could calm down the slight top end edge they can acquire, it may not be a marriage made in heaven. Again, although valve amps are well suited to Quad electrostatics, they need a bit more oomph than can be perused from the Meishus - you’d end up with a pretty thin sound (although someone from the company recently told me they heard a 1W valve amp driving a pair of ESL-989s in China recently. Although the only music played was - tellingly - solo violin!)

I’d recommend getting a home trial for a pair of Diapason Karis standmounts for £995. These are of bookshelf dimensions yet are designed to work with valves, with their transparent and refined sound. Sensitivity is suitably high and they have an excellent real wood cabinet resulting in a beautifully eye catching finish, unlike another possibility - the Klipsch Heresy Is. Although these hefty standmounts aren’t the prettiest puppy in the litter, they have a very high sensitivity and the appeal of a horn loaded design. Give them a good listen, as they are undoubtedly different to the sound you’ve been used to with your Epos models. SP

Yam up the NS1000s for a taste of speed and slam!
Have you been waiting for the one bit of kit to replace that pile of black boxes in your front room? Your prayers could be answered in the shape of Panasonic’s DMR-E20 DVD recorder.

Last month I tested Philips DVD+RW, a DVD recorder you can connect into the hi-fi to play CDs. You get DVD movie sound and TV sound channelled through the hi-fi system too. A big disappointment of the Philips was that whilst it can record movie audio, Philips had not configured it to be used as an audio-only recorder. Now here’s Panasonic’s brand new DVD recorder and it will record audio. So is this, their DMR-E20, a better choice for audio buffs than the Philips?

DVD video recorders are the latest big thing. They not only play DVD movies, but record TV and video to a CD-like 12cm DVD disc, ousting the VHS video recorder which has long reigned supreme in this role. You might be surprised to learn there are three competing DVD recording systems: Philips DVD+RW, Pioneer’s DVD-RW and, represented here, Panasonic’s DVD-RAM. Behind each of these manufacturers lie a group of industrial allies of course, but Panasonic are largely going it alone with DVD-RAM. The reason is that DVD-RAM was intended to be a durable, high capacity computer storage format. It stores video on a relatively expensive caddy protected disc, currently priced at around £25 for 4.7GB. Japan’s DVD committee designated DVD-R as the domestic recording format and these discs cost around £1.5 for 4.7GB.

As a result Panasonic have faced difficulties devising a recorder like the DMR-E20 which will appeal to the man in the street who will likely want to record the footie and watch movies. The solution is this: the DMR-E20 records both to expensive rewritable DVD-RAM cartridges and write-once DVD-R discs. It’s an ingenious solution, made better by the fact that Panasonic supply a pack of three 4.7GB cartridges with each recorder. If you use these for recording programmes you will erase later, three could be enough. Permanent recordings can be made to less expensive DVD-R discs; the DMR-E20 has an unusual disc tray that can load caddy DVD-RAM discs or naked DVD-R discs (12cm and 8cm). Since all DVD recorders must be able to produce a disc that will play on any DVD player, in other words a compatible disc, it has to be able to write to a conventional DVD blank like this.

The poser for Panasonic was how to keep this a RAM recorder that basically supports their own video disc format. Their solution is to prevent the DMR-E20 writing to rewritable DVD blanks, in other words DVD-RW discs. If you want to lend your recording of the footie to a friend or play it elsewhere on a DVD player, then you’ll have to record to a £15 DVD-R disc that cannot be erased, unlike Pioneer and Philips recorders.

Two mitigating factors are that DVD-R blanks cost £1.5 whatever format you use and that this price will surely come down pretty fast as demand rises. Also, not all DVD players can play rewritable DVD-RW
discs in any case, so you might not be able to transfer a DVD-RW recording from a Philips or Pioneer player either!

So there's a pretty good case in favour of the new dual-format DMR-E20 reviewed here. How does the machine fare in performance terms? Panasonic have had time to develop DVD-RAM; it has been on sale for many years, for computer storage, and for domestic recording in their Japanese home market, with models prior to this one. And it shows. Picture quality was excellent in high quality XP mode, which gives one hour recording time on a 4.7GB disc. It was all but identical to the original.

Standard Play (SP) mode gives two hours on 4.7GB and it too was very easy to watch, with good levels of detail and sharpness. There was a little blandness in people's faces, but their hair wasn't smudgy; grass and trees looked real.

Even in Long Play mode, giving four hours, the picture still looked less coarse and jagged than Philips format, remaining quite easy to view, if obviously of low-ish quality. Down at Extended Play level (6hrs) things were getting rough but the picture was viewable. It seems that Panasonic have had time to hone their video compression techniques, giving a picture that really is of excellent quality and easy to watch. The machine has plenty of trick modes of course: you can stop, start, pause, move slowly frame by frame, move fast at a variety of speeds and I was surprised that sound output was maintained even in what looked like x2.

Initially, my recorder did not auto-tune and the factory AV1 output was composite video. I connected up an aerial and a SCART lead to the TV, which took just a few minutes. No TV pictures appeared though, until I manually tuned (unlike the Philips), which was odd because Panasonic claim it does auto-tune. Getting to manual tune is not easy until you understand the menu system - and all DVD recorders face you with a fierce number of confusing options.

Initially, picture quality from DVD movies wasn't particularly good, looking grainy, which was puzzling. Then I remembered seeing a small note in the 95 page manual about optimising picture quality. I re-set the AV1 output from composite to RGB, then the DMR-E20 gave fine results. This is a first class video recorder and, once you get the hang of it, quick and easy to use. Recording to RAM cartridges does not require finalising, so there's no delay between making a quick recording from TV and replaying it. The recorder was slick in this important area.

This machine can also be used as an audio recorder and it is relatively easy to use. The only difficulty lies again in the handbook which does not identify this as an individual function. Selecting AV4, the rear audio inputs, allows it to record audio, with or without a video signal being present. Record level cannot be set, but our tests show there's plenty of dynamic range and a maximum input level of 2V is enough to avoid overload from all sources.

Audio sound quality was very good, from CDs and from recordings. Bass drive was reasonably firm, if quite not up to the Philips, and there was quite a good sense of clarity and time domain resolution. I really couldn't seriously fault the machine in this area, even though audio is not its primary function. It is a very respectable recorder all the same, far
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better than cassette and little different from a normal CD recorder, excepting good ones costing £350 or more. Most people will not want to record a few megabytes of audio permanently to a £25 4.7GB cartridge I'm sure. However, it has the flexibility to provide audio-only recording, whilst also acting as a good quality CD player, as well as a video player and recorder. That's a lot of ability and it's all handled very slickly.

This is a well honed, quality DVD recorder at a competitive price. Whether buyers will accept DVD-RAM cartridge prices, which remain stubbornly high, is the big question hanging over this DVD recording format.

**Panasonic DMR-E20 £999.99**

Panasonic UK Ltd.
Panasonic House
Willoughby Road
Bracknell
Berk
RG12 4PF
Tel: 01344 862444

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### MEASURED PERFORMANCE

The DMR-E20 was detectably different from a normal CD recorder. For a start its bandwidth was fractionally wider, terminating with a 'brick wall' filter at 22.4kHz (-1dB). You can see also a peculiarly bumpy response with some high frequency roll-off - not at all CD like in its bumpiness, although you have to bear in mind this analysis has a very high amplitude resolution of 0.5dB/division, so even the smallest departures from flatness are amplified. Most suspicious - and not shown here - was the way the recording system de-cohered the test signal, much like a cassette recorder! However, in this case it could not have been fm modulation (i.e. wow and flutter) so much as the presence of Dolby signal processing.

Noise was very low yet the noise floor in the presence of a signal was CD like, suggesting a -96dB or so noise floor when the actual measurement was -115dB. The important point to note here though is that there are virtually no distortion or quantisation products; the spectrum analyser was in fact measuring noise in the harmonic frequency bands.

There was no audio recording level control and maximum input before overload measured 2V, just like recordable CD. The DMR-E20 is linear and has plenty of dynamic range so this is not a problem, since no conventional hi-fi source (e.g. tuner, CD player) delivers more than 2V.

In a nutshell the Panasonic measures well as an audio recorder. There is extra processing going on so it isn’t as pure as a CD recorder, but its measured performance fully meets audio requirements, being a little worse than recordable CD in some areas but better in others. It's very respectable and Panasonic have obviously paid attention to audio quality.

**Frequency response 6Hz - 22.4kHz**

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Sugden's top range of the Masterclass 16-bit CD player is the latest in a line of high-end CD players from the industry. Will it be yet another excuse to keep hold of your CD library, asks Simon Pope?

This Masterclass CD player is the latest in a line of CD players from big-time audio specialists such as Linn with the fantastically expensive CD 12, Marantz with the CD 7 and Musical Fidelity with their NU-Vista 3D that claims to alter the way we think of CD these days.

Instead of a withering digital format on its last legs, the CD 7 and 3D played the old dog with such a 'fresh' approach, giving new life to the format, that many of us spent hours upon end 're-discovering' our often scant regarded CD library. It became a music collection as opposed to merely a professional necessity.

What is the appeal of such players that we feel the urge to listen to what many audiophiles consider one of the most unmusical (but convenient) reproduction formats ever to succeed? Apart from the fact that these players not only looked good and were fantastically built they also sounded what can only be described as different. Yes, you may well think, but how different. Well, they sound analogue, in as far as digital can ever sound analogue. Here is the organic fluidity and smoothness of LP with the black silence background and detail of digital. As SACD and DVD-A struggle to get the backing of the public as a format, so companies make the most of what we have and Sugden are the latest to do so with their Masterclass CD player. Yet another call to the masses to invest in the musical future, which many still see as being primarily CD based.

The Masterclass CD player matches the rest of the Masterclass range of Class A amplification with its tank-standard metal front plate (which must weigh a fair amount of the total 5.5kg!) and styling. It's big, but not up to the chunky dimension standards of the MF 3D. It's a strikingly no-nonsense look with a basic green display window - nothing as pie-and-mash as dot matrix here - and an absolute minimum of controls.

At the heart of the player is the highly regarded 16-bit TDA1541 Crown DAC much beloved of many designers (such as Ken Ishiwata, apparently), as this was the chip used in the CD 7), along with the SAA7220 digital filter and SAA7274 digital interface. The traits of this high voltage chipset are its incredibly musical voice which favours smoothness and phrasing, along with depth of field and speed. The power supplies for analogue and digital domains are divided with front-end segregation in two multi-wound toroidal transformers. Five separate power supply rails are split for analogue output, transport and motor operation, display and driver, microprocessor, digital conversion and control.

Taking the bonnet off the player shows the detail that's gone into this design. There are four circuit boards in the player, the microprocessor and display board is unusually shaped as a large 'C' enabling the transport mechanism to sit closely to the high frequency digital signal processing, and as far from the analogue circuits as possible. There are two digital inputs (the internal DAC can be used by an external source), one line level out and a balanced XLR output.

Sugden have long been believers in wide bandwidth technology and in the Masterclass CD a new current
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feedback DC coupled analogue output stage is put in place to aid this belief. The sonic design aim was to basically create a natural sound and to offer audiophiles a “more enjoyable” level of involvement in digital audio.

And it succeeds. I used the Masterclass CD player in balanced mode feeding the company’s matching pre and power amps and also in line mode with a pair of Quad’s new Two-forty monoblocks with a Creek passive preamp. In both instances the player showed a winning way with CD. The unaccompanied ethereal masterpiece ‘Spem In Alium’ by Thomas Tallis floated through my Quad ESL-988s with grace and fluidity that’s often inherent in CD.

The voices of the Tallis Scholars had body and depth, with an impressively deep stage, but most importantly had fine cohesion and balance. Likewise, a recording of Mahler’s ‘Das Lied von der Erde’ on reference recordings (a fine example of what can be achieved with CD) was finely reproduced, not perhaps with the absolute detail of the Musical Fidelity 3D - the player’s only real rival - but with a great sense of dynamics and scale. Strings had a lovely lyrical quality to the playing and woodwind phrasing was equally impressive.

With rock and jazz in the form of Paul Weller’s ‘Stanley Road’ and Miles Davis’s ‘Kind Of Blue’ the Sugden showed its mettle equally as well as it did with classical, making it a fine all rounder. Imaging and depth to the Weller CD was very fine, with everything rhythmically together and a good kick in the bass, that was firm and powerful yet warm and free from sterility. Vocal lines were detailed and clean, yet rounded and natural.

‘Kind Of Blue’ was a great CD to put in the drawer of the Masterclass. This showed off its way with phrasing and lyricism in Coltrane’s smooth as silk tenor and Bill Evans’s introspective piano accompaniment, which was showed as an essential element of the music - after all, what goes on behind is as crucial as what goes on in front! These traits became more obvious when I returned to my £1000 - and excellent - Meridian reference 506.24 player which lacked the immediacy of the playing that I found with the Masterclass.

What is important to note about this player is that, just like its matching amps, it takes away a certain extent of the sterile ‘hi-fi’ traits that often distract from the music. In this respect it resembles both the main competition in the shape of the 3D and the CD 7. The 3D perhaps give more insight into the recordings whilst retaining the musical elements but the Sugden is to a certain extent smoother, lacking the extreme upper frequency detail but having a more organic appeal to the sound. It’s fine example of what can be done with CD if you try. It’s a very close call between this and the 3D and anyone in the market for a player at this price should look no further than these two. They both resoundingly show that there’s life left in the old dog yet.

Sugden Masterclass CD player £2700

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Heckmondwyke,
W. Yorks. WF16 ONF
Tel: 01924 404088

MEASURED PERFORMANCE

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Sugden Masterclass CD player

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World Verdict

A high end player in a different mould. Concentrates on the organic rather than the mechanical making it a fine ‘analogue’ CD player.
fig.1. AV receiver that sounds great in Dolby Digital.

![AV receiver image](image1)

"A strong budget contender for forward thinking music fans"  Hi-Fi Choice September 2001
"Great stereo performance; commendably solid build"  What Hi-fi? Sound and Vision September 2001
"At this price point, nothing sounds better than NAD"  Essential Home Cinema October 2001

fig.2. AV receiver that sounds great in stereo.

![AV receiver image](image2)

"A strong budget contender for forward thinking music fans"  Hi-Fi Choice September 2001
"Great stereo performance; commendably solid build"  What Hi-fi? Sound and Vision September 2001
"At this price point, nothing sounds better than NAD"  Essential Home Cinema October 2001

Sounds obvious, doesn’t it?
Unfortunately, AV products have always been a trade-off, usually sacrificing musical finesse in favour of brute strength and making too many compromises for them to ever find a place in an audiophile system. Now, NAD brings its wealth of experience in producing award-winning, no-nonsense stereo products to the world of home cinema, and the same principles of simplicity and value that make our amplifiers and CD players world-beaters, are now producing truly earth shattering AV receivers, DVD players and multi-channel amplifiers.

Contact us for your nearest NAD Home Cinema dealer, and figure it out for yourself.
Sony's MDS-JE770 is the MiniDisc recorder for serious audiophiles on a budget. David Price takes the test drive.

In a convoluted way, this is today's direct descendent of the MiniDisc machine that started it all for Sony. Warp back to 1997 and remember the (£250) MDS-JE500; Hi-Fi World had the scoop and yours truly got the review. I still remember listening to it and wondering if I'd lost the plot - after half a decade of dreary sounding MD recorders, here was a warm, smooth and big-hearted performer that didn't compare too badly with my DAT! Such was the format's dire reputation back then that I was frightened of giving it a rave review, lest readers think I didn't have both oars in the water.

The rest, as they say, is history - sales soared and 1998 became MiniDisc's harvest year. 1999 saw the advent of the (£300) MDS-JB920 - a real budget blockbuster - and last year Sony treated us to the (£700) MDS-JA555ES, which is the best sounding MD I've heard by a long chalk. These days, Sony MiniDiscs run across several different ranges. The ES (Extremely high Standard) series is the 'high end' range, the QS (Quality Standard) series is a budget audiophile range and the entry-level E series is the budget line into which the MDS-JE770 fits. Its mission - which Sony has obviously chosen to accept - is to keep the format alive.

It's no secret that in 2001, MD sales have been plummeting - as far as pre-recorded discs go, they're down 67% (year on year, Q1 2001, source: BPI) and the machines themselves haven't exactly been vanishing off dealers' shelves. The MDS-JE770 is all about keeping punters on a budget happy, and staving off the onslaught from CD-R just a little longer before Sony can get its corporate house in order with this particular format. As if Philips, Marantz and Pioneer CD-R recorders weren't enough to worry about, MiniDisc's traditionally thriving home (Japanese) market now has internet audio portables (i.e. MP3 and AAC players) to contend with. The format's diminutive size was what won it so many friends at home a few years back, and now - in a country where less is more definitely more - the likes of Panasonic's SV-SD75 and Sony's MS Walkman are giving it a right kicking.

So, it's all about value, convenience, ease of use and flexibility - all heartland stuff for any Sony MD recorder - and just as you'd expect, the JE770 has all this in spades. Okay, at 3.1kg it's hardly built like the Japanese giant's best SACD players, but its 430x95x285 case is still passably well finished for the price. It's dripping with features, from MDLP (giving up to four times the playing time of a standard 80 minute disc, albeit at the expense of sound quality) to a PC Link kit option (part # PCLKMN10) which lets you hook up your computer for easy titling and editing. And, should you lack the aforementioned IT facilities, you can always simply plug in a cheapo (£15) PC keyboard to help with your Disc and Track labelling exploits!

The deck offers optical and coaxial digital inputs, along with digital and fixed audio outputs - plus headphones. There's timer recording, 'time machine recording' (which records anything that went into the deck up to six seconds before you press the record button), a handy digital volume control, a variable pitch facility, a clock and date stamp function, mono recording and of course, Sony's exhaustive (and indeed exhausting) editing facilities. Virtually any bit of your recording can be rearranged, renamed, moved or cut to your heart's delight.

While the player lacks most of the trick audiophiles goodies of its bigger brothers, it still claims 'high quality components' including the mains transformer, chemical condensers and op-amps. ATRAC 3 is used for recording, with ATRAC DSP TYPE-R for playback, with full sample rate conversion from 32 or 48kHz sampling frequencies. Sony's proprietary 24-bit Hybrid pulse DAC.
Why settle for anything else when you can own something this good!

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www.russandrews.com
Hooked up to the optical digital output of my reference Linn CD 12 CD player, the Sony made very acceptable recordings. Make no mistake, its MDS-J940QS has noticeably more clarity, treble detail, bass tautness and overall grip - but despite its sins of omission, this 'E-type' Sony covers its tracks well. The result is a smooth, warm and rather sumptuous sound which at times veers on the uninvolving, but it's never hard to listen to.

Compare this deck to one of Sony's cheaper midi sized MDs, or even its more expensive MDS-PC1 reviewed last year, and you're instantly reassured that this is a hi-fi rather than an audio separate. Sade's appropriately named 'Smooth Operator' showed the 770 to be crisp and open sounding, with decent bass weight and a fair smattering of stereo soundstaging. By contrast, the cheaper midi decks sound harder and thinner, whereas its 940 big brother sounds tighter and punchier, with a lot more treble definition.

High hat cymbals on the 770 don't have any nasty compression artefacts, but do sound just a touch fluffly and rolled off. Likewise, the bass sounds just a tad too bland and unarticulated, like the bass player is going through the motions. Its midband is surprisingly good enough though - again there's a loss of the 940's Vice-like grip on stereo imaging, but nothing too much to worry about.

The overall effect is nine tenths of the QS machine at considerably less money. The only area where it falls down is the A-D converter (used when recording from analogue sources) but frankly its bigger brother's ADC isn't too hot either. If its serious vinyl recording you're wanting to do, look at least to the MDS-JA333ES.

Overall, it's a very sensibly judged package with everything your average MD user is likely to need. Sound is perfectly pleasant, inoffensive and listenable but if it's sonics you're into then you really wouldn't be spending this little on an MD anyway. A brilliant slice of budget MiniDisc hardware then, but whether it's attractive enough to stave off the format's decline remains to be seen.

MEASURED PERFORMANCE

The MDS-JE770 MiniDisc recorder has a smooth, wide frequency response that extends from a very low 2Hz right up to 20.8kHz. There's a slight roll off at the top end, our analysis shows, which will help to give this recorder a smooth and cohesive sound.

Noise within the digital side of the signal chain helps dither the digital code, improving linearity. This means MiniDisc has a little more noise than the theoretical 96dB limit of a 16bit system; but also the benefit of minimal distortion at all signal levels. There were few distortion products to be seen in the analyses. Our analysis at -30dB is fairly typical, with just a few noise spikes visible.

Channel separation was wide and output normal at 2V. There's a limited amount of input gain, sensitivity measuring 500mV.

**FREQUENCY RESPONSE**

- Distortion:
  -6dB 0.006 0.006
  -30dB 0.026 0.026
  -60dB 0.7 0.7
  -90 24.2 25

- Separation:
  -1kHz 98 .99
  -20kHz -.92 -.93

- Noise:
  -92dB

- Output:
  -2V

- Sensitivity:
  -500mV

**SONY MDS-JE770** £229.95

**World Verdict**

Great value budget blockbuster from Sony, with all you could possibly want - except superb sound.
SOUNDS PERFECTION

BAT VK 5 REMOTE PRE / VK 60 POWER MINT BOXED £ 6495
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SUGDEN MASTERCLASS POWER AMP BOXED MINT £ 1895
AUDIONOTE QUEST MONOBLOCKS EX-DEM £ 1895
PARASOUND DAC 2000 (JOHN CURL SPECIAL) ONLY £ 995
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AUDIONOTE OTO SE PHONO MINT BOXED £ 1095
J.M.LABS ELECTRA 905 SPEAKERS BLACK SUPERB AT £ 795
PARASOUND AV 1800 BOXED HARDLY USED ONLY £ 695
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REL ACOUSTICS Q 2016 WOOD VENEER HARDLY USED £ 595
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Clearaudio are the passionate advocates of German high end vinyl but they're just as keen to get beginners on the path to righteousness. Simon Pope spins the entry level Champion turntable.

Those readers who are either moviephiles, computer game geeks or both could well have witnessed probably the world's largest and meanest looking turntable - had you seen the otherwise disappointing Tomb Raider flick at your local picture emporium. Those of you with a life would have missed the close up of the £10,000 Clearaudio Master Reference turntable in Lara Croft's manor house spinning to the mathematical strains of Bach.

For those of us with a less esoteric taste and much shallower pockets the company have recently introduced a 'real world' turntable, the entry level Champion. Headed by Peter Suchy, Clearaudio continue to champion the black stuff for all they're worth, creating a full range of weird and wonderful turntables and arms, plus an army of cartridges to suit most pockets.

Although described as entry level, it's worth remembering that £930 is at the top end of the price list from the much respected likes of Rega for example, and being so priced, the Champion does indeed look like a serious bit of kit. Below the plinth are three chunky cones to assist stability and the simple nature of the design means that a good, level base is needed for the Champion to perform.

Setting up is a doddle, as the plinth thoughtfully houses a natty spirit level for correct levelling and the arm attaching rigmarole is greatly reduced due to the basic, no-nonsense design. The motor unit is separate from the plinth in the company style and is placed into a cut-out at the top right of the design. This helps eliminate vibration and possible motor noise.

Atop the heavy motor unit is a stepped pulley for manually changing the speed by moving the belt between the two wheels. The arm is Clearaudio's tweaked Rega RB 250 called the 250ST. The cartridge is Clearaudio's own entry level moving magnet Alpha Mk2.

The Champion delivers a sound that's worthy of a serious price tag in as much as it's very revealing and detailed, exactly what many would hope to glean from a high end bit of kit, and undoubtedly a step up from your Planar 3 (as fine as it is) in all respects - just as the price should dictate. An original pressing of Bob Marley's 'Exodus' showed that the Clearaudio set up had a fine ear for intricate detail as the smooth strains of Natural Mystic faded in. There was a good bass response as the odd dub boom dropped into focus and the high frequency detail in the cymbals, for example was very impressive - perhaps not as smooth as could be reached with an MC cartridge but this can easily be fixed.

Pitch control was perfect, as a quick, skeletal tinkle of the ivories along with Barenboim's (far, far superior) playing of Chopin Nocturnes revealed. These were played by the Champion with insight and poise which also showed a good sense of dynamics and attack - all good hi-fi traits.

The Champion has the ability to glean so much detail from vinyl that I personally found it sometimes took the emphasis away from the job of making music, creating at times a slightly 'cold' sound, - a trait that its major competitor, the Michell Gyrodec SE doesn't have.

However, if you favour this the Champion offers a good dose of high end vinyl replay for relatively sensible money. Recommended heartily.

Clearaudio Champion/RB 250ST/Alpha Mk2 £930

Audio Reference
Unit 8, Enterprise Park
Slyfield Industrial Estate
Guildford
Surrey
GU1 1RB
Tel: 01252 702705
www.audioreference.co.uk

World Verdict
Attractive and well built, the Champion is an accomplished turntable in its neutrality and detail. Some could find it too sterile.
**NEW DEMONSTRATION ROOM NOW OPEN AT 12A SPRING GARDENS, NEWPORT PAGNELL,**

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**KIT6550 VALVE INTEGRATED AMPLIFIER KIT & KAT6550 VALVE POWER AMPLIFIER KIT**

**NEW KITS**

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£535  £50

**KIT6550 upgrade kit now available £130**

**KAT6550 upgrade kit now available £120**

These are our new 6550 series amplifiers. A pure class A design providing 40 watts into a 8 ohm load (available in a 4 ohm version if required). A truly high end design by Andy Grove, using Svetlana 6550Cs in push-pull (any 6550 or KT88 tube can be used with this amp). It features valve rectification (5U4) choke pi filter power supply and is hard wired. Weights 19kg with dimensions 390mm(w) x 330mm(d) x 190mm(h) with valves or 220mm(h) with cage. Simon Pope says: "If you favour attack and rhythmic grip, together with a smoothness of sound that's incredibly easy to live with, the KIT6550 could well be the kit amp for you. The 6550 is one for those who like a valve sound married to the attack and clout of a good quality solid state design".

**Ke184 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 Ke184 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 Ke184. Simon Pope says, "The quality that can be gleaned from this amp is a fine introduction to the joys of the valve sound. The Ke184 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." Ke184 weighs 10kg. External dimensions with valves are 300mm(w) x 270mm(d) x 150mm(h).

**KAT88 VALVE POWER AMPLIFIER KIT**

Here is the amazing KaT88. The circuit is similar to that of our popular KEL34 with a few changes to incorporate the Tesla JJ branded KT88 power cerode. 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 (E/1). With the KT88 it offers a virtually unmatchable result for a valve amplifier. Frequency response measures 11Hz to 75kHz, separation 71dB, noise 96dB, 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).
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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.

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<td>Moving coil step-up transformer</td>
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<tr>
<td>Passive pre-amplifier (PAS-II)</td>
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**KAT34 VALVE POWER AMPLIFIER KIT & KIT34 VALVE INTEGRATED AMPLIFIER KIT**

KAT34 is a 32 watt stereo valve integrated amplifier, featuring a pair of EL34s, in push-pull mode, per channel, plus an ECC83 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.

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<th>Component</th>
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<tr>
<td>Kit34 upgrade kit now available</td>
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</table>

**300B PSE MONOBLOC KIT**

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

For purists, feedback is switchable and the kit is totally hard-wired. For those that require valves we provide the superb Tesla 300Bs. Russian 5U4s and European 6AU6s & ECC82, Simon Pope says, "Not to put too fine a point on it, the sound these monoblocs create is among the finest that can be encountered in hi-fi." Our 300B PSE kit bears an affordable price of £757.00 (UK price) excluding valves. Each monobloc weighs 21kgs., 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 fitted - 390mm(w) x 360mm(d) x 210mm(h).

**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 preamp out sockets. The circuit uses high specification E/I output transformers that will drive any headphone load from 16 ohms to over 300 ohms depending on how the secondaries are wired up. The HD83 is a single-ended design with the power pentode wired up in triode configuration for added sonic purity and it is as quiet as a mouse.

For sound quality Jon Marks says, "The bass is punchy and controlled, the treble has the crispness of the best

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Hi Fi World January 2002 Page 65
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  - £333.00

**KLS10 GOLD SUBWOOFER**

Designed to complement KLS10 Gold stand mounters by providing deep and open bass. The subwoofer is inexpensive, easy to build, comprising a simple crossover network with a high quality 8 inch Aerogel dual voice coil unit. A must for all KLS10 Gold customers. Sens. 89dB, volume 25 litres, external dimensions 28cm(w) x 43cm(h) x 34cm(d).

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- **Drive Unit only**
  - £146.00
  - £71.00

**KLS3 GOLD MK II**

**ADVANCED TECHNOLOGY 3 WAY LOUDSPEAKER**

KLS3 Gold uses the latest version of Audax's innovative oval gold dome piezo electric tweeter, giving it the sweetest and most extended treble. Married to a 4 inch carbon fibre cone midrange driver for neutral and clear reproduction, and a powerful 8 inch bass driver for superb depth, this is our top-of-the-line reference speaker. Sensitivity 90dB at 1W/1m, 25mm HMF internal volume 60lttrs, external dimensions 26cm(w) x 100cm(h) x 36cm(d).

- **Drive Unit & Crossover kit**
  - £638.00
  - £570.00

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  - £486.00
  - £485.00

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- **KIT8550/KAT8550 mains transformers**
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- **KIT86/KAT86 mains toroidal transformer**
  - £333.00

- **KIT23/KAT23/KAT6550/choke**
  - £390.00

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  - £146.00

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  - £321.00

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World Radio History

ORDER 4 BOOKS & OVER & PAY ONLY £7.00 P&P (UK ONLY)
Edward Elgar was arguably the leading English composer of his generation and a significant figure among late Romantic European musicians. Yet, for many, he is still seen as an icon of imperialism and a symbol of what England once purported to stand for. He is intrinsically linked to things like The Last Night of the Proms, Armistice Day dirges and a fair bit of pomping and circumspecting. Splendid and worthy dirges and a fair bit of pomping and circumspecting.

The Enigma Variations, first performed in 1899, are a good example of Elgar’s ability to link things that are — it’s a shame. One listener to his sublime Cello Concerto in E minor (Op.85) will reveal a great deal more about the man and his music than the standard perception.

Born in 1857, Elgar first earned his living as an organist, violinist and teacher. After his marriage in 1889 he moved to London as a composer, but success only came later, confirmed by the Enigma Variations, first performed in London in 1899.

Elgar wrote his Cello Concerto throughout the late spring and summer of 1919 and may have intended the work as an elegy to those who had died in The Great War of 1914 to 1918. The England, which he knew before it, was no more. The death of his wife, in 1920 dealt Elgar a deep emotional blow that he was unable to compose anything of major work.

The opening movement is marked Adagio-Moderato, and is one of fury and vigour. It opens dramatically and angrily, ff with a flourish on a chord, which provides the material for the introduction. The orchestra supports the solo cello in its opening chords and it then leads to the lyrical and poignant main theme of the movement played by the orchestra alone. The tension rises and ebbs continually. As the second theme is developed further, it gets more and more agitated, until the point where it plays a continuous ascending minor scale in despair. The whole orchestra then plunges into a tumult of grief and sorrow. Stark orchestration such as the use of timpani with the solo cello adds to the extreme loneliness.

The second movement begins with pizzicato chords played forte by the solo cello, followed by an exclamation from the orchestra. The cello then tentatively introduces a theme that becomes a frivolous scherzo. It plays without much of a break in-between, always saltando (a continuous staccato). There are parts where the cello has to play in very high positions, with harmonics. Occasionally it breaks into a sweeter, lyrical theme, which the orchestraRemarks on, but it quickly then reverts to the original frivolity. The movement ends in a rather light-hearted mood with vigorous cello pizzicati.

The third movement is very short and concise - not really a true slow movement, but rather somewhat like an interlude of sorts - an Adagietto. Nevertheless, it is full of heartfelt emotion, though distant in an English manner.

The fourth and final movement commences with a brief introduction from the orchestra, followed by an angry but lyrical intrusion from the solo cello. This gives way to a short impassioned cadenza, after which the movement truly starts, with a sturdy determined theme which gives way to an episode of tragic humour and fun. Again, frivolity (in the form of ricochet notes) is never far away from tragedy and optimism, and the mood of the movement changes abruptly, and often. The movement is the most complex of the four and in using themes from previous material, makes the work a ‘cyclic’ one. For example, the theme from the third movement is brought up again, expressing regret and longing, and leading to resignation.

The concerto concludes with the abrupt recall of the angry chords from the first movement, and the music rages towards... despair? Optimism? Whatever it is, the listener is kept wondering. The music speaks so personally to the heart that one must wonder.

Sir John Barbirolli’s recording of the work with Jacqueline du Pré and the London Symphony Orchestra is hailed by many as its definitive interpretation.

The Cello Concerto has become a favourite with audiences, and it was a favourite of Elgar’s, too. During his final illness in 1933, Elgar hummed the concerto’s first theme to a friend and said, ‘If ever after I’m dead you hear someone whistling this tune on the Malvern Hills, don’t be alarmed. It’s only me.” He died the following year.

You need buy only one version of Elgar’s Cello Concerto. Recorded in 1965, the original Barbirolli/du Pré EMI pressing is faultless. Available on CD - EMI CDC 7473292.
Philips new DVDR1000 DVD video recorder fascinated me. It’s possible impact upon audio came up again recently when I was asked to write a piece for a newspaper about hi-fi. The commissioning editor quite firmly told me she wanted to know what sort of hi-fi you could get that wasn’t ugly and intrusive in the home and could be moved easily too. It just so happens that there are some new consumer electronics products coming to market that could change the face of a typical domestic system, meeting this woman’s requirements neatly.

Although I run large valve amplifiers and sand filled loudspeakers that are better rooted to my floor than the pyramids to Gaza, I sympathise with this editor’s views. There’s nothing more depressingly ugly than a lounge full of, well, CE (consumer electronics) boxes. I have installed four-channel audio many times, as well as large, high-tech, televisions, only to become disenchanted by both. The end result, I felt, never justified the intrusion. But new technologies could change all this, if not tomorrow, then very soon after.

As wonderful an invention as the CRT of a television is, being historically and physically linked to the valve of course, it sits uneasily in most homes. There have been no end of alternatives. The most attractive nowadays is the plasma display screen, but at £5000 or more I could equally well take up residence in the local cinema. Projectors offer a bigger picture for less money and are gaining in popularity, but they are difficult to accommodate in most homes. Then there is the LCD flat screen, which to date has been used solely in computer monitors. Neat and compact, although prices range from £500-£1000 their popularity suggests this is a price people are prepared to pay for a screen that, at last, fits into the home and is easy to move if need be.

So why, I have asked myself, are LCD screens not being seen in the television market where televisions just seem to get ever bigger, more hideous and more expensive? The current crop of large screen cinema ratio tvs look like neolithic monuments. Televisions and computer monitors may look alike, but they operate under different conditions and fulfill different requirements. Computer screens are for close viewing and television screens for far viewing. Computer screens have high resolution for fine text and smooth image edges, but lower brightness. Television screens have low resolution but greater brightness for far viewing. Try moving up close to your tv screen and you’ll see how coarse looking and bright it appears compared to a computer screen.

What we need is a brighter LCD for television use and this is what’s coming. Sharp have three models, the 15in LC-15B2U being available discounted for around £1000. Sharp have little competition at present but Philips will be releasing two models at the start of 2002, one a computer monitor with a tv tuner, the other a tv that can be used as a computer monitor. I presume the latter has higher brightness and perhaps a slacker specification for non working pixels. LCD screen manufacture suffering quite high reject rates at present from this cause. I’d guess Philips will price them below £1000. Bear in mind that LCD screens reach 21in maximum at present and that large sizes are disproportionately expensive. A 15in LCD tv is relatively light, portable (10lbs/4.5kgs) and can be hung on the wall.

How does this relate to hi-fi? It relates in terms of being a modern, truly complementary technology to the DVD video recorder, which itself can form the heart of an interestingly different and impressive hi-fi system. Although Philips new DVDR1000 domestic video recorder doesn’t record audio (except as video soundtrack), which I think is an unfortunate omission, computer DVD+RW drives from Philips and Hewlett Packard do. They will record audio CDs (CD-R/RW) in addition to video DVDs (DVD+RW).

We can expect to see this ability coming to the domestic DVD recorder pretty quickly as manufacturers realise it is potentially an all-in-one wonder machine for anyone who hates multiple boxes in their lounge. As a centrepiece in your hi-fi system it could play audio CDs and record them too. CD replay sound quality from the Philips recorder was excellent; there are no innate weaknesses in its audio performance. The same box will also play DVD video discs of course, as well as record tv programmes. Ultimately it will make the CD player/recorder, DVD player and video tape recorder obsolete, so although fairly expensive in absolute terms DVD recorders are cheap against the collection of boxes they replace. Complement them with a hi-fi amplifier and a pair of high quality compact loudspeakers, plus a neat LCD tv, and you have a system that is neat, unobtrusive and easy to move – just what the editor ordered.

The DVD recorder is potentially an all-in-one wonder machine for anyone who hate multiple boxes.

Noel Keywood
FATHER Christmas has got something decidedly different for one reader this year! The lucky winner of our January competition will be getting a visit not only from Santa but from the Chord Company, who will subsequently cable customise your system. Those who have multiple hi-fi systems scattered throughout various rooms, take note - you will unfortunately have to choose only one system to get the makeover! A member of Chord Company’s experienced team will visit your home, assess your hi-fi and choose a combination of interconnects, 'speaker cable and mains conditioning' to make your hi-fi truly sing. And not only that, they will be accompanied by the esteemed editor of this very publication to record the event for posterity. That should give any doubtful reader extra incentive to enter!

The Chord Company are one of the most respected and dedicated manufacturers not only in cable production but also in the whole UK hi-fi industry. With a deep commitment to music, as well as a dedication to its reproduction, the Chord Company constantly produce and develop cable that not only performs outstandingly but also represents great value.

The company was formed in Salisbury (a home town they share with Naim) in 1986 by Sally Kennedy. The winner of this month’s competition will get a taste of this life, we enjoy music, and we enjoy making and designing cables that increase this delight.” This philosophy is carried through from the entry level Calypso interconnect and Carnival 'speaker cable up to the high-end Anthem and Signature interconnects and Odyssey 'speaker cable.

The winner of this month’s competition will get a taste of this philosophy as the Chord Company will evaluate which of their products best suit your particular system and give it the cable makeover of a lifetime.

Simply answer the questions below on a postcard and send it to the address below by December 31st. The first correct answer picked out of our very large hat will be the lucky winner. ▲

NB. As well as your answers and address, a simple outline of your system, plus a contact telephone number would be appreciated on the postcard, too.

Get your Hi-Fi system cable customised by the Chord Company in our superb Christmas competition!!

CONGRATULATIONS!
...to Mr. Daniel Crossfield of Uxbridge, the winner of our November competition. A Cyrus Quattro system is on its way to you!
September is always a time that's greatly anticipated within the hi-fi retail sector. As well as being the time when manufacturers launch new products and showcase novel technologies it gives the industry its first glimpse of how business is going to pan out over the 'season'. Broadly speaking the season runs from September to January peaking, as you read this, in December and early January.

This September and October has proved most surprising to me in the number of young people and, specifically, students, who have purchased hi-fi. Although I have only anecdotal evidence, there appears to be far greater numbers of students buying hi-fi from the store I work in, than ever before. Although I've only ten years experience of hi-fi retail, it's a trend I've heard from other hi-fi store managers and owners across the country.

Although this is excellent news for all involved in the business of hi-fi, it does pose the question as to why student interest in hi-fi appears to have escalated? It seems to me that the reasons could be one, or more, of four: increased population, affluence, new technology or a changing affinity to music. The last of these I think I'll disregard as it's an almost impossible trend to speculate upon, yet the other three aspects are worthy of investigation.

A trip to the National Statistics web site proved fascinating, yet far from conclusive in terms of population. Birth rates fell from 1968 to 1978. There were mini 'baby booms' in 1980, 1985 and 1990, yet nothing like to the extent of 1964. Hence, we can rule out this as a major cause. One factor we do hear much of is the increasing percentage of younger people entering higher education. However this years figure isn't exceptionally higher that that of previous ones. As for affluence, yes we are becoming a richer nation and there is, again anecdotal, evidence that parents support students more. One only needs a quick tour around some of the pubs, supermarkets and restaurants in your local university City to see that students also seem more likely to hold down part time employment these days. Yet this doesn't fully explain the seemingly sudden jump from last year.

Of more relevance to this publication is that of hi-fi technology. In short, is there a particular product that has sparked the interest of a new breed of hi-fi separates fans? (I'm going to stop short at the term audiophiles, as it's too early for that!) At this point I'd love to be able to say how it was all down to x technology or y product, but I can't. Student purchases are far more diverse than that. A few years ago there appears to be far greater numbers of students buying hi-fi than ever before.

I had feared that future generations would abandon traditional hi-fi separates altogether as they downloaded MP3 files off the internet, to be played back through a ghastly set of active computer ' speakers, or portable MP3. Yet, despite the growing ownership of Internet ready PCs, this doesn't seem to have become reality, at least not yet in a widespread manner. As far as I'm concerned, students are buying amps, ' speakers, CD players, MiniDisc players, tuners and the occasional DVD player. In short they are buying pretty much everything that goes to make up a hi-fi separate system. This includes half-decent cables and stands too, which I would hope proves more than cursory interest.

Unsurprisingly what they are not buying are tape decks, but then who does these days? More surprising is that interest in DJ equipment such as turntables and mixers seems to have tailed off this season. It would appear that this year's freshers are more interested in listening to music than producing it (a blessing, no doubt, for those living next to student households across the country!).

As I've mentioned in previous columns, portable MiniDisc players still have a strong following amongst both young students and workers. Despite sales having reached a plateau last year, and the fact that prices have stabilised too, they remain a popular product. Remarkably, no doubt thanks to Sony's ingenious marketing machine and huge financial clout, they remain a trendy 'must have' product, despite having been around for almost nine years now. As many regular readers will be aware, there are a plethora of recording formats just waiting in the wings, yet none have yet managed to wrestle the recording king mantle away from MiniDisc. Perhaps 2002 will be the year when MiniDisc finally loses its hold yet, then again, the same thing has been said for several years previous now.

In conclusion then, the apparent upturn in student hi-fi interest is uncertain and most probably multi-faceted. Now the responsibility lies with all sections of the hi-fi community to 'keep the buzz' and ensure that in five to ten years time the same students don't simply dump their separates and resign themselves to mini systems in order to maintain domestic harmony. In the mean time, if anyone has any ideas as to the present trend, then answers on a postcard please!
Not all Nakamichis were high end, fire-breathing Dragons. David Price looks at one of the company’s classic ‘budget’ babies, the 480.

It’s easy to think of Nakamichi as purveyors of frighteningly expensive, telephone number price tag esoterica. Thanks to its much vaunted Dragon and MusicLink ranges, the company has achieved legendary status. Like Luxman, McIntosh, Revox or Goldmund, its brand name enjoys guilt-edged, 24 carat gold-plated surety. The chances of Nakamichi doing anything even remotely affordable are less than seeing flying pigs, right?

Wrong. In truth, the 480 is not a budget product by normal standards — when launched in 1978 it cost more than most companies’ all-singing, all-dancing range toppers. But selling for just £220 — mere Linn Sondek money!

Purists may decry it for being ‘just’ a two head design (and therefore lacking the all-important split record/play head so beloved by serious tape worms), but this is to misunderstand the Nakamichi tradition. Some ten years earlier, the company wasn’t building unfeasibly expensive audio esoterica, but learning its craft doing a vast range of OEM gear for others.

How does a Fischer Nakamichi (1969’s RC-70) sound — or a Marlux (1972’s 5000), or a Motorola (1970’s NR-147), or a Sansui (1973’s SC-700), a Sylvania (1971’s SY-33) or a Concord (1971’s MK-1X)? Then there was a Harman Kardon (1967’s CAD-4a), a Saba (1974’s CR835), a Norelco (1971’s 2100), a Sonab (1977’s C-500) and a Leak (1973’s 2001) — yes really! Add Goodmans, Philips and Elac to the list of names Nakamichi designed and manufactured cassette decks for in its early years, and you soon see that there’s more to this company than a few eighties ‘Yuppie fashion accessories.

All this work gave Nakamichi the resources to develop its own components. Where other cassette deck manufacturers bought in motors and tape heads off the shelf from OEM manufacturers, Nakamichi developed their own bespoke designs at great expense. In practice, this meant quieter, torqueier motors and heads with higher MOLs and lower distortion. The result was clear to hear, as well as resulting in some pretty impressive measured specifications.

The 480 then, despite its relatively modest feature set, was packed with only the finest ingredients — a Nakamichi RP-9E record/replay head and E-8L erase head, plus 3 bespoke Nakamichi motors that ran silent and smoothly. In addition, the deck got a superbly accurate calibration — it just got on with the job. And being a Nakamichi, who needed a third head anyway, because you just knew the recording would turn out perfect?

Sound is superb even by today’s standards. It’s clean and crisp, with powerful, well articulated and tuneful bass, a wide and expansive midband with bold imaging and a clear, bell-like treble. Wow, flutter, crackle, hiss, break-up, distortion? Of course not — this isn’t an Aiwa, Sony or JVC we’re talking about here! The major drawback is that being a late seventies design, there was no metal tape facility — at a stroke limiting tape choice today. Still, if you can live with TDK SA, you’ll be amazed by the results.

In 1980, the 480z arrived with the addition of a fine bias adjuster, and the 482 appeared with a discrete 3-head transport. These are equally desirable second-hand acquisitions, but somehow dilute Nakamichi’s pure, bare-bones, ‘less is more’ concept that the 480 so eloquently espoused. Today, all are available for between £150 and £200 in mint condition. They’re all beautiful bits of kit, showing a crispness of design and ergonomic brilliance that today’s CD recorder manufacturers could do well to emulate. The face that they’re built so well makes them a safe used bet, too — which is something you can’t say about cassette decks very often. Like a classic 1970s Mercedes, the quality remains after the fashion has gone.
Visiting Naim Audio's Salisbury factory was an experience not to forget. Any British hi-fi nut who's followed the scene for over a decade will have the company's design ethos indelibly stamped deep into their psyche. So famous is it, that it's very hard not to know at least something about Naim's products, philosophy and history.

As a gauge to the company's significance, think of another successful manufacturer, of roughly similar age, size and/or niche - can you say the same about Meridian or Musical Fidelity, for example? No disrespect to Messrs Boothroyd, Stuart or Michaelson, but they have got on with the business of designing, manufacturing and selling hi-fi whereas Naim has done all this - and more. Like Linn, to which the Salisbury-based company was once famously allied, it has been spreading a philosophy too.

The cynics will say that Naim is just like any other brand, and that all its eccentricities (okay - here we go - unipivot tonearms, DIN plugs, weird speaker cables, exhaustive power supply options, no digital outputs on CD players, SNAIC shakers, non-biwireable speakers) are just clever marketing touches. Indeed, even I have to admit to having thought that treacherous thought too, at one time or another! But visiting the company and seeing what goes on dispelled any conspiracy theories I may have had in an instant. The frightening thing is - they really mean it, man!

The result is a range of charismatic (and rather eccentric) products which - more than almost any other brand - do what it says on the label. It is unlikely that people who've spent the last forty years listening to Leak valve amplifiers will be hankering after a brace of Naim NAP250s - but for those wanting kick-ass dynamics and dizzying levels of grip, punch and control from their sources and amplification, Naim simply has no rivals.

Still, all the hocus-pocus stuff can be a bit annoying - why oh why can't a CDX be specified with a digital out for me to record CDs for the car? And does the ARO really have to have a non-adjustable headshell, with holes pre-drilled for just one cartridge? And couldn't we have at least one AUX input on the preamp using RCA phonoos? Frankly, installing and using Naim gear can be a right pain in the posterior - but then again it's worth it. Like a petulant classic car with a useless heater, twitchy handling and no boot space to speak of, you kind of grow to love its quirkiness.

Paul Stephenson is an unlikely but brilliant new supremo for the company - he's the yin to Julian Vereker's yang, Frankly, installing and using Naim gear can be a right pain in the posterior - but then again it's worth it.

Paul Stephenson is an unlikely but brilliant new supremo for the company - he's the yin to Julian Vereker's yang, and wretched stupid bloody DIN interconnects. If this is the result, I found myself thinking, I'd probably go through it all too.

Right now, Naim is moving into multichannel. They're not pious about stereo hi-fi - the philosophy is to get a good a sound as possible from all formats - which is why they still make the ARO! That's why you can expect to see some distinctly 'epoch-making' products from the Salisbury veterans in the not too distant future. Naim fans are set for the biggest surprise they've had since the company introduced its first remote control pre-amp. Watch this space unbelievers, because even you too could be - sooner or later - Naiming that tune!
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David Price pits two MP3 players designed and built in the Far East against each other, Frontier Labs' NEX II and Ziplabs Zappee.

**FRONTIER LABS NEX II $110**

From North Point, Hong Kong comes Frontier Labs new NEX II. Being one of the first to review the original model, looking at this one is a sober reminder how the market for digital audio portables (as they're now called) has developed since 1999. To be blunt, the NEX I was an aesthetic and ergonomic disaster. Still very much wrapped up in the exigencies of 1980 street style, it was bluff, brick-like and had as much sex appeal as a mains plug. Ironically, despite being way off the pace in this respect, it actually worked superbly - it had 64MB of memory, giving up to 2 hours playing time - and better still sounded great.

Compared to old NEX, new NEX seems light years ahead. Considerably smaller and lighter, it comes in a new hue (the almost compulsory silver - this is getting boring) and boasts a radically redesigned control system. Even by the standards of its latest rivals, its 90x60x20mm vital statistics are good, as is the 65g weight. It uses two AA batteries to give an extremely impressive 15 hours-plus playing time.

**EASY DOES IT**

By pushing its 'jog lever' you can access all the operation controls (pause play, fast-forward, fast-reverse, track search) - it sounds complex but works very intuitively. Volume control is courtesy of large + and - buttons on the right side, and there's a stop/power off button to the left. There's the usual five position EQ too, but requiring two pushes of the volume buttons, it's a tad fiddly for people on the move. Best of all
though is the neon blue backlit LC display, which has a fine (112 x 64) pitch and shows comprehensive information.

Another clever feature is the fact that PCs recognise it as an external drive, so you can copy files to and from it at will. This means the NEX II doesn’t just function as an MP3 player, but can also be used to store and back-up any other computer data, as well as transfer information from PC to PC. It comes with a 32MB CompactFlash card, which is a shame considering its predecessor had twice as much, but memory prices are tumbling so this is no longer so important. It also supports IBM’s Microdrives, which hold between 340MB and 1GB of data (giving plenty of music), although these are expensive and fussy. More useful is the fact that the card slot will in future accommodate Iomega’s cheap PocketZip disks, which hold up to 40MB each. The new NEX is also Transfer2Device compatible, so you can copy any song available for download on MP3.com directly into the NEX II from your My.MP3 account.

Other features? Usefully it’s 320kbps MP3 and VBR compatible, and WMAs is also supported, although sadly no AAC as yet. It uses a quick, efficient USB connection system but no Mac drivers are provided so it’s PC only right now. It comes bundled with Windows Media Player, which is excellent although a little too close for comfort to Microsoft for some tastes. NEX II also comes with a foam-padded carrying case, with openings for both the (dire) in-ear headphones and jog lever, plus a strong belt clip and three spare NEXkins, which is a development of the removable plastic inserts the original model had, and can be changed to suit your taste.

LUSH SOUNDS
The new NEX sounds much like the old one, which is no bad thing. Essentially it has a warm and sumptuous sound - not a million miles from Philips’ Rush SA126 in fact - which makes MP3s of all qualities and bitrates perfectly listenable. Crank up your ripper to 320kbps and use a Fraunhofer codec, and Bob’s your Chinese Uncle - the sound becomes sweet, clean and very powerful with fine imaging and a good, musical character. There are far more expensive players which impress less. A fine design then, and incredibly cheap if you buy it online (via a secure server) from www.frontierlabs.com.

ZIPLABS ZAPPEE $129

From Singapore comes the curiously named Ziplabs Zappee. Very much a third generation machine, it’s a bit smaller than SONICblue’s new Rio and also boasts a built-in digital FM tuner. The test unit came with a 16MB MultiMedia Card for $129, but can be bought without any memory for just $99, or with 32MB or 64MB for $179 or $239 respectively.

It’s a pretty little thing and weighing just 74g doesn’t give much away to the NEX II, especially when you remember it’s got an FM tuner built in. It uses 2 AAA batteries which last for around 12 hours. Ergonomically pretty solid, the controls are easy to use on the move, excepting the MP3/FM tuner button which is annoyingly obscured by the headphone jack. The small, 18 character alphanumeric LC display is crammed with information, including file name, track number, bit rate and elapsed time. It’s a shame it’s not backlit though. As always there are preset EQ settings (jazz, pop, rock, classical) and a useful user-defined bass and treble facility which the Zappee will remember when you shut it down.

GETTING CONNECTED
The Zappee isn’t as easy to connect as the NEX II, thanks to its pain-in-the-butt parallel port connector. This works okay, but after the ‘hot pluggable’ convenience of USB is a real chore. Nor is it the fastest way of transferring data ever devised. The package includes in-ear headphones (get yourself some Sonys or Sennheisers!), the aforementioned Fraunhofer Professional codec). Midband is detailed although less than the NEX II, and there’s plenty of air and space at 320kbps (using the aforementioned Fraunhofer Professional codec). Bass is light and tight and dry, good for classical but jazz and dance prefer fuller bottom ends such as that of the NEX. It’s a good performance at its (low, low) price, but unless the FM tuner is important, I’d go for the Frontier Labs on the cheaper side.

After you’ve transferred your music from your PC to the MMC using the supplied software, you simply plug in the dinky little card and go. You’ll be greeted by a surprisingly clean and clear sound that simply doesn’t reflect the bargain basement price tag of the Zappee. Treble is crisp, although a touch more pointed than the NEX II, and there’s plenty of air and space at 320kbps (using the aforementioned Fraunhofer Professional codec). Midband is detailed although less three dimensional than the Hong Kong rival, and there’s a less organic, more mechanical feel to proceedings. Still not bad though - I’ve heard a lot worse. Bass is light and tight and dry, good for classical but jazz and dance prefer fuller bottom ends such as that of the NEX. It’s a good performance at its (low, low) price, but unless the FM tuner is important, I’d go for the Frontier Labs on the grounds of sound quality and better connectivity. In the pan-Asian MP3 wars, today at least, Hong Kong has the better of Singapore. If you want to find out more, click on www.zappee.com.
A selection of our ever changing offers for sale

**AUDIO-amplifiers**

- **Audionote OTO SE (Phono)** (2 x 10 Watts Single-Ended Triode Valve Int. Amp. c/w M.M. Phono-Stage) MINT / As New 1500.00
- **Sunfire (Bob Carver) Classic Pre. (Valve) / Phono-Stage c/w Load-Variant Power-Amp. (2 x 80 Watts into 8 Ohms 2 x 60 Watts into 8 Ohms Etc.)** (See ‘Super Produoms’) VGC / Boxed / Manuals 6400.00
- **Axion Queenpe** (Crown Valve Pre-Amp. M/M, Phono-Stage) MINT / As New 995.00
- **Aune E1SE (Phono) (2 x 10 Watts Single-Ended Triode Valve Int. Amp. c/w M.M. Phono-Stage)** (See ‘Super Produoms’) VGC / Boxed / Manuals 2193.00

**TUNERS**

- **Vinyt (The Vinyl Store) 10W-45 Onyx Silver - Westminster / Roseau Black P.C. Standard (S.U.) Tuner** 2800.00
- **Thorens TD-1608 / SME 8009 Fixed / Linn K-5.5 Cartridge / Manual** 600.00
- **Dunlop 25-Transducers / Sympax / Nagakia MP-11.8 Boron** (Original) + The Best Systems VGC / Boxed / Manuals 1000.00
- **Garrard 400 Transducers / RIAA / Linn K-5.5 Cartridge / Manual** 450.00

**LOUDSPEAKERS**

- **Celestion ‘Asc’ 2000 Ribbon Hybrid / K Sands (American Walnut) MINT / Boxed / Manuals 1500.00**
- **Arcam Alpha 3 (Deal Display) MINT** 750.00
- **Sugden R-21 / FM Tuner VGC N/A**
- **Quad FM-4 (Buff) VGC** 295.00

**RECORDING EQUIPMENT**

- **Denon DR-MH3 HR (3 Heads) (PX5) / Variable Bias / Etc VGC** 100.00
- **Nakamichi DR-312E (3 Heads) MINT** 200.00
- **Maroo CD-52SE Remote VGC** 495.00
- **Revox B-10 Mk II (2-Track / 71 / 12 / 15 i.p.s.) VAC/SPC/CD** 120.00
- **Sony LDP-XE330 Remote MINT / Boxed / Manual 120.00**
- **Sony CDP-C245 (5-Disc Multi-Player)** 230.00
- **Marantz CD-52 Remote VGC** 149.95
- **Aiwa AP-WX909K Twin (3-Heads / Auto Reverse / HX-Pro Etc.)** 219.95
- **Nakamichi DR-3d Heads) MINT Nakamichi BX-1 Heads) VGC / Manual 450.00**
- **John Shearne Phase 3 (2 x 50 Watts Power-Amp.)** 620.00
- **Thorens TD-1608 / SME 8009 Fixed / Linn K-5.5 Cartridge / Manual** 450.00
- **Nakamichi BX-1 Heads) VGC / Manual 229.95**
- **Arcus Lustrina Transformers (Detachable) / VGC / Manuals 70.00**
- **Sony KD-5250 Remote Control Station. VGC / Manuals** 1200.00
- **Yamaha KX-300 (Remote / HX-Pro Etc.) VGC / Boxed / Manual 200.00**
- **Rotel RD-865 (2-Motor / HX-Pro)** 295.00

**WISCONSIS**

- **Sony DVP-2755CD Ramas DVD Player (Region Two) MINT / Boxed / Manuals Etc 2295.00**
- **Apple-Play / iPod (Black / White / iPod) MINT / Boxed / Manuals 595.00**
- **British manufacturers products!** 200.00
- **E-MAIL: Sales@affordable-audio.CO.UK**

**SYSTEMS**

- **Bang & Olufsen Beovox 1000. Comprising: C.D Player / Amplifier / Tuner / Loudspeakers** 1500.00
- **Nakamichi DR-312E (3 Heads) MINT** 200.00
- **Maroo CD-52SE Remote VGC** 495.00
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Audio editing software has never been better, and there's more to choose from than ever. David Price tries out two of the best, Syntrillium's Cool Edit 2000 and Steinberg's Cubasis VST.

**SYNTRILLIUM COOL EDIT 2000**

This is a cut-down version of the awesome Cool Edit Pro, which can count no less than the BBC as one of its corporate users. The version you see here - Cool Edit 2000 v1.1 - is the 'consumer' version which costs $69 to download from the company's website (www.syntrillium.com). Just in case you don't want to splash out in one go, you can always download the cut-down 30 day demo version for free. The main difference between 2000 and Pro is that the latter is a full-blown multichannel recorder offering 64 track recording and mixing, over twenty extra effects, and support for ActiveX/DirectX plug-ins from a number of third-party developers.

Cool Edit 2000 is an audio recorder, which lets you store music from an analogue or digital source (depending on your computer soundcard) on your PC and manipulate it in the digital domain using the program's powerful digital signal processing functions. It works on virtually any Pentium PC but needs at least a PIII 500 with 128MB and decent sized (10+GB) hard drive to give of its best.

The 8.5MB program takes around 20 minutes to download via a standard 56kbps dial-up modem, whereupon it starts up automatically and self installs. The program autoconfigures itself to use your PC's soundcard as its recording and playback devices, but if you've got several soundcards fitted you can select your desired one by going into the OPTIONS/SETTINGS menu.

Recordings are known as sessions - to start one you click on the red RECORD button, whereupon you're asked to choose the sampling frequency and word depth for the recording you're about to make. To sync with DV, you'd go for 32 or 48kHz sampling frequencies, with 16bit words. One of CE 2000's great features is its sample rate conversion, which will shift it to any chosen rate up to 192kHz (which is DVD Audio's maximum theoretical limit).

Thus selected, the session duly starts and the levels are displayed on wide bar-graph meters running all the way along the bottom of the screen. The range of these can be changed by right clicking on them (meaning you can read high levels or low levels more easily, should you need to), and there's selectable peak and valley displays. As with Cubasis, if the levels are too high or low, you'll need to go into Windows' own volume control (accessible by clicking on PROGRAMES/ACCESSORIES/ENTERTAINMENT VOLUME CONTROL from the Start bar). When the session's finished, you click the STOP button and CE 2000 displays the recording graphically as a wave (x=time, y=amplitude), giving visual confirmation that everything has been recorded properly. It's then a good idea to save it by going into the FILE menu, selecting SAVE and specifying a filename and format (in this case .WAV, which is Windows' word for PCM audio).

Once your recording is committed to disc, it’s safe to edit it. This is simply a case of locating the start and stop points of the bits in your recording you wish to cut, paste or delete. At this point you use the ZOOM IN and ZOOM OUT buttons to display your edit. Cool Edit's timecode is accurate to one thousandth of one second, making it a breeze to tie into your video via your digital editing software. If you mess up, you can always hit the UNDO button and try again.

After chopping out the bits you don't want and getting everything into the right sequence, you can apply digital signal processing to parts - or all - of the recording. It’s here that things get really clever - the program offers a vast range of ‘effects’ (some of which are optional) including noise reduction, click and pop elimination, clip restoration, compression, convolution, delay, sustain, echo, chorus, expanding, FFT, distortion, normalisation, phasing, vocoding, sample rate conversion, time stretching,empo compression, parametric equalisation and DC bias adjustment. The Studio plug-in pack ($49) adds four-track mixing, punch-in recording and other facilities, while a Pro-EQ plug-in ($49) pack offers multi-band equalisation and powerful filtering. Audio quality is superb - they really do let you make a silk purse of a sonic sow's ear. Be careful though, because the DSP effects are so powerful and configurable that you can find yourself making swingeing tonal changes. Luckily you can preview the effects, which is where a top quality pair of near field monitor loudspeakers come in handy.

Cool Edit 2000 is an extremely powerful audio recording and editing...
package. It's surprisingly easy to use and supports an extensive range of file formats (including an extremely high quality MP3 encoder) and will freely convert between them. There's virtually nothing to complain about. save the absence of a facility to slave web developers would doubtless digital audio to MIDI timecode, which

STEINBERG CUBASIS VST 3.0

omething of a legend amongst musicians of both pro and amateur varieties, Steinberg Media Technologies AG is known the world over for its professional audio software. It has been going since 1984, during which time its Cubase sequencing and recording package has become something of an industry standard. Cubasis VST is another 'lite' product, this time of the aforementioned Cubase VST 5.0.

A mere £59.95 buys you a superbly written manual and 2 CDs of software and samples. Cubasis VST actually comprises a suite of programs including WaveLab Lite 2.0 (which is comparable to Cool Edit 2000), and goes beyond audio editing into the realm of sequencing and mixing a proper. And while its parent Cubase doesn't really touch on video, Cubasis comes with a video monitor for post-production and audio dubbing. This in turn lets it hook up with the supplied AIST Movie Xone software which allows cutting and editing of video material. Essentially then, Cubasis is a bridge between WaveLab (sound) and Movie Xone (vision), and as such is a more all-embracing package than the audio-only Cool Edit even attempts to be.

So how well does it bring these two very different things together? Steinberg says Cubasis is designed to allow music to be produced straightaway, without having to spend hours studying the manual - thanks to a clever online tutorial which navigates the user through all of Cubasis's main functions while a song is playing, letting you learn as you listen. It's an ambitious claim, but not far off the truth.

First and foremost, you have to get your audio recorded - for which you'll need WaveLab. This is an excellent application, which is far prettier to look at than Cool Edit 2000, but rather less intuitive to the non-musicians. It loads up with a host of minimised tool bars - offering things like effects processing and transport controls (i.e. RECORD, PLAY etc.). Once you've repositioned them in a convenient place on your workspace, you can start a recording.

Very usefully, WaveLab offers a mixer which lets you control all the levels without resorting to Windows' Volume Control. This aside, it works similarly to CE 2000 but looks nicer and offers some interesting features such as dither (which improves the sound of digital audio) and standard parametric equalisation. In other respects, WaveLab is markedly inferior - the DSP effects are less numerous and the design of the workspace simply feels more cluttered. 'Techies' and studio jockeys might like, but those of us with real lives will find it fussy.

Once you've made, edited and processed your recording(s), you save your work as a WAV file and click on Cubasis VST3.0. This loads up to offer a window displaying a blank 16 track 'arrangement', into which you can load your audio track(s) created in WaveLab as well as pull in music tracks and sound effects. A modest music library comes supplied, complete with some basic synth riffs, drum patterns, loops and vocal takes. If you want more you can always add ones you've recorded in WaveLab or generate them via the MIDI music generator. Cubasis can then match the audio files and tempo of the song automatically, using the QUANTISE option.

It's true that Cubasis can be used without recourse to the instruction manual, but if you're doing anything seriously then a bit of bedtime reading is definitely in order. Once you've added all your tracks, sounds and MIDI music parts, you save it as a song, arrangement or part, which can then be burned onto CD using the supplied Master Unit software. With up to 48 audio channels and 64 MIDI tracks, you do need some practice to get to give its best.

Essentially then, Cool Edit 2000 and Cubasis VST 3.0 are designed for subly different users. DV jockeys already using serious video editing applications - and who want the audio equivalent - will love Cool Edit.

Steinberg's Cubasis VST does far more - it's all you need for quite intricate soundtracks for your video masterpiece. It combines audio recordings with MIDI and music pretty seamlessly, then lets you burn it to CD. It will even make straight digital copies of music and import MP3 files. That it isn't too far behind CE 2000 in the pure audio stakes is a tribute to the depth and breadth of this package.

www.steinberg.de
Not content to rest on its laurels, Plextor has just launched its first portable CD burner. David Price takes the test drive.

Plextor makes some of the very best computer CD burners - the quality is always high, the reliability excellent and the performance superlative. The only problem is that its products hardly capture the imagination - what's so interesting about being so competent? Well, the brand new £290 PlexWriter S88TU portable CD writer is a total stunner.

The specs are superb - it's capable of 8x Writing, 8x Re-Writing and 24x Reading, is fully Windows XP compliant, features the all-important BURN-Proof Technology to stop buffer under-run errors, and is USB 2.0 compatible. The USB Hi-Speed (as it's also known) specification was released in April 2000, but is only just filtering onto CD-R portables now. With a raw data rate of 480Mbps, it's 40 times faster than the previous USB 1.1 (now called USB Basic), which tops at 12Mbps. Don't worry though, because USB 2.0 is backwards compatible, so you can connect all previous USB devices to the new interface (but you won't get the speed benefit, obviously). Also, the maximum length of a USB 2.0 cable is 5m, making it ideal for external portable recorders.

I reviewed Sony's Digital Relay a few months back, and was impressed by the concept but had reservations about the execution. It's a fine product, brilliantly packaged, but it was hardly the sturdiest of things - this didn't exactly bode well for a hard life on the road. Happily, Plextor's new portable is far better built. The package includes the drive itself, two excellently written printed manuals, quick reference guide, blank CD-Rs and CD/RWs, USB 2.0 cable, AC (110-240V) adapter and power cord. Ahead Software's Nero and Plextor's Manager 2000 software is bundled, along with USB 2.0 drivers for Win98SE. The unit comes with a two year 'on site collect and return' warranty. The Plextor supports 8cm (CD single sized) data CD-Rs, but for some reason it drops its reading speed down to 18x, and recording speed down to 4x. Usefully, CD-Text is included.

The Plextor feels so much nicer than the plasticky Sony Digital Relay. The disc tray in particular is quiet and smooth and doesn't feel like it's going to fall off at any moment - which bears out Plextor's claim that it's been tested 20,000 times! Its silver and blue casing is neat looking and even smaller than the Sony at just 141x22x171mm. The front carries an Eject button, power LED (showing power on, disc access, and/or writing) and the all-important emergency eject hole. On top there's a handy viewing window for checking to see if there's a CD inside - and if so, whether it's spinning or not. Round the back there's the 5.25V DC power socket and USB port. The right side carries a volume control and on/off switch, plus a headphone jack (claimed to give 0.8V at 32 Ohms) for monitoring purposes only - don't expect it to get the best out of your Sennheiser HD590s!

The Plextor works superbly, making excellent recordings time after time with no apparent signs of distress even with very heavy, repeated burning. Even with budget blanks, the discs it burns sound extremely crisp, clear and smooth - especially at 4x recording or under. It's also very good at Digital Audio Extraction, running up very high speeds with faultless results (providing the disc isn't scratched). It's very hard to fault Plextor's new PlexWriter S88TU - it's a beautiful piece of kit and incredibly handy for those who use their notebook computers for audio and multimedia work. If pressed, I could say that it's just a little heavier than it needs to be (at 500g it's 65g heavier than Sony's Digital Relay), and of course the high retail price hardly makes it available to everybody. Nevertheless, if you want the best CD-R portable around right now, this is very probably the one.

Plextor PlexWriter S88TU £290

www.plextor.com
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 CD23** £100
This British-built player is extremely versatile. Controlled and detailed with a musical insight that few match. (Jul 2000)

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

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

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

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

**MARANTZ CD-43**

**MKII Ki-S** £400
Similar to the CD-43SE but more powerful bass and an all-round smoother sound. The famous Ki tweak pays off again. Whether or not it is still pre-eminent against the vastly improved competition is a matter of opinion. (Sep 97)

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

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

**NAD 550** £1000
This dynamic top of the range Silverline spinner delights with any type of music. Experienced, sophisticated sounding and highly recommended. (Jun 2000)

**ROSAN CASPIAN** £995
The Caspian has a smooth, slightly bright sound with some of the clearest treble in the business. Very engaging, dynamic character. (Aug 97)

**ROTEL RCD 951** £300
HDCD capability at a midrange price. Plain Jane looks but solid construction. There is some higher than average measured distortion which may take the edge off this otherwise tempting product. (Aug 99)

**TRANSPORTS**

**SONIC FRONTIERS TRANSPORT** £6999
Crupt-edge design and technology combine to make this one very desirable product. The only problem is the fantasy hi-fi price. (Sep 98)

**TEAC P-30** £2500
Cheap it isn't, but then it sounds like a million digital dollars. Nothing short of superb. (Jun 97)

**TEAC VRDS-T1** £600
Mid-price silver disc player with a powerful, expansive and warm sound. Easily beats most sub-L1000 designs. A good choice for the budget conscious who want the best. (Feb 95)

**DACs**

**CAMBRIDGE AUDIO DACMAGIC 3** £99
Superb value for money with extensive facilities and solid, detailed sonics. Upgrades any sub-L300 player.

**DCS ELGAR** £8500
Future-proof convertor which will handle 24/96 and 24/192. Extremely open and natural performer. (Nov 97)

**DPA LITTLE BIT 3** £299
A taste of the high end on a budget. Rich, clean, punchy sound transforms budget CD players.

**MIDIMAN FLYING COW** £299
Excellent as a DAC and doubles as an ADC for archiving to CDIR. (Jun 98)

**MUSICAL FIDELITY X-DAC** £300
A bargain for normal CDs and even better with HDCDs. (Nov 97)

**SONIC FRONTIERS PROCESSOR 3** £699
Quality never comes cheap! This DAC oozes class and when matched with the Transport 3 is certainly up with the best. (Sep 98)

**TURNTABLES**

**LINN SONDEK LPI2 BASIK** £1100
Off the pace these days in many respects but still an extremely sweet and engaging listen with a quintessentially analogue sound.

**STANDARD (KIT)** £145
Good in standard form with AC motor; frighteningly good with a DC motor and battery PSU.

**PINK TRIANGLE TARANTELLA** £680
Not only does the Tarantella have more style than a carwash full of models, it also combines PT’s usual clarity with real authority. (Oct 97)

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

**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)

**ORIGINE LIVE**

**RSM 1000** £10
Straight out of the box and onto the shelf! Nothing short of a bargain. Vinyl's never had it so good, so cheaply!

**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.

**TONEMORPHS**

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

**NAIM ARO** £975
Truly endearing and charismatic performer - wonderfully engaging mid-band makes up for softened frequency extremes.

**SPEAKERS**

**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** £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)
### MANTRA AUDIO
Specialist Suppliers of Audio Accessories
www.mantra-audio.co.uk

<table>
<thead>
<tr>
<th>CARTRIDGE SELECTION</th>
<th>STYLUS</th>
<th>REPLACEMENT STYLUS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Goldring</strong></td>
<td></td>
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**GEX** = Exchange price for a Goldring make model of cartridge accepted.

<table>
<thead>
<tr>
<th><strong>Audio Accessories</strong></th>
<th></th>
<th><strong>Reference Series</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dualamo</td>
<td>£15.00</td>
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</tr>
<tr>
<td>Dunlop</td>
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</tr>
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<tr>
<td>Mission</td>
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<td>Moving coil type cartridges</td>
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</tbody>
</table>

**HEADPHONE SELECTION**
Grado
Prestige Series
SR-60 £77
SR-80 £93
SR-125 £139
SR-225 £186
SR-325 £279
Reference Series
RS-1 £329
RS-2 (new) £439

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CARTRIDGES

MUSIC MAKER £795
When mated with a good quality arm, this hand finished high-output pick-up gives an ear-boggling account of itself. Very high compliance ensures maximum information retrieval. An absolute (grain orientated) gem. (Feb 99)

ORTOFON MC 7500 £2000
Conclusive proof that there’s hope for the world. It’s a long time ago now but this high-priced favourite still earns its niche - CD lovers would die if they heard it. (May 94)

ORTOFON MC 15 SUPER II £140
Not quite as good as the dearer Supremes but the Super II is a splendid introduction to the joys of moving-coil cartridges.

GOLDRING 1042 £130
One of the best Moving Magnet cartridges going, with beautiful treble and muscular bass. New low price makes it a bargain.

ORTOFON ROHMANN £1000
In a way it’s MC 2000 meets MC 7500 with ample control, colour and drive. (Apr 96)

INTEGRATED AMPLIFIERS

Audiolab 8000a * £495
This superbly-built Italian integrated has a lucidity and control which leaves others nowhere. Sound stage a wow. (Dec 97)

MISSION CYRUS 2 * £299
Builds on the strengths of the Campion with ample control, colour and drive. (Oct 97)

MUSICAL FIDELITY X-CANS2
Warm, sumptuous, sweet sound

Prices shown are those at the time of the review

SME 3009SI £309
Once state of the art, but no longer. Weak at frequency extremes and detail, but its legendary serviceability makes it a cult in Japan. Can be picked up for peanuts second-hand. (Jan 93)

SME 309 £689
A down-market version of the IV and V with frequency extremes and detail, but its with valve phono stages too.

GOLDRING 1012GX £74
An accomplished MM with a solid bass, slightly forward midband and clean transients. Very reasonable price for such an able performer. (Jul 93)

DNM MICA £185
Betters Goldring’s 1042 and costs only £135 on trade-in, An assured and transparent MM. (Oct 93)

DYNAVECTOR DV20X-H £299
The best modern budget MC combines deliciously sweet sound with fantastic get-up-and-go. High output version works a treat with valve phono stages too.

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Billy Vee

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Individually, Linn Classik - any colour £995. Celestion Compact A £599
SONNETEER SEDLEY £599
Combines transparency and fine dynamics with excellent rhythmic ability. (May '98)

PRE-AMPLIFIERS
AMC 1100 £1650
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 '96)

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

CROFT VITALE £350
A modestly priced valve pre-amp with exceptionally transparent performance. MM phono stage plus three line stages are standard. Volume controls are separate for each channel, thus giving balance adjustment. A remarkable item in all respects. (Feb '00)

XTC PRE-I £1000
Almost valve-like in its smoothness, the line-level Pre-I is warm and seductively clear. (Nov '96)

POWER AMPLIFIERS
ARCAM 9 £400
With 70W on tap, the 9 will drive most loudspeakers with a spacious and detailed sound. Good bass welly too. (Dec '96)

CHORD SPM400 £4400
There's a sense of effortless power to the Chord that gives music real scale and presence. (Mar '98)

MARANTZ ST17 £900
A positive dreamboat of a tuner. Sweet and refined but with a heavy punch when needed. A tuner of this quality demands a decent aerial. (Jul '99)

MISSION CYRUS FM7 £300
Clear and lucid sound puts it up with the best. Superb build too. (Apr '94)

NAIM NAP18 £840
Partnered with a NAC82, this has classic Naim control and a superbly rhythmic presentation. (Aug '98)

TUNERS
AIWA AD-S750 £200
Sonically a very decent machine at the price. Comes fitted with Dolby B, C and the dead handy Dolby S. (Apr '96)

AIWA AD-5950 £300
A stable transport, superb head and Dolby S make the AD-5950 an excellent all-rounder. (Feb '95)

KEF CRESTA 1 £1000
A very musical sound with excellent rhythmic ability. (Aug '98)

Kef Cresta 1 loudspeakers

MISSION 752 £495
Excellent detail, separation and dynamics. A great little tuner and unbeatable at this price. (May '98)

SONY ST-SAES £250
Beguiling RDS tuner for the sonically discerning. Good ergonomics and sensitive too. (Apr '97)

CASTE DECKS
AIWA AD-S750 £200
Sonically a very decent machine at the price. Comes fitted with Dolby B, C and the dead handy Dolby S. (Apr '96)

MISSION 752 £495
An outstanding high sensitivity loudspeaker with midrange and treble horns coupled with infinite baffle 12" bass driver. Effortless, fast and accurate. (May '99)

MISSION 771 £170
Characteristically fast, punchy Mission sound from the Aerogel mid/bass and silk-dome tweeter. (Jul '98)

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Arcam AV50 Amplifier ........................ (699.00) £ 179.00

KEF Concerto 1 Spkrs (5Yr G/tee) ........... (599.00) £ 249.00

Linn Karik CD Player S/H (1Yr G/tee) ...... (1498.00) £ 895.00

Linn 5120 Centre Spkr (1Yr G/tee) ..... (725.00) £ 395.00

Linn Av5140 Speakers (Cherry)(2Yr G/tee) (1150.00) £ 825.00

Naim NACT7 Preamp (1Yr G/tee) .......... (760.00) £ 449.00

Naim NAP 200 Power amp (1Yr G/tee) ....... (1240.00) £ 849.00

Naim AV1 Surround Procs E/D (2Yr G/tee) ... (1835.00) £ 659.00

Naim SBL Passive Speakers S/H (1Yr G/tee) (2475.00) £ 1195.00

Naim CD2 CD Player S/H (1Yr G/tee) ....... (1995.00) £ 1195.00

Naim Intro Spkrs - Beech (1Yr G/tee) ..... (790.00) £ 590.00

Naim Credo Speakers (2Yr G/tee) ........ (1285.00) £ 895.00

Naim NAP 250 Power amp (1Yr G/tee) .... (1855.00) £ 1390.00

Naim Flat Cap Power Supply (1Yr G/tee) ...(370.00) £ 249.00

Nordost Blue Heaven ...................... £ 375/3m pair

This cable has a transparency of sound that's rarely heard at the price. Excellent value for money.

CHORD COMPANY

RUMOUR ...................... £ 9.95/m

The Rumour is our reference at the price. Tight and tuneful bass mixed with air and space results in a cracking cable for the money.

DNM RESON ........................ £ 6.95/m

This cable is a transparent sound that's rarely heard at the price. Excellent value for money.

LOUDSPEAKER CABLE

CHORD COMPANY

RUMOUR ...................... £ 24.85/m

The Rumour is our reference at the price. Tight and tuneful bass mixed with air and space results in a cracking cable for the money.

DNM RESON ........................ £ 12.50/m

This cable is a transparent sound that's rarely heard at the price. Excellent value for money.

HEADPHONES

JECKLIN FLOAT MODEL TWO ................ £ 99

Wonderful panel-like and open sound from these easy-to-look-headphones. Do not wear in public unless you like being made a fool of!
CASSETTE

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

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

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

CD PLAYERS

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

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

CAMBRIDGE CD1
The first two box player with weighted mechanics and even an optional Dropout/error counter. Radical and effective at the time - a classic.

AMPLIFIERS

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

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

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

LEAK TL12+

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

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

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

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

TECHNICS SE-AS 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 SMG+
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 HFV 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 HR100S
First class arm, up to present-day standards. Buy carefully, though, as there’s no service available now.

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

THORENS TDI24
Best classic deck ever? Judging by the prices they fetch it’s possible - 78rpm too!

THORENS TDI50
Mid-price deck with a keen following. No real difficulty with servicing - novices may find the suspension system unnerving.

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

TUNERS

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

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

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

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

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DIY NEWS

KIT6550 & KT34 UPDATES

Nick Lucas guides you through the upgrade path for these two integrated valve kits

DIY LETTERS

103

TECHNICAL & GENERAL

SOME NECESSITIES - FROM THE ORIGINAL CLASSIC TURNTABLE SPECIALISTS

CONNOISSEUR

BD1/2 Drive Belt
BD1/2 Motor Suspension kit
SAU 1/2 Headshell
SAU 1/2 Connecting Lead

GARRARD Standard Models

Wired arm tubes
Cartridge carriers (sliders)

301/401 Transcription models

Original
Idler tension spring
Brake pad

Xererox Owners Manual 301 incl. full size mounting template

Replacement
301 control knobs On/Off/Speed select
301 suppressor unit
301 motor pulley (-2%), (+1%), (Std) (+1%)
301 Chrome mounting bolts nuts, washers, set
Recommended
Lubrication set - early 301 or 301/401

GOLDRING/LENCO

Idler wheel (lock-nut or clip fixing)
Tension spring
Arm pivot bearings - with fitting instructions
Springs/ Main bearing assembly

TRANSCRIPTION MODELS

Constructor GL.6972 £21.00 (specify)

Clutch suspension springs (set of 4)
Thrust pad assembly
Idler tension spring

Headsheells

Instruction books

THORENS

TD 124 series

Idler wheel (lock nut)
Idler wheel (lock nut)

Drive belt
Suspension rubbers (muscle/arms)

TD 196/189

Drive Belt
Suspension springs (-2%), (Std), (-1%) set
Suspension - main busses (set of 3) set
Amboands TD.150 blank

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DIY News/World Issue 62

Contents

DIY NEWS

97

KIT6550 & KT34 UPDATES

98

DIY LETTERS

103

TECHNICAL & GENERAL

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Falcon Electronics, Basically Sound
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Nick Lucas guides you through our upgrade package for the KiT6550 and KiT34 integrated amplifiers

Our KiT6550 integrated amplifier and KaT6550 power amplifier, and the 34 Series comprising KiT34 integrated and KaT34 power amplifier are based around the same circuitry, with slight changes to suit the operating conditions of the 6550 and KT88 tetrode power valves for the former, and the EL34 pentode power valve for the latter. All these amps use the triode/pentode ECF80 as input/phase splitter instead of the two valve arrangement of their predecessors. As there are many similarities with these two ranges we thought it would be a good idea to carry out upgrades on both at the same time. Following the tried and tested formula of our previous upgrade kits, we selected Rubycon's amazing Black Gate, high performance, graphite foil electrolytic capacitors in the position of the output valves' cathode by-pass capacitors, C15, C16, C17 and C18, and as the low frequency component feedback capacitor C9 and C10. Being electrolytic these capacitors are polarised, so they have positive and negative leadouts. They are clearly marked and follow the same orientation as the original components.

The signal capacitor that blocks the d.c. voltage component from the anode of triode section of the ECF80 contributes significantly to the sound. Consequently, we have gone for a change here, substituting Jensen's paper-in-oil capacitors. Jensen make a range of paper-in-oils. The capacitors we have chosen are their aluminium foil type, hermetically sealed in an aluminium tube. The terminal leads are tinned copper, solder-sealed to eyelets in the end-discs. The capacitor element is insulated from the tube. The terminal in contact with the outer foil (i.e. closest to the can) is always marked with a vertical line on the body of the capacitor. To ensure best performance, this terminal must be connected to the grid stopper end, R31, R32, R33 and R34 (2.2kohm resistor that feeds the input grid of the output valves.) We chose the aluminium foil construction capacitor from Jensen's range because the copper foil, silver leadouts type cost around £60 each, which leads to enormous cost for four items.

The volume potentiometer of the integrated versions is an obvious target for improvement. The original carbon track unit has a good sound, but we chose to put a 100k specialised Alps in its place. This high-grade potentiometer offers comfortable operation and possesses high precision characteristics, ideal for audio applications.

DIFFICULT TO UPGRADE?

If you built the kit, then you will have no trouble with the upgrade: The Alps 100k potentiometer has a small orientation lug that needs to be removed in order that it fits flush. This can be easily done with a pair of cutters. The shaft of the potentiometer fits in the hole of the old one, although it is tight. You will find it easier to do the wiring while the potentiometer is free of the chassis front.

As the components sit on tag boards and all solder points are accessible there is no need to remove the boards, unlike PCBs. Make sure all Black Gates are correctly orientated.

The Jensens are much larger than the original Philips 486 orange coloured capacitors. Even though there is a lot of available space for fitting, you need to be able to get the iron in to solder component side without burning the capacitor body. Plan it before fitting. The capacitor's outer foil end, signified by a line on the component body, needs to be soldered to the join that relates to the 2.2k grid stopper that feeds directly into the grid of the output valves - this ensures the best performance. Their long leads need to be isolated with rubber sleeving to avoid unwanted contact with other parts of the circuits.

Now over to Simon Pope for the sound quality. We have concentrated on the integrated version for the listening test. The power amplifier versions will be sonically similar.
KIT34 basic version
Our KIT 34 offers great insight into music, a typical trait of the valve amp, with the added bonus of the excellent grip and dynamics associated with solid-state designs. Playing an LP of Paul Weller’s Greatest Hits the KIT 34 sounded full and warm with a good amount of high-end detail, yet also a good balance of all frequencies. Bass was firm and musical and the midrange information of the guitars and vocals was clear and well defined.

KIT34 with Alps potentiometer
Here the inclusion of the Alps brought out some finer details and nuances of the midrange and added more punch to the bass and drums. Weller’s voice became slightly warmer and more forward in the sound stage and the accompanying guitars had more body.

KIT34 with Alps potentiometer and Black Gate capacitors
The Black Gates add a touch of smoothness to the overall sound, making drums richer and vocals warmer. Upper frequency detail still remained but was partnered with a sweeter sounding treble, making cymbals sparkling and life like.

KIT34 with Alps potentiometer, Black Gate and Jensen capacitors
This inclusion of the Danish made capacitors tightened up the grip of the music, creating what seemed a faster and more immediate sound but with all the traits of the above upgrades also present. Bass was tuneful and tight, midrange open and spacious and treble sweet and detailed.

KIT6550 basic version
This amplifier has fine control of bass, concentrating on an infectious mixture of rhythm and detail. ‘Underdog’ by Turin Brakes, with its copious acoustic guitar strumming sounded warm and lucid, with the male vocals clear. Bass drum had a nice sharp ‘thud’ to it and treble was open and detailed.

KIT6550 with Alps potentiometer
The Alps pot added more bass response to the bottom-end and pushed the bass drum further back, and vocals further to the front of the sound stage. Imaging improved, too, with the accompanying guitar strumming more intricate on either side of the picture.

KIT6550 with Alps potentiometer and Black Gate capacitors
The Japanese Black Gates, with their innate smoothness of sound, made the vocals richer and warmed up the guitar timbre. The sound was also slightly fuller bodied, creating a ‘fatter’ image through the ‘speakers which added more involvement to the music.

KIT 6550 with Alps potentiometer, Black Gate and Jensen capacitors
The Full Monty upgrade resulted in a very involving sound, with a high degree of detail and a full and exact sound stage. Imaging was greatly improved and the mix became wholly cohesive and communicative. Upper band detail was excellent and the bass very tuneful and taut.

FURTHER UPGRADES
Obviously there is no limit as to how far you can take an upgrade. If you decide that you wish to take it further here are a few pointers.

a) We have heard many good things about Tantalum resistors, so you could try swapping all grid stoppers - R9, R10, R31, R32, R33 and R34 and possibly the feedback resistor R45 and R46. A word of warning though: it is never a good idea to swap all resistors, especially if you go to high-end metal film type. They can sound a touch too bright, with diminished bass output.
b) Swap C19/C20 for high quality polypropylene.
c) Invest in some Aerovox or Cerafine electrolytics to replace C1, C2, C3, C4 and C5. Watch out on room as the original components sit on the tag board. The new type are usually clamp fittings so the chassis needs to be drilled and clamps purchased. Even better, get some Ansar polypropylene capacitors. These work wonders in power supplies but are generally quite large, so make sure they will fit before you purchase.
d) C16/C17 These capacitors in the feedback network are key components. Try swapping them to Scan-Ex polystyrenes. These are available from Audio-Links 01724 870432. Enjoy upgrading.
**Standard Types**

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**AMERICAN TYPES**

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34 Series Parts List

<table>
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<th>Part No.</th>
<th>Description</th>
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6550 Series Parts List

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Lini EK boxed new. Boxed new. Latest price 1500 795
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Lini LP725, Goldhill, Italy, boxed 670

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Quell 6 boxed. Manual in new 2520
Quell 5 boxed NEW black lacqued 2600 1999
Jads Orchestra Reference, boxed New 2495 1295
Electrocompaniet AMPIGUI power amplifier. Boxed 1270 650
(Moody 64 valve preamp for shells)

Pre - amplifiers

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<td>PRIMARE 20 T2 TUNER</td>
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<td>PROCEED AMP 2 (2 channel) THX</td>
<td>2000</td>
<td>995</td>
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<td>PROCEED AMP 3 (3 channel) THX</td>
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<td>14995</td>
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<td>REVEL ULTIMA GEM PIANO BLACK</td>
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<td>ROKSAN KUTIXES ARTEMIZ REGA ELYS ROSEWOOD</td>
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<td>SIM AUDIO CELESTE 4000 INTEGRATED</td>
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<td>SONIC FRONTIERS ANTHEM INTEGRATED AMP 2</td>
<td>2000</td>
<td>995</td>
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<td>SONIC ESPIRE TA-1300 PREAMP</td>
<td>2600</td>
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<tr>
<td>TANNY ARDENS MK11 15 INCH DUAL</td>
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<tr>
<td>CENTRIC (reboxed)</td>
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<tr>
<td>TECHNICS SLPG440A CD</td>
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<tr>
<td>THERMO PRIME 11</td>
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<tr>
<td>VAN DER HUL THE SECOND DIGITAL XLR</td>
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<td>VAN DER HUL REVIFATION HB 2X 1.5 PAIR</td>
<td>800</td>
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<tr>
<td>XLO 4.1 SIGNATURE DIGITAL CABLE RCA</td>
<td>325</td>
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</tr>
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### CD Players DACs & Transports

<table>
<thead>
<tr>
<th>Brand</th>
<th>Model</th>
<th>Was</th>
<th>Now</th>
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<tr>
<td>Audio Analogue</td>
<td>Maestro CD Player Ex-Demo</td>
<td>1200</td>
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<td>Audio Note</td>
<td>CD1 S/H</td>
<td>695</td>
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<tr>
<td>Audio Note</td>
<td>CD22/Border Patrol PSU Fitted S/H</td>
<td>1699</td>
<td>999</td>
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<tr>
<td>Audio Note</td>
<td>CM3 S/H</td>
<td>1600</td>
<td>749</td>
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<td>Naim Audio</td>
<td>CDI Integrated CD Player 96 S/H</td>
<td>1990</td>
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<tr>
<td>Roksan DA2 DAC S/H</td>
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<td>Roksan D8S PSU S/H</td>
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### Loudspeakers (con't)

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<tr>
<td>Boston Acoustics</td>
<td>VR 10 Centre Channel (New&amp;Boxed)</td>
<td>250</td>
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<tr>
<td>Infinity Outrigger</td>
<td>Outdoor Speakers (New&amp;Boxed)</td>
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<tr>
<td>Opera Duetto</td>
<td>Mahogany Speakers Ex-Demo</td>
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<tr>
<td>Totem Mani 2</td>
<td>Mahogany S/H</td>
<td>3200</td>
<td>2250</td>
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<td>Totem Tabu</td>
<td>Mahogany Ex-Demo</td>
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<td>1599</td>
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<tr>
<td>Totem Arco MKII</td>
<td>Cherry New&amp;Boxed</td>
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<td>Totem Model One</td>
<td>Signatures Cherry Ex-Demo</td>
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<td>Velodyne TX#10M22</td>
<td>Subwoofer</td>
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### Cables & Accessories

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<th>Brand</th>
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<tr>
<td>Black Diamond Racing</td>
<td>&quot;The Pits&quot; (New&amp;Boxed)</td>
<td>180</td>
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<tr>
<td>Bow Technologies</td>
<td>Wand Remote S/H</td>
<td>349</td>
<td>199</td>
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<tr>
<td>G-Flex isolators</td>
<td>(New &amp; Boxed)</td>
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<td>75</td>
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<td>Goertz AG-2</td>
<td>2x10ft silver speaker cable S/H</td>
<td>1643</td>
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<td>Golden Sounds</td>
<td>Ceramic Cones (New &amp; Boxed)</td>
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<td>Naim Audio</td>
<td>Audio2x5m Speaker cables white S/H</td>
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<td>Roksan HA011</td>
<td>M Interconnect S/H</td>
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<td>Shakil Stone</td>
<td>(new &amp; boxed)</td>
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<td>140</td>
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<tr>
<td>Sound Style</td>
<td>4 Tier in Green S/H</td>
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<td>159</td>
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<td>Transparent Music</td>
<td>Link Balanced 1m S/H</td>
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<td>199</td>
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<td>XLO 2X7m Type 0.6</td>
<td>Speaker Cables Shotguned S/H</td>
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<td>VanDenHul</td>
<td>Thunderline 1.0m RCA Interconnect S/H</td>
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### Tuners & Tape Decks

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<td>Magnum Dynalab</td>
<td>FT-R Remote Switcher for FT101A/Etude (New)</td>
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### Clearance Items Under £100

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<td>Leak Stereo Troughline</td>
<td>MK3 Tuner S/H</td>
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<tr>
<td>Thorens TD125</td>
<td>Turntable S/H</td>
<td>N/A</td>
<td>99</td>
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</tbody>
</table>

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- Sonus Faber
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- Spectral
- Einstein
- GSM
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- REGA Jupiter f/0 CD Transport and DAC with digital interconnect. £795. S/H.
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- HERITAS 13. Piano Black. With stands. As new. £1250. X/D.
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- ORIGIN LIVE Sovereign loudspeakers. Cherry. Good condition. £850. X/D.
- BOWES 1 loudspeakers. Walnut. Excellent condition. Boxed. £1150. X/D.
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- REGA EOS m/m + m/c phono stage. £250. S/H.
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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

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"A high end sound with a sensible look and price tag"  HI-FI WORLD July 2001

"The Ultra’s are a deeply satisfying musical product and supreme bargain"  Stereo Times August 2001

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Advanced interconnect: £45 per stereo pair
Laminar flow Ultra Interconnect: £85 per stereo pair
Laminar flow Reference Interconnect: £159 per stereo pair

Why pay 4 times the price for less performance?

ORIGIN LIVE TURNTABLE KIT

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"this Vinyl front end had my jaw heading towards the floor with the solidity and transparency of the music it was making"... "the standard came up with crystal clear images set in a broad sound stage"... "With all these goodies in place, the standard would give turntables at the £1200-£1400 mark a hard time."  HI-FI WORLD SUPPLEMENT

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

In group comparison test of 8 turntables, WHAT HI-FI MAGAZINE stated "the origin live turntable is the best sounding deck here... if sonic ability is your top priority just go ahead and buy it... the origin live ultra sounds fantastic"(FIVE STAR RATING)

"Nothing less than total dynamite"  HI-FI WORLD

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- MVS 1000 pre-amp. £1,999
- Quad ESL40 power amp. £799
- NAD 1010 pre-amp. £499
- A/B pre-amp. £1,225
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- Quad ESL57 speakers. Fully rebuilt. £1,395
- Quad ESL57 speakers. In super condition. £1,999
- Quad ESL57 speakers. £1,395
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- Triangle ZAYS (91db) light oak, as new £1,399
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<table>
<thead>
<tr>
<th>SCENE</th>
<th>SILVER KNIGHTS 3000 MONOBLOC</th>
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<tr>
<td>CREATION (STILL VALVE) VALVE POWER AMPS £2500 (APPROX NEW)</td>
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<td>Denon DVD 5010 Gold with Multi Region Chip</td>
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<td>Epson EPSON L5000D</td>
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<td>Linn KEGOSA FLOOR STANDS</td>
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<td>MARANTZ CD5</td>
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<td>PIONEER ER-121 VALVE RECEIVER</td>
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<td>PRECIOUS METALS COPPERTEL DELTA</td>
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- NEW HI-END HI-FI
- VINTAGE HI-FI FOR SALE & WANTED

MICHIEL - ALCHEMIST, CELESTION, QED, AUDIOQUEST, MARANTZ - ETC...

NEW AND VINTAGE VALVES - INTERCONNECTS & SPEAKER - OFC & SILVER

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NEW £600 £375

B&W CD1M52E BOOKSHELF SPEAKER (RED ASH)
EX DEMO £400 £250

B&W CD1M75E FLOOR STANDING SPEAKER (RED ASH)
EX DEMO £1,000 £600

B&W DM601 S2 BOOKSHELF SPEAKER (BLACK)
NEW £230 £150

B&W DM602 S2 BOOKSHELF SPEAKER (CHERRY)
NEW £300 £200

B&W LM1 LEISURE MONITOR (PEARL WHITE)
NEW £200 £150

DENON DCD-1500AR CD PLAYER
NEW £350 £195

KEF REFERENCE 105 FLOOR STANDING SPEAKER
(BLACK)
S/H £2,000 £700

LUNN CENTRIL SINGLE CHANNEL SPEAKER (BLACK)
NEW £3,145 £250

LUNN CLASSIK INTEGRATED CD PLAYER
NEW £955 £600

LUNN CLASSIK INTEGRATED CD TUNER (BLUE)
NEW £955 £500

LUNN KEKI CD PLAYER
NEW £955 £500

LUNN KELIDH FLOOR STANDING SPEAKER
(WALNUT)
EX DEMO £850 £500

LUNN KOLECTOR PREAMPLIFIER WITH MM
PHONO STAGE
NEW £495 £250

LUNN POLYMER STANDS
NEW £135 £80

LUNN TUKAN BOOKSHELF SPEAKER (WALNUT)
NEW £650 £300

LUNN WAKONDA PHONO PREAMPLIFIER
NEW £1,950 £500

LUNN SONDKE LP12 TURNTABLE, AKTIO TONEARM,
K9 CARTRIDGE
NEW £1,790 £1,100

LUNN UNO POWER SUPPLY
NEW £750 £500

LUNN 5110 ON WALL SPEAKERS (WHITE)
NEW £195 £130

LUNN 52MK2 ACTIVE SUBWOOFER (CHERRY)
NEW £1,000 £650

LOEWE 4236H VIEWVISION VIDEO RECORDER
(ARTIC)
NEW £250 £150

LOEWE 4236H VIEWVISION VIDEO RECORDER
(GRAFHITE)
NEW £250 £150

LOEWE 6336H VIEWVISION VIDEO RECORDER
(GRAFHITE)
NEW £300 £190

M&K SW95 IN WALL SPEAKER (WHITE)
EX DEMO £550 £320

MISSION 773e FLOOR STANDING SPEAKER
(ROSEWOOD)
NEW £400 £250

MISSION 774 FLOOR STANDING SPEAKER
(ROSEWOOD)
NEW £500 £300

MISSION A071 BOOKSHELF SPEAKER (BEECH)
NEW £130 £80

NAKAMICHI AV-10 DOXY DIGITAL AMPLIFIER
EX DEMO £1,000 £600

TAG MACLARREN 100P POWER AMPLIFIER
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TAG MACLARREN 601 INTEGRATED AMPLIFIER
NEW £550 £370

TAG MACLARREN 601R INTEGRATED AMPLIFIER
NEW £1,500 £1,000

TAG MACLARREN APHRODITE CD TUNER (BLUE)
NEW £3,000 £2,250

TAG MACLARREN APHRODITE STAND
NEW £380 £330

TAG MACLARREN CDC200 CD PLAYER
NEW £1,250 £700

TAG MACLARREN DAC20 DA CONVERTER
NEW £500 £300

TAG MACLARREN PA10 PREAMPLIFIER
NEW £500 £390

TAG MACLARREN PA20 PREAMP Stere
NEW £700 £500

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(PIANO BLACK)
NEW £950 £450

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(CHERRY)
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AudioSource Stratos Series III
Interconnects

AudioSource Purist Audio Mains
Products

Model E4/6-outlet 13amp (UK) with Premium Filter Board

Market Positioning
Affordable excellence: designed as a
high-end, high resolution cable, not a designer "house" timbral
signature as normally aimed at the mid-price market

- Exclusively manufactured for sale mail order direct to end-
user: you don't pay a multiplier for development, marketing or
middlemen
- Designed by a leading audio engineer and refined with a wide
variety of leading brands; regularly used in The Audio Salon's
reference valve and solid-state systems.

Purest Copper Conductors
Highest grade OFC in 140 strand x 0.07mm assures ultra smooth response, DC to multiples of
highest audio frequency, thus no HF harmonics
- Lowest plate capacitance assures no audible treble roll off even
over 10 metres
- Copper crystal conditioning forms long grains for optimum
phase response before burn-in
- Age annealed against long-term degradation of skin effect due
to air and moisture ingress.

Industry Highest RFI and EMI Rejection
Triple shielding results in greater than 85% airborne and common mode rejection;
custom phono plug with reflector shield throughout
- Unique earth drain XLR configuration with RCA plug system
grounds antenna and contamination collected by shielding to
source, not target
- Surface cleaning applied immediately before all plating and
soldering avoids diodic (non linear) RF stripping
- These features yield close to perfect square wave (high rise
time) ideal for our digital cable

3-T Solder Techniques Etc.
Time, technique and temperature
developed by listening test, not neatness of join. Twinning:
AudioSource silver and tin solders made in Japan were developed
by 17 of our 87 logged listening tests. Applied to combine maximum
adhesion and permanent interface current transfer). Pure materials,
airtight storage, and hygiene result in highest purity signal transfer.

"Fully Balanced Stratos Cables Use Swiss Black
Gold Neutrik Connectors"

No Quibble 28-day refund policy, less £5 handling charge,
providing cable is undamaged.

Captive Input Cord
- Hard-wired direct to filter Low inductance, shielded by outer
braid (isolates adjacent cables)
- High gauge, high purity for near instantaneous current
delivery

Aluminium Extrusion
- Non-ferrous (no back EMF); also, non plastic (no electrostatic
induction)
- Farady shield around internal double-helix OFC wiring
- Sockets inline eliminate Line and Neutral terminals EMI

Multi-Purpose Filter
- Medical instrument grade integral design, not radio shop
components soldered in standard mains filter circuit
- LCR Values chosen to gently filter incoming sinewave without
compression, optimising all proprietary AC cords

Safety and Consistency
- All units are auditioned against prototype s/n 001 itself tested
with wide variety of systems
- All UK components CE approved, hand-assembled in UK.
- Superior design and construction outperforms similarly-priced
rivals

Value for Money
- Equivalent to a very substantial component upgrade for the
price of a good interconnect your music collection is
renewed!
- Sold mail-order direct to end-users, no middleman!
- No quibble 21-day refund less cost of £12 includes carrier
collection for return. No hassle, no unwanted product sale
due to inertia

The Double Helix "British Braided Cord" - UK made
- 1.5 metre double wound, high current OFC wire cancels RFI
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"Certainly, BBC is revealing rather flattering, but at £45 it's very good
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**Quad Valve Alert**

- Leak Stereo 20
- Leak TLI 2.1 (Pair)
- Quad 33/30/3/FM3
- Quad II Choke
- Quad II Fuse Holder
- Quad It Output Transformer (100v Line)
- Quad FM + Decoder
- Quad 33/30/3 (needs service)
- Leak ESL 21.1 (pair)
- Leak Stereo 20
- Leak Stereo 60

**Valves**

- Lautaron ECG11 Genuine N.U.S. Blue Box, Made in England...£10
- Leak 200 Q.C 8 Pre-amp £40
- Leak II Tuner £40
- Leak II Mani Transformer £120
- Leak It Output Transformer £120
- Leak II Output Transformer (100v Line) £120
- Leak II Choke £30
- Leak II Fused Holder £10
- Leak II Channeing Loud £35
- Leak FM + Decoder £75
- Leak 33/30/3 (needs service) £70
- Please Phone For Details Of Other Quad/Leak/Garrard/227 Parts.

**Leak**

- Leak 30 (Chassis only) (mint) £250
- Garrard RC88 Autochanger Turntable £25
- Tannoy HPD 15" Gold Crossover (Single) £20
- Garrard 401 (Chassis only) (mint) £200
- Garrard RC88 Autochanger Turntable £25
- Tannoy HPD 15" Gold Crossover (Single) £50

**Cartridges & Arms**

- Quad ESL 57 Electrostatic Loudspeakers £600
- Quad ESL75 Electrostatic Loudspeakers £500
- Quad ECL84, ECL74 £125
- Many Others Please Phone For Details

**New Stock And Recent Releases**

- **Apex Acoustics**
  - Musical Fidelity A3 CD Player Silver Trim B/M/MT £120
  - Arcam Alpha 9 CD Player B/M/MT £150
  - Meridian 506.1 CD Spec'd to 24 Bit Serviced B/M £65
  - Rega Planar CD Player XD £150
  - Cyrus Disc/Dac Master Transport Dac B/EX £185
  - Harman Kardon Amplifier Amp £150
  - Quad 34 Pre A Flip phones £150
  - Manley Stereo Integrated Amp XD £165
  - Musical Fidelity X1 Power Amp £150
  - Musical Fidelity X11 Amplifier £175
  - Cyrus XPA Power B/M £150
  - Cyrus AV Master Pre/EX £150
  - Cyrus Power (Solid State Power) £160
  - Exposure 21 Pre Exposed Dual Rail Power B/M £160
  - B & W CD 3X7 TRENT Cherry Floor Standing Speakers B/M £260
  - Audio Analogue Bellini Pre B/M £150
  - Expansive Pre Exposure Dual Rail Power B/M £150
  - Chord ChordiConnect 1m XD £150
  - Vith The First Ultimate 1m XD £260
  - Vith The First 0.8m XD £150
  - Exposure Reference Conductor CCA1.1m XD £150
  - Exposure Reference Maestro 0.8m MA2 XD £135
  - Exposure Reference Quartz 0.8m XD £160
  - Vith The Wind 1m Factory Terminated XD £200
  - Vith Tea Track 3m B1 Wire 3x4 Factory Ter. XD £130

**New Products**

- Gear Interconnects 99.99% Silver Featuring The Eichmann Bullet Plugs £75 (pair) £50
- Tonearm Interconnects Isolda Deep Cryogenic From £250
- Townsend Interconnects Isolda Deep Cryogenic Speaker Cables 1m From £300
- Some Link Power: Blacks A/WAY WOW? £200
- Some Link Power 25 Leads 1m Rhodium Plugs £200
- Harman Kardon Amplifier £200

**SIMPLY VINYL & $125 TV & FILM SOUNDTRACKS**

**Forthcoming Releases**

- Beatles Live At The BBC (Reissue) £60
- Byrds Live At The Filmore £50
- Eva Cassidy Songbird £40
- Fun Lovin Criminals Loco (on vinyl at last!) £10
- Louis Armstrong And Duke Ellington (Classic Records) £10
- Love Forever Changes (Sundazed) £15
- Mick Jagger Goddess In The Doorway £15
- Mott The Hoople All The Young Dudes £15
- Pete Townsend Scoop - 3LP (Classic Records) £50
- Pink Floyd Echoes (Best Of) 4LP Set £30
- Robbie Williams Swing When You're Winning £15
- Sarah Vaughan You're Mine You (Roulette) £15
- Stephen Stills Manassas (Classic Records) £15

**ALBUM OF THE MONTH**

Sir Paul McCartney "Driving Rain" £15.90

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**90s**

- 4 Hero Creating Patterns £19.90
- Aphex Twin Druks - 4LP Set £25.90
- Basie/Bennet Basie Swings Tony Sings £26.90
- Beechwood Sparks Once We Were Trees £12.90
- Billy Mahone What Becomes Before 2LP £12.90
- Dilated Peoples Expansion Team £15.90
- Dinosaur Jr BBC Sessions £16.90
- Graham Nash Songs For Beginners £26.90
- James Carr You Got My Mind Messed Up £10.90
- James Carr A Man Needs A Woman £10.90
- Kinoco Verebridgechorus? £13.90
- Led Zeppelin Presence (Classic Records) £26.90
- Leonard Cohen Ten New Songs £12.90
- MC5 Kick Out The Jams £15.90
- Michael Jackson Invincible £14.90
- Pink Floyd OX4 - The Best of Rave £18.90
- Silver Mount Zion Born Into Trouble £13.90
- Starsailor Love Is Here £15.90
- Taivin Singh presents Back To Mine 3LP £16.90
- The Clangers Original TV Soundtrack £10.90
- The Fall Are You Our Missing Winner £15.90
- Tinderticks Trouble Every Day OST £13.90
- Todd Rundgren Something/Anything? £15.90

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  - New Products
  - New Stock And Recent Releases

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Musical Fidelity P270 MKII power amp with MX pre

quality sound through MM type cartridges, it is enclosed in a tough, rigid metal case and is fully " CE

systems. For the true vinyl enthusiast. price £ 800.00

The signature builds on the Classic 834P specification by adding a superb moving coil ( MC) input stage, as approved. price £ 8000

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Now in it's seventh year of production its still set the standard with fantastic soundstaging that all transistor

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Sugdens 421 new model integrated amp silver finish

Musical Fidelity  VIO  integrated amp

dream BR integrated amp as new

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Pink Triangle Ordinal DAC

Radford  TRI  Star 3 way speakers

Musical Fidelity F25 remote pre

PLR signature speakers with crossover and stands

Rogers  LIS  speakers

Crimson battery 610

ProAc response 25 loudspeakers burr oak

Quad ESL63 black mint with stands

Rogers LS33 with 4833

outboard crossover with stands new £ 1000s?

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(122 JANUARY 2002 HI-FI WORLD I

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TEAC VRDS 10 Trichord 2 £370. Audio Synthesis Passage £350. Ear 834P MM/MC £375. Avantgarde Sub 217 BR pro active sub £750 pair. Rogers LS55 rosewood £120. Tel.: 01922 477 682. Walsall (Jan)

PROC RESPONSE 2 ‘S’ with Target stands £985. AVI Neutron 3D CD Player £2,450.00. Musical Lacquer) £4,995.00 Musical Fidelity RUARK EXCALIBERS (Black Piano £1,000 total, will accept £600 (pair) won in competition, £2250 the lot)

850 high end cassette deck, £95. CARVEL PINK TRIBLEU DA Capo, 22 bit filter and DC power supply with recent batteries. Rare combination, £1,100.00. 44 preamp £195. FM4 tuner £195. Tel.: 01837 459 329.


BEAUTIFUL ROSEWOOD Thorens TD321 turntable, Syrinx, AT110 £175 (£400+). Marantz PM47 integrated phono amplifier £50. SD500 Dolby B&C HX-Pro cassette, ST50 AM/FM Synthesis tuner £60 each. B&W 302 bookshelf speakers £45. Tel.: 01709 555 403 (Jan)

SONY CDP-I01 (Very rare, 1st edition) CD player, £150. Nakamichi 480 cassette deck, £95. CARVEL PINK TRIBLEU DA Capo, 22 bit filter and DC power supply with recent batteries. Rare combination, £1,100.00. 44 preamp £195. FM4 tuner £195. Tel.: 01993 883 253 (Jan)

ARMSTRONG 621 amp, 624 tuner £70 the pair. Cyrus 1, Cyrus 2, first generation £60, £80 respectively. Old Goodmans Maxim loudspeakers £50. Goodmans Maxim II £40. Armstrong 521 amp £25. Philips 850 II CD player £60. All in very good condition. Tel.: 01254 397 015 (Jan)

TANNONY BERKELEY reconned with receipt, Unison Research Simply 4R, Mission CD player PCM 7000, all boxed £1,600.00. Tel.: 01463 236 211 or 01463 715 428 or Mobile 0771 230 9139 (Jan)

MUSICAL FIDELITY Nu- Vista M3 integrated amplifier £3600. Tact Millenium digital interconnect, phono to BNC, best there is, £150.00. Tel.: 0794 136 8479 (Plymouth) (Feb)

PINK TRIANGLE DaCapo Dac, 22 bit filter and DC power supply with recent batteries. Rare combination, £1,100.00. 44 bit filter also available (£450 new) £300.00. Tel.: 0794 136 8479 (Plymouth) (Feb)

RIEKAN ROKI Original state CD transport, D11 DAC, excellent condition, original boxes £450.00. Nordost Silver Shadow digital interconnect, phono to BNC, best there is, £150.00. Tel.: 0794 136 8479 (Plymouth) (Feb)

WILLIAM BENSCH Actor speakers, pristine condition, boxed, upgrading forces sale, £2000. Tel.: 01480 393 298 (evenings) (Jan)

ROTEL RB991 power amp 200wpc, recommended Hi-Fi Choice, £325 (£599). Meridian 500 Mk I CD transport (£1325). Meridian 200 (full Trichord modifications) £750. Audioworks 30.3 3m bi-wire speaker cables £75. Tel.: 01202 767 873 (Poole) (Jan)

HELIOS 1, £650 (£1500). Musical Fidelity X-Cans II, £75 (£145). Sennheiser HD600 £80 (£250). Rotel RQ970 BX Phono £35 (£120). All boxed, vgc, sale due to upgrade. Tel.: 01732 840 265 (Kent) (Jan)


LIMN AKTIV System, Kairn Pre-amp, Mimik CD player, 3 x £400. All boxed in mint condition £650. Tel.: 01322 541 389 (Mob) 07903 112 386 or email: lifetsyle@lineone.net (Jan)

LEAK FM Troubridge 3 mono tuner, Radford FM7 stereo tuner, Quad FM3 stereo tuner, Quad 33, Teac tape recorder, Meridian p/amp £150.00. Linn Kultur with power supply £500. Snell J2's £250. Full logic £400. Tel.: 01353 851 429 after 7pm (Jan)

ATC SOA3 loudspeakers in rosewood with custom state stands £630. Tact Millenium digital amplifier £3600. Audio Synthesis DAX (balanced version) £750. Meridian 200 (full Trichord modifications) £350. Tel.: 0131 225 9002 or email: ihussain@ed.ac.uk (Jan)

MUSICAL FIDELITY Nu-Vista M3 integrated amplifier (275wpc), asking £2250. Audioquest 5 metre bi-wire speakers cable, cost new £800, asking £175. Tel.: 01296 437 314 (Aylesbury, Bucks) (Jan)

QUAD ESL63 speakers, serviced by Quad, £1195. 66 preamp and control panel, £600 poweramp £750. 44 preamp £195. FM4 tuner £195. Tel.: 01993 883 253 (Jan)

RIEKAN EQUINOX Loudspeakers (walnut), mint condition with new stands from factory. Stereophile recommended component. Deep bass from a small loudspeaker, £750.00. Just upgraded to Dunley's. Tel.: 0794 136 8479 (Plymouth) (Feb)


MICROMEGA TEMPO 'P' (pre-amp) + Tempo 'Amp' (power) £1200 (£980). Top of range inc. 2 pairs van den Hul Source interconnects. Full remote, as new, boxed (£2500 new) £795. Yamaha KXW 482 twin tape cassette deck (separate). Full logic remote, boxed as new £125.00. Tel.: 0121 358 0459, mobile 07960 945 994 (Jan)

EXPOSURE ACTIVE electronic crossover for Linn Isobarik. Very rare unit with a special history. £400.00. Also Naim 32.5 and 42.5 pre-amps, just serviced. Tel.: 01753 851 429 after 7pm (Jan)

THORENS TD160 turntable with Hadcock G228 Unipivot tonearm and brand new Audio Technica moving coil cartridge. Has just had expert turntable rebuild, £350. Tel.: 01753 851 429 after 7pm (Jan)

EXPOSURE ACTIVE electronic crossover for Linn Isobarik. Very rare unit with a special history. £400.00. Also Naim 32.5 and 42.5 pre-amps, just serviced. Tel.: 01753 851 429 after 7pm (Jan)

EXPRESSIVE ADVERTISING. The Publisher reserves the right to judge submissions. Monthly consecutive insertions will be considered Trade Advertising. The Publisher reserves the right to judge submissions.
AUDUSA EUPEN CSA 2.5 MAINS CABLE - HI FI CHOICE SEPTEMBER 2001 BEST BUY AWARD

CSA and GNLM Cable with FERRITE TECHNOLOGY - A polymer material mixed with a considerable quantity of homogeneously fine high quality ferrite powder. This compound is called EMC/COM and it can be extruded around copper conductors. The ferrite itself is a non-conducting material, but it has a very interesting magnetic behaviour. As a ferromagnetic material, it will go through hysteresis loops whenever it is under influence of an alternating magnetic field. Consecutively magnetizing and demagnetizing the material will cause considerable losses of high frequency energy. This energy is absorbed in the ferrite grains and converted into heat. This effect is more or less proportional to the field frequency. By coating conductors with a thin layer of ferrite compound, high frequencies will be strongly attenuated, because their energy will be absorbed by the ferrite powder. This applies to high frequency disturbances that are propagating on the conductor and which we don’t want to disturb the environment, as well as to surrounding interferences, which we which want to prevent from disturbing the signals on our cable. The CSA cable which in addition to the above described ferrite technology is further protected with a foil shield and a drain wire and specifically manufactured for High End audio use.

£49 for 1.0m
£58 for 1.5m
£68 for 2.0m
off the reel £30 per 1st meter, £20 per m thereafter.

Fitted with IEC (Martin Kaiser) and MK Tough Plug. Figure of eight, 16 amp IEC, Bulgin etc also available as well as USA, European Schuko, and other mains plugs. Cable can be supplied fitted to our all steel 4, 6 and 8 way distribution blocks. We can rewire the distribution blocks with Eupen cable as an extra cost option. Refer to our web site for details.

SILOVERFUSE is a near alloy of silver and copper. IT IS NOT SILVER PLATED OR SILVER CLAD. Plating (or clad, which is the same thing as plating) causes a dioding effect when signal is passed through resulting in brightness and distortion. The Silversafe process starts with seven nines OFHC copper wire with a diameter that is slightly larger than the required size. It is then pulled through a trough of molten silver. The wire with a silver deposit, is then forced through a compacting die where it is subject to tremendous pressure. The silver and the high purity copper are fused together into a near alloy. The compacting fusion also reduces the wire diameter to the desired size. No dioding subsequently occurs with this process. The result provides for the benefits of silver; which are excellent definition and clarity, with the high purity copper benefits of warmth and mellowness.

LAT AC-2 mains cable available with 16 amp IEC (MF, KRELL etc), Figure of eight, Bulgin etc sockets. UK, USA, Australia, European and Schuko plugs. Check our web site for available variants.

LAT INTERNATIONAL NJ USA - all cables now with SILVERFUSE conductors

LAT AC-2 Power cable. We have developed a cabling (wiring) pattern along with an unusual shielding/filtering system that gets rid of the garbage that contaminates your components. The difference you hear with our cord is astounding. Our power cord takes advantage of silver in its design through use of our proprietary Silverfuse conductors. The conductors are 10 gauge and insulated with Teflon; the best insulation available. Fitted as standard with an IEC and MK Tough plug. Other connectors are available and Schuko, 16 amp IEC, Figure of eight etc. 60cm £56, 90cm £66, 1.2m £78, 1.8m £99. Other lengths available and off the reel at £39 per meter. SE version available with GP Tough plug and IEC, outer black braid all for an extra £12 irrespective of length. 4.6 and 8 way all steel mains distribution blocks fitted with UK, Schuko or USA type sockets. CE tested and approved mains distribution units manufactured out of heavy gauge steel, finished in black and fitted with high quality Wadsworth13amp sockets. It has no filters, circuit breakers, surge protection, transformers, resistors, capacitors, LED’s, on/off switches, chokes, regulators, just fitted with 1m of LAT AC-2 mains cable. From £161 for 4 way, £194 for 6 way, £226 for 8 way.

LAT INTERNATIONAL - Analogue, Digital and Video interconnects and Speaker cable. Refer to www.audusa.com for further details or ask for reviews etc

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. This is known as upsampling. The SRC is comparable with that used by DCS in the Purcell unit. Prices start from £1245 for a CDP with SRC. Later this year the SRC will re-sample to 192 kHz.

Dvd with SRC and CV2. CV2 Video system for unmatched picture quality - best with projection systems. DVDS with SRC and CV2 start from £1730. DVD with CV2 £1245.

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Signature True Sub Woofer 13 inch cube 220v. Junior Sub Woofer 9 inch cube, Classic Tube Pre-amp, solid state power amps 2 channel and 5 channel and processor pre-amp.
CROFT SERIES V poweramp. Newer type with horizontal valvs, burn oak facia, top class condition and sound, £275 ono. Tel: 01270 251 837 after 6pm

TRICHRD PULSAR DAC and power supply plus jitter reduction unit. New £239, will accept £200. Tel: 01732 88 3950 after 7pm

CASTLE HOWARD S2 rosewood finish, excellent condition. What Hi-Fi 5 star award, £550. Elemental Isotube S250 stands, £350. Harbeth 6ES Nextel grey with dedicated black ash stands £625. Tel: 01202 871 603 (Jan)

MUSICAL FIDELITY Nu-Vista CD player, 20 hours use £250 ono. Tel: 01943 864 097 after 7pm

WANTED: CELESTION System 6000 Dipole subwoofers or REL. Stadium subwoofer also. Celestion Ditton 88 or any information on these. For cash. Tel: 07932 768337 or 0207 478 7964

Dac £450 (£1250). Stereophile recommended. Yamaha E390 pro

DEAL: £508 (Oxford) £50. Arcam Xeta One A/V amplifier with remote £60. Arcam Delta 70 CD/ player, no remote £40. Quad 303 amplifier £50. Tel: 0131 229 8514 (Jan)

YAMAHA NS1000M speakers £600. Linn Sondek Vitalite £450. Quad 34 preamp £250. Leak TL12+ power amps matched pair £400. Tel: 01926 887 506 or 07949 006 832 for further details (Jan)

AUDIOLAB 8000 PX power amp £100pwc mint condition, boxed, owned from new. £665. Tel: Mike on 0208 363 8350 or 07973 671 915 (Jan)


NORDOST SOLAR Wind speaker cable bi-wire. 2 x 3.5 metres. £240/£100, mint, boxed. Tel: 07941 213 107 (Norwich) (Jan)

KEF REFERENCE Series Model 100 speaker £100. Arcam Xeta One A/V amplifier with remote £60. Arcam Delta 70 CD/ player, no remote £40. Quad 303 amplifier £50. Tel: 0131 229 8514 (Jan)

TWO GENUINE Voigt corner monitors with PM2 and PM4, very rare pair £1000 ono. Pioneer tuner TX S40 £170. Marantz player CD 63 £130. Denon cassette DR MI 41 £80. Sony cassette TCX 6116 £160. Pioneer cassette CTF 500 £80. Revov four track 1224 (speakers amplifiers) £200. Sony turntable PSLX 210 £50. Quad 33 & 303 £150. Connoisseur turntable SME & Ortofon pick up £50. Tel: 01924 463 031 (Yorks) (Jan)

NAIN CDX and Chord Solid interconnect £1450. Naim XFX £1300, NAC 82 £1400, Hi-caps £400 each. Naim £250. All mint and boxed. Tel: Chris 07718 267 988 or 0208 592 9797 (Jan)


3 PAIRS prototype horn cabinets. Unique construction. Can be dismantled for transport. Various Lowther units if required. H1200mm W. 425mm D. 920mm £400 - £650. £950. Can demonstrate. Tel: 01763 269 613 (Jan)

LUMLEY ST70 valve amplifier, chrome, switchable triode/pentode operation £895. Golden Tube SEPI valve preamp £450. Soundsyle four shelf rack £90. Tel: 01452 61 640 or Email: andy@admckenzielsnet.co.uk

MERIDIAN DSP 5000 24 bit (black) 9 months old, absolutely mint. Still under 3 year warranty. Quick sale, hence £2850. Tel: 07082 828 266 (Jan)

WANTED QUAD 405 dead or alive, or replaced 405 amp modules. For sale: Mission Cyrus 1 £70. Tel: 07790 880 328 (Yorks) (Jan)

NAMKAMACHI CR-7E cassette, ultimate, serviced, mint £890. Cyrus 2 + PSX classic amplifier superb phonostage main £1200. Studer A710 cassette X-MC/BBC serv-iced excellent condition £280. Wanted: Tannoy 12" silver Leak TL10. Tel: 07764 408 756 (Jan)

TLI ELECTRONICS RT41 floor-standing speakers (rosewood) boxes. Very little used £200. Sale due to house move. Tel: 01883 627 185 (N.E. Surrey) (Jan)

QUAD FM3 £75. Rotel power amp RB908BX £180. Boxed, with manuals, both excellent condition. JBL Control 5's, monitor speakers. SBS subwoofer, both very loud sound. Both boxed £300 ono. Tel: 01903 501 061 (Jan)

ARCAM DELTA Equipment: 250 transports black box 50. £495. D290 integrated (phono) £200. D290-P power amplifier £180. Linn Keliidh with stands £350. Tel: 01384 395 967 evenings or 07740 245 984 anytime. (Midlands) (Jan)

NAIM HI-CAP £450 (£750), NAP 140 £400 (£700), NAC62 including MM/MC boards and DIN/phono adaptor £150 (£650). All latest backlit cases. All excellent condition. Original packaging, manuals. Careful owner upgrading. Tel: 01761 221 168 (Jan)

HARBEETH HLK-6 walnut standmount speakers mint bi-wire (£1000) £599. Mission 754. Freedom 3's oak floorstanders £1400 (£649). Marantz PM 17 K1 gold remote boxed (£1000) £649. Tel: 0115 960 3934 or 07779 045 059 (Jan)

MYRRAID MDV 200 DVD player £695 (£1000). Van Den Hul The First Ultimate II £625 (£1150). Van Den Hul CS1 3.0m pair speaker cable BFA amp end banana plugs speaker end £55 (£115). Tel: 023 8007 6260 (Jan)


ACOUSTIC ENERGY AE1 Series II standmount speakers, 6 months old, cherry (£800) £499. Sony TAFA50ES amplifier black remote, 6 months old, boxed (£850) £499. XLO Ultra 5 mtr interconnect (£125) £75. Tel: 0115 960 3934 (Jan)

SME 30 Immaculate - boxed, manual, tools £425 ono. Audio Synthesis Passion Viatto-Holco version as new £275. Also Passion equivalent as kit. Ela switches, silver wire, gold phono etc, bargain £100, details on 01624 817 230 eve's (Jan)

MARANTZ CD17 KI Signature, gold finish, mint condition, boxed £550 for quick sale (£1100 new). Tel: Tony 0151 236 7120 Email: tony@pfmedia.demon.co.uk (Jan)

KRELL 250p pre-amp £950 (£2250). Krell KMA-100 monoblock power amps £1750 (£600). Wadia WT320 CD transport £850 (£1800). Audio Synthesis ultra-analogue D/A converter £500 (£1250). All mint, boxed. Tel: 07768 938 867 (London area) (Jan)

MIRAGE M1 loudspeakers £1600. Naim NAP250 £900, NAP140 £400. Linn Active Isobariks (black) 1998. S-Naxo (1996). Hi-Cap (1990) £1400. DMS Isobariks (black 1998), £450. Tel: 01233 626 163 or Email johnisobarik@virgin.net (Kent) (Jan)

AUDIO INNOVATIONS 500 integrated amplifier with border patrol valve rectified power supply. Amp in excellent condition, power supply mint. Boxed, can be heard, buyer collects. £475. Tel: 0161 624 8856 (Jan)

SNELL ACOUSTIQUE Type A M/C II 3 box loudspeaker mint condi-
tion boxed £3500. Sunfire true sub woofer MILL 11 inch cube two drivers 2700 watt amplifier £750. Tel: 01527 459 274 (Jan)
PHONE FOR LATEST LIST

NEW, ED-DEM AND CLEARANCE ITEMS

<table>
<thead>
<tr>
<th>Item Description</th>
<th>RRP</th>
<th>SALE</th>
<th>D/N+D</th>
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<tr>
<td>Arcam Alpha 10</td>
<td>£799.00</td>
<td>£549.00</td>
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<td>Arcam Alpha 8R Amp.</td>
<td>£350.00</td>
<td>£259.00</td>
<td>N+D</td>
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<tr>
<td>Arcam Alpha 7R Amp.</td>
<td>£280.00</td>
<td>£229.00</td>
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<td>Arcam Alpha 9P Pre. Amp.</td>
<td>£400.00</td>
<td>£300.00</td>
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<td>Acoustic Energy AE1 MKII</td>
<td>£995.00</td>
<td>£695.00</td>
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<td>£1,985.00</td>
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<tr>
<td>Krell KAV 500 Int. Amp.</td>
<td>£5,498.00</td>
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<td>Mission 701 speakers</td>
<td>£160.00</td>
<td>£119.00</td>
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<td>Linn Kaber</td>
<td>£1,995.00</td>
<td>£695.00</td>
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<tr>
<td>Linn Keesa</td>
<td>£499.00</td>
<td>£369.00</td>
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<tr>
<td>Mission X space speakers</td>
<td>£199.00</td>
<td>£95.00</td>
<td>N+D</td>
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<td>ProAc 3.8</td>
<td>£3,990.00</td>
<td>£2,990.00</td>
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<td>Neate Mystique</td>
<td>£735.00</td>
<td>£499.00</td>
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<tr>
<td>Cyrus SL Amp.</td>
<td>£400.00</td>
<td>£250.00</td>
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<tr>
<td>Cyrus AY Master Processor</td>
<td>£200.00</td>
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<td>D</td>
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<tr>
<td>Audio Research V50</td>
<td>£3,499.00</td>
<td>£2,279.00</td>
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<tr>
<td>Rotel RX965RS A/V receiver</td>
<td>£950.00</td>
<td>£695.00</td>
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<tr>
<td>Tannoy Revolution R3 speakers</td>
<td>£249.00</td>
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<td>S/H</td>
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<tr>
<td>Meridian 500 Transport (mint)</td>
<td>£1,350.00</td>
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<td>Meridian 502 Pre. Amp.</td>
<td>£1,385.00</td>
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<td>Meridian M33 Active speakers</td>
<td>£1495.00</td>
<td>£995.00</td>
<td>N+D</td>
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<tr>
<td>Quad 77 Integrated Amp.</td>
<td>£700</td>
<td>£350</td>
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D = EX DEMONSTRATION, N = NEW, S/H = SECOND HAND

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GARRARD 401 Aphelion plinth just serviced not usual rubbish £475. Hadcock GH 242 SE 3 months old £450. Cartridge Man cartridge 3 months old £295 – or £1150 everything. Dynaco Stereo 70 recent GT Audio service £500. Tel: 0208 952 2044 (Jan(I))

COPLAND CDA 266 £750. Copland CCA 28 £750. Both boxed as new also new Grado SR80 £50. Tel: 0798 458 0389 (Jan(I))

STACKED QUADS! Black, Oak stained frames. Sound superb! Storage several months £695 pair. Technics SL1000 plinth and SP10 motor. Offers. Valve Rogers radiogram tudor cabinet mono classic. RGDA Radiogram. Tel: 07989 401 489 (Jan(I))

DENON DCD-715 CD £60. Sub bass for Willsmill micro monitors (L53/5A) £50. Linn LP12. Ekos, Klyde, Lingo. Little use £1300. Tel: 01635 299 244 (Jan(I))

LINN SONDEK, black with black litolk/PP7TE cartridge, £600. Nakamichi cassette deck £1,100. Both little used. Arcam Alpha CD £75. Tel: 01606 301 398 or Email: ian.bowleyl@ntworld.com (Jan(I))

47 LABORATORY Gaincord 4706 plus power. Humpty 4700 amplifier. New. Perfect condition. Lovely sounding, cost £2800. accept £1900. Tel: 0208 994 2030 evenings (Jan(I))

LINN IKEMI CD hardly used £1450. No offers, no timewasters. Audiolab 8000T tuner £350. Quad 34-306, Quad serviced £350. All items mint, boxed, one owner. Tel: 01482 842 740 (Jan(I))

STIRLING LS3/5A’s brand new walnut £495. Exposure CD 4 years old, mint £450. Atacama stands £150. Inc. incd. Clayton Claremore mint £165. Rogers A100 superb £140. AR. Cambridge tuner classic £60. Tel: 0208 952 2044 (Jan(I))

PINK TRIANGLE Export, light ash, SME and Rega armboards £350. Arcam Alpha 6 CD £200. Denon DCD825 £100. Royd Minstrels.black £100. All mint boxed. Tel: Mark 01543 414 936 (Staffs) buyer collects (Jan(I))

ABSOULTE 4P Active monitors. 200W internal amp, great review in Hi-Fi World, £450 (£800). Opera Super Pavarotti – beautiful slim floorstander, 1 month old, just run in. Quick sale £750 (£1000). Tel: 0207 613 0136 (Jan(I))

BEARD MKII power amp P100. Beard Mkll power preamp, PS05. £1200 both. Tel: 020 8386 4753 (Jan(I))

IPL ACOUSTICS S4 transmission line speakers, professionally built out of 25mm H.D.F. glued and screwed cabinets, black ash, superb sound, genuine reason for sale £475 ono. Tel: Glyn 01709 524 575 (Jan(I))

TOWNSEND ELITE pre/power amp incl. phono stage. 85wpc dual monobloc design £300 ono. Ruby Channeleon 200wpc power amp, phono/balanced inputs. £400 ono. Tel: 01302 370 578 (Jan(I))

TARGET WALLSHELL £40. VPI magicbricks £35 each. Mission Isolat £27. Tel: 07905 186 375 (Jan(I))

PINK TRIANGLE Cardinal CD player mint (£1400) £550. Ordinal 24 bit Dac £245. Illuminations digital cable boxed £100. Nordost Blue Heaven interconnect 0.6 £75. Tel: 07773 060 254 or 01709 511 220 evenings (Jan(I))

AUDIO RESEARCH SPB Mk2 pre amplifier £280 ono. Musical Fidelity A3CR dual mono amplifier £280 ono. Tel: 0161 764 2069 (Bury) (Jan(I))

PINK TRIANGLE DaCapo with 24 bit filter and Cardinal re-clocking board, excellent condition. £650. Cardinal Transport £750. Transparent PDL digital interconnect £100. Tel: 01592 772 806 (File) (Jan(I))

QUAD 77 CD Player plus integrated amplifier but system plus remote £500. Buyer collects. Tel Charlie 01524 848 621 (Lancaster) (Jan(I))

ONE PAIR of speakers Celef LC1 no base units cases unmarked £40. One Technics cassette deck RS-840 £25. One Garrad 401 turntable with arm & plinth very clean. Eoffers. Fax: 01623 862 400 (Jan(I))

NAIM NAC32.5 with phono cards. NAP160 HiCap. Good condition, boxed. Circa 10 Years old £765 the lot. No splits. Tel: 01628 781 253 or 07881 782 662 (Jan(I))

KINSHAW OVERTURE matched pre and power amps rare and sought after, can demo £350. Tel: 0207 824 2293 or 01494 762 774 (Jan(I))

SONY DTC-S55ES DAT player/recorder, mint condition £195. Wanted: PX my M.F. A300 for Beard P100. Tel: Steve 01429 268 218 or Email: stephen.petch@ntworld.com (Jan(I))

REL STORM Mklll £999 new accept £750 ono. £600. All GWO. All ono. Tel: 01447 170 631 (Jan(I))

AVANTIC SPA21 valve amps (2) £10 each. Decca tone arm new £50. NAD 3020A amp £70. JBL SVA 160 horn speakers superb £800 new £260. Tel: 01827 261 082 (Staffs) (Jan(I))

MUSICAL FIDELITY Nu-Vista CD player, mint condition, boxed with manuals £2800. Musical Fidelity XP100 pre-amplifier, mint condition, boxed with manuals £600 ono. Tel: 07988 332 671 or Ernàil: roonrdeen@yahoo.com for details (Jan(I))

WANTED: MUSICAL Fidelity XPSU must be complete with leads, instructions and preferably boxed. In good condition. Tel: 07940 494 447 (Jan(I))

AEI SPEAKERS with dedicated stands. Boxed, superb condition and sound. £400. Tel: 01432 275 203 (Hereford) (Jan(I))

CONRAD JOHNSON PFIL FET pre amplifier/external power supply, £1700. Tel: 01429 271 874 or 01494 762 574 (Jan(I))

GAMMA ACOUSTIC speakers Epoch 5 black with oak cheeks £850. Wanted: Audiolab 8000 MX's or 8000 M's would swap money either way. W.H.Y. Tel: 01395 275 698 (Devon) (Jan(I))

LUX L100 1m/samp 110W channel, rosewood, £250 Lux T88V tuner £135. Dynavector DVT172 Mkll £100. JR 23w 70Hz amp/over for sub £20. Homemade loudspeakers. Lineasam, Vole, Cables. tr-wired £90. Tel 01474 708 631 (Jan(I))

KOETSU RED cartridge bought as spare in October. Unused, not needed. Retails at £1500. Sell £750. Quad 303, just serviced £100. Tel: 01424 755 735 (Jan(I))

AUDIOLAB 8000PX Sept 98 mint £245 ono. Audiolab 8000Q vg £375 ono. Meridian 66.20 DAC superb sound mint £395 ono. Tel: Alan 01992 576 551 (Essex) (Jan(I))

ARCAM ALPHAR 9 CD/HDCD player £475 ono. Arcam Alpha 10. Dave, Alpha 10P, 3 Dolby Digital DTS 5 x 1000 cinema system superb £2500 new. £1200 ono. KEF Reference 1 to 2 speakers, rosewood veneer finish, beautiful, over £1400 new (recent What Hi-Fri winner). £899. KEF Q95 centre channel speaker £90 ono. Sound Organisation 5 tier stand. black glass shields £75, Tel: 01753 623 813 or 01628 604 455 ext. 385 (Jan(I))

REGA PLANET player, Rega Elex amplifier. Acoustic Energy AE109 (black) connecting leads, boxed. Consider splitting. All A1 condition £699 ono. Tel: 0118 934 9370 (Reading) (Jan(I))

LEAK STEREO 20 plus Varislope preamp, grey silver £300. Pair Leak Mini Sandwich speakers £100. Pair Kef Corelli speakers £100. Goldring GL75 turntable plus 2 Shure cartridges £125. Audiolab 8000CD and 8000P £500. No splits. Pair Tannoy Little Gold monitors 10 inch dual concentrics £600. All GWO. All ono. Tel: 0118 973 2059 or Email: johnaswell@compuserve.com evenings/weekends

ARCAM ALPHAR 9 integrated £250. Sony SA3 ES tuner £130. Both mint) Tel: 01992 719 320 (Jan(I))
We’ve lost the INTEREST so you don’t have to!!!!

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AMAZING INTERCONNECTS! Hand built pure silver cables with world class connectors. Fantastic performance, money back guarantee. £105 per metre pair, £5 ptp, longer lengths available. Details: 01 15 982 5772 after 7pm, Email: Bob@skydivers.co.uk (Jan(I))

KRELL KRC-2 pre-amplifier as new £1990. Michell ISO / Hera £330 ono. Krell CD 10 Signature Transport. Approx 5 yrs old, mint, (£10,000) £4000 Please telephone Jules on 01792 280061, E-mail: sales@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.com (Jan(I))

REVOLUTIONARY SINGLE-ENDED amplifier runs on 2 AA batteries! Sub-watt design with DC-DC converter. See www.bigvintagelamplifiers.co.uk for details. Type described is BVA Type '0'. Contact: BVA, 21 Gloucester Street, Norwich. NR2 2DX (Jan(I))


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