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TURNTABLE GROUP TEST

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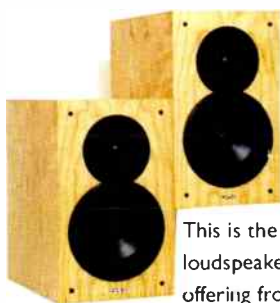
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This is one of the two new moving coil cartridges from Ortofon, priced at £700. David Price ploughs the grooves.

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

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

At Hi-Fi World we've always been interested in combining the old with the new when it comes to audio. Whether it be old valve technology side by side with the latest computer audio package or a new plinth for a prehistoric Garrard turntable, we feel it all deserves space in our esteemed organ. I came across another facet of amalgamating the old with the new recently when trying to purchase a New Order album on vinyl from the early eighties - one that is now sitting in an ex-mate's record collection, hopefully. It's one of those discs that isn't defined as a classic (so it won't be repressed under licence by an audio-ophile record company such as Simply Vinyl) and it isn't necessarily a collectable, so few

specialist record fairs have it. As committed as I was to finding it, I'm simply too old and busy to go traipsing around the country for it at record fairs, jumbles and boot sales. A little browsing on the internet resulted in a direct 'hit' to a second-hand UK record dealer's website - and it was duly purchased on-line, for a decent price and furthermore arrived punctually in mint condition. (So it obviously wasn't the one I lent out!)

I've since returned for other similar titles and found quite a few of them hiding in the corners of different cyber-stores. It's a great way of buying records that were either trashed or 'perma-loaned' - and very reliable, too. And it's not just rock and pop, there's plenty of classical dealers online selling collectable gems as well. We've listed a few good ones after the turntable group test in this issue.

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



Simon Pope

how we test the products

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

£ ——— NICE PRICE - Represents excellent value for money.

●●● EXCELLENT - Superb sound, among the best available.

●●● VERY GOOD - Well worth a listen.

●● ADEQUATE - Room for improvement.

● POOR - Seriously flawed. Forget it!

● Half globes are added for those products that we feel are between categories

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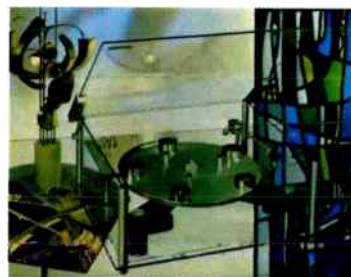
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computer audio world

BUILD YOUR OWN AUDIO SERVER PART II 77



Part two of our definitive guide to constructing your very own audio computer. Noel Keywood guides you through the pitfalls.



Correction:

The above photograph which was used in June 2001 letters pages was wrongly captioned and should have been attributed to Transcriptors. Our apologies to all concerned.

world news

► CYRUS'S NEW VISUALS

A DVD player that delivers the goods sonically is a rarity but appears a new player could set new audio standards. Cyrus, the specialist audio manufacturer has decided to compete with many of its audiophile competitions and release a DVD player. The new DVD 7 is priced at £1,000 and directly rivals the likes of Arcam, Rotel and Primare in the audiophile DVD player market, promising much on paper.

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



coupling. The Q7 DAC module can be fitted internally as a option to improve resolution and bandwidth of the audio stages. It features twin mono DACs with a differential analogue post-filter circuit. For further upgrading, a PSX-R external DC power supply can be added, which will eliminate the mains borne imprint on the analogue sections of the player, resulting in what the company

describe as a sweeter sound with better musical timing.

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

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

► LINN STORE OFFICIALLY OPEN



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

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



▶ A LITTLE MORE EXPOSURE

The re-launched Exposure Electronics have announced details of their new 2010 compact disc player. It features the latest version Sony mechanism featuring CD text - displaying CD track and title, plus inside are bespoke power supply capacitors made especially for Exposure and a high rating toroidal transformer. Digital to analogue

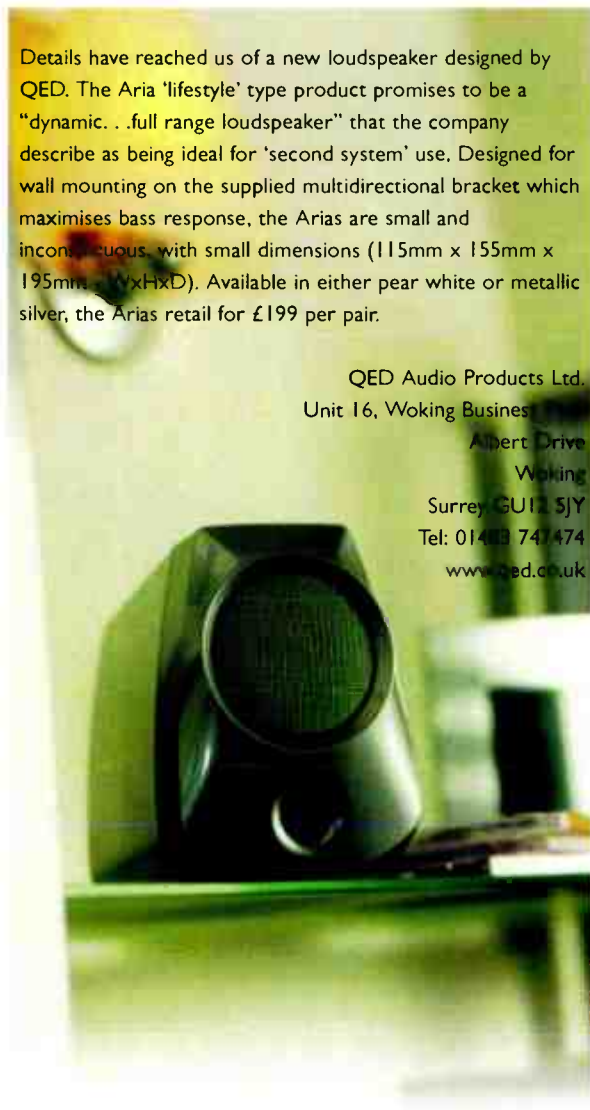
conversion is via a 24/96 Burr Brown chip and the player also has a digital output via a BNC socket as well as an optical digital output option. Guaranteed for three years and available in either 'titanium' finish with blue LEDs or black finish with red LEDs, the 2010 is available in from August priced £599.

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

▶ GOING FOR A SONG

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

QED Audio Products Ltd.
Unit 16, Woking Business Park
Apert Drive
Woking
Surrey GU12 5JY
Tel: 01483 747474
www.qed.co.uk



▶ LOGAN'S NEW RUN

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

Absolute Sounds
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www.sony.co.uk

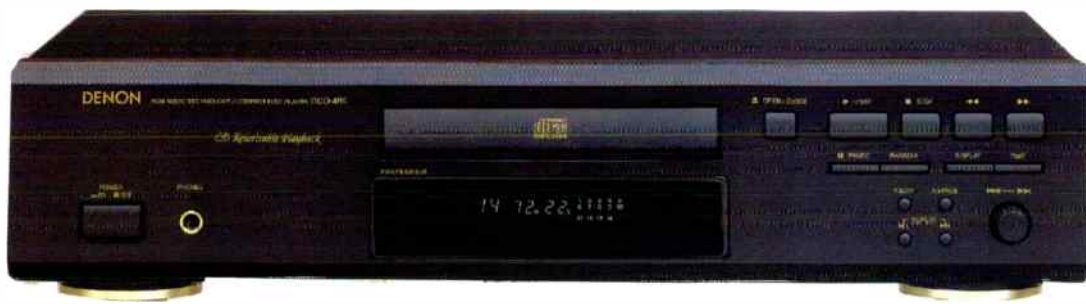
Customer information number 08705 111 999 Sony, Direct Stream Digital and Sony Super Audio CD are registered trademarks of Sony Corporation, Japan.



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▶▶ NEW BUDGET DENON

Hitting the stores this month is Denon's new budget CD player replacing the DCD-435 - the DCD-485. The company have always had a way with budget CD players and the 485s successor was a fine example of this. The new baby features a mid mount chassis and the latest chip technology to create a "more

detailed and more dynamic sound" than the 435. The appearance of the player has been improved and the player also now accepts CDR and RW discs and employs a jog dial for speedy track access.

There is a twenty programme memory, floating laser suspension, an enhanced multi-

level Delta-Sigma DAC, optical digital output and a display dimmer - all for £140.

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

▶▶ THAT'S THE 'SPRIT!

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



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

next issue

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

SUGDEN CD MASTER REFERENCE CD PLAYER

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

PORTABLES ROUND UP

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

CYRUS DVD7 DVD PLAYER

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

Boys For The Black Stuff

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

There's been a rise in vinyl album sales and the thirty/forty something generation are rediscovering their dusty collections in the attic. Factor in the numerous internet sites cropping up selling second hand and new records and it all means there's never been a better time to invest in a record player since

sound - there's no digital medium that comes close to the organic nature of vinyl.

So, presuming your one of those who have re-discovered or nurtured your collections, stuck with your old spinner or invested in one of the



British

belt-drive was born. A plethora of British high-end discs designs flooded the market and the tradition stuck and many of them, unbeknown to some, are still available in one form or another.

We've gathered together four classic turntable complete packages in the audiophile bracket that are all

many excellent budget options from the likes of Project and Rega and now wish to glean a little more from your beloved black stuff. Yes,

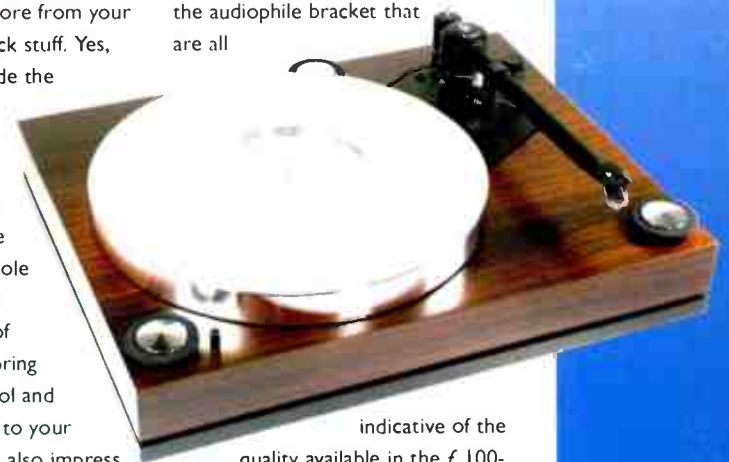
you can always upgrade the cartridge or tonearm to an effective degree but there's always the option, if funds permit, of selling or binning the lot and opting for a whole new set up in the next bracket up. This class of turntable will simply bring more stability, control and downright groove to your collection, and also impress your mates, if your that way inclined!

Pre-1972 it was all about the Japanese, with the likes of Trio and Technics dominating the turntable market. Then a certain Ivor Tiefenbrun wanted to improve the quality of his hi-fi, used his fathers engineering works to the best of his advantage and the rest is hi-fi history, the great

indicative of the quality available in the £,100-£2,000 price range. Where relevant, we've included the manufacturers own arm and cartridge, and in the case of the Michell, we've added a cartridge that we think brings out the best qualities of the turntable. Three of them have had a revamp since the first models were introduced and can hope to have another Indian summer, perhaps, with the re-popularisation of the black stuff.



1982! Of course, many (including us) have always praised the merits of vinyl. From the whole ceremony of choosing your record, placing it on the platter and lowering the stylus into the groove, followed by the warmth and fluidity of the



▶ **MICHELL GYRODEC SE**
(with VC power supply,
Rega RB250 arm & Ortofon
MC 30 Supreme)
£1,918

Those of you unfamiliar with the GyroDec SE may well be in for the shock of your lives when you realising that on opening the box containing your new toy, you're greeted by what looks like every boys

dream Meccano set. This isn't exactly a 'straight from the box' player! Once you've scratched your head for a while, read the instructions and put in a bit of elbow grease you'll be treated to an aesthetic masterpiece that totally belies its humble price tag of £775 (not including arm).

The original GyroDec was launched way back in 1981 and the stripped down SE (Spider Edition) was introduced in 1999. The new turntable, minus the original GyroDec's yardage of expensive Danish acrylic used in the base, also featured a separate, isolated motor unit (like the

more up-market Orbe) and a new spring assembly. The cast aluminium chassis design and acrylic

platter, resplendent with attached gold-plated brass weights, is still an undoubted 'head turner' and twenty years confirm it as a timeless design. This sits upon three adjustable springs attached the bottom acrylic 'spider', the underside of which sits three height

adjustable feet for levelling the chassis.

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

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

Immediately the stylus hit the first record on the Gyro, the new VC power

supply (£419) showed its control and grip over pitch. Paul Weller's 'Greatest Hits' LP was fast and well focussed, with vocals steady and clear and

the drum kit powerful. The Gyro SE with the new power supply has a good way with the lower frequencies. Whilst not as overall smooth and controlled as the best, its deep and fast bass makes for rollercoaster like excitement and involvement.

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

The GyroDec, like other Michell turntables, is one great value all rounder. Unlike many other decks it plays all genres of music with the same

commitment and musicality. It's also very neutral sounding, and when partnered with the VC power supply, RB250 and a good moving coil is a heck of a force to be reckoned with for the price.

Michell Engineering Tel: 020 8953 0771



WILSON BENESCH FULL CIRCLE (including ACT 0.5 arm and Matrix MC) £1999

What do Wilson Benesch have in common with both Linn and Roksan? As well as producing a whole range of hi-fi, all three's first product happened to be a turntable. Linn's was launched, of course, way back when digital optical discs were as futuristic as War Of The Worlds but Roksan and WB introduced their babies during the digital revolution, staking a claim for vinyl values.

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

The Circle itself (£795) comprises the motor, mechanics and platter, whilst to upgrade the package to Full Circle spec., you need the space age ACT 0.5 tonearm (£795) and Matrix moving coil cartridge (£668 - only sold as part of the package). The whole package is priced at two grand, so when the individual prices of the arm and cartridge are considered it offers itself as a bargain package. The lowest slice of MDF is where the AC motor is housed and the upper slice supports the sub-chassis. The platter is constructed from the now ubiquitous Perspex and the bearing is based on the one found in the aforementioned Wilson Benesch

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

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

Once up and running I found the Full Circle had a beguiling way with clarity and

delivered a deep soundstage with excellent retrieval of subtler details such as ride cymbals and deft acoustic

guitar work.

Drums and vocals were crisp and fast, without too much top end from the Matrix - it's a well balanced cartridge. Despite this the Full Circle could sometimes sound a tad too dry and analytical for my personal taste, draining the communicative edge from the music, in sharp opposition to the likes of the LP12.

This analytical edge fares well with classical recordings as well as with electronic dance music, both relying on minute detail of percussion or orchestration to carry it off. Borodin's string quartets sounded fresh and light, with good staging and width of sound but the performance was tripped up somewhat by the Full Circle's failure to bring out the fluidity of this very lyrical music, the individual lines lacking flow. However, things looked up with Talvin Singh's 'OK' album, the Full Circle digging right in to

glean the cleanest and sharpest sound from the vinyl.

Rhythms were fast and driven (although not up Linn standards) and bass tuneful and taut. The Full Circle is a fine looking and sounding package that will suit fans of detail and nuance at a price which rarely buys such traits.

detail - in this respect it's a true 'hi-fi' turntable.

Paul Weller's Greatest Hits

Wilson Benesch Tel: 0114 2852656



►► **LINN LP12 (Valhalla power supply, Trampolin baseboard, Akito arm & Klyde MC) £2,400**

For those unaware, the original Brit superdeck was conceived by the charismatic Ivor Tiefenbrun (now MBE) way back in 1973 when he utilised his father's engineering business in Glasgow to improve the sound of his existing hi-fi. The result was the LP12 - soon to become the world's 'reference' high-end turntable. The British market had until then been saturated with Japanese models from Technics and Pioneer, decks that measured well but failed to fully reproduce the subtler elements of vinyl replay. Linn's philosophy was one that is now commonplace - that the source is crucial to a system's overall performance. Since its inception, the Sondek LP12 has had all manner of upgrades throughout its life, including the Valhalla (used here) and Lingo power supplies, the introduction of the Cirkus bearing (now a standard fitting) and the Trampolin base, as well as improved MDF armboards, upgraded motors and suspension advancements.

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

Klyde has a large, strong body that is stable in the headshell. It has good detail retrieval due to a sensitive transducer.

Once set

up properly, I find the LP12 one of the most user friendly turntables to use. Although it has sensitive suspension there is a sturdiness here that is only matched by the Roksan Xerxes. You don't feel like you're about to inflict hundreds of pounds worth of damage by simply lifting the arm across a record!

And when it comes to sound the old familiar traits are still to the fore. Paul Weller's 'Greatest Hits' showed the total rhythmic control of the LP12, with bang-on-the-note pitch control and a way with drums that's not found in rivals. True to LP12 tradition, it's not the most neutral sound you'll get from vinyl, but it has a way of relaying music as a cohesive

whole that gets you concentrating on

what matters, such as notes and communication as opposed to imaging, staging and the like. This particular Linn set up was one of the least 'grey' I've heard, with good detail from the Klyde and a smooth and enjoyable response from the Akito arm.

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

Further ploughing through my vinyl archives resulted in the best performance of Talvin Singh's drum 'n' bass/sitar rhythmic melting pot - 'OK' - I've ever encountered, the LP12 grabbing the pulsating nature of the music by the horns.

Also high in the quality stakes were the few Blue Note jazz recordings that I placed on the platter.

It's a fine jazz deck, mixing smoothness with rhythmic grip. What the LP12 lacks in the purist hi-fi stakes it more than makes up for when it comes to sheer involvement.



Our review model came installed with the Valhalla quartz power supply, Trampolin baseboard, and featured the sturdy and smooth sounding entry level Akito arm (£500) and Klyde moving coil cartridge (£500). The

Linn Products Tel: 0500 888909

► **ROKSAN XERXES 10 (with DX2 power supply, Tabriz arm & Corus Black MM) £2085**

Roksan designer Touraj Moghaddam was a postgraduate engineering student when he first put pen to paper in an attempt to improve on his current hi-fi system. The result was the original Xerxes in prototype, a splint plinth design not a million miles away in both looks and theoretical design from the LPI2. This became Roksan's first product and the company had developed from there with its range of electronics. The Xerxes 10, featured here is a re-vamped, smarter version of the original turntable, launched on the company's tenth anniversary. It's priced at £980 without the power supply or arm.

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

Brand new to this package is the System DX2 (£615). This is housed in



controlled with good focus and pitch stability. Paul Weller's 'Greatest Hits' had a coherence to the sound that was both inviting and musical, with vocal lines clean and well detailed. There's also a drive and rhythmic control here very much akin to the LPI2's. The drum kit on the Weller album was as stable as the Eiffel Tower with the added attraction of a lightness and delicacy of touch as demonstrated by the sweet ride cymbals (which could be even sweeter and more detailed if you were to splash out on a moving coil cartridge). Moving onto classical chamber music the Xerxes 10 showed its mettle with sparse string music in the shape of Borodin's string quartets. As well as good transparency and a commendable black silence in the pauses, there was also a delicate and refined sound, although at times the violins could sound a bit metallic and 'wiry' at the upmost register.

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

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



The Caspian cased DX2 power supply

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

the Caspian casing and represents an analogue console which can include both the turntable power supply and a phono stage if you wish. We used the basic package of just the DS1.5 dedicated turntable power supply (33 & 45rpm). It's a complete modular system, so in the heavy weight chassis can also be placed a DSU universal DC power supply for other components, an XPS.V "reference" motor power supply and the new Artaxerxes X phono stage. This makes for a

possibility of seven different configurations according to your need, and a very natty idea it is too.

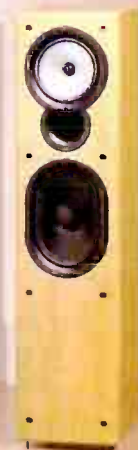
As for the sound, it's strong and



The Tabriz tonearm (£345) uses a free hanging pivoted counterweight to help tackle the problem of playing warped discs, the arm moves up

Roksan Tel: 020 8900 6801

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



Q
SERIES
POINT SOURCE



The experience
of sound

▶ GROUP TEST CONCLUSION

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

If you're the kind of audiophile that craves musical coherence and sheer emotion of communication above anything else, you'll probably find your toes tapping within seconds of hearing the latest specification LP12. The package we had here is not cheap, but it offers a beguiling sound that, whilst not having the detail of the Full Circle or the neutrality of the Gyrodec, is absolutely addictive. The strangely good thing about it is I can't

pinpoint exactly what it is that makes it so - even if it is my job! It could, though, have something to do with the way that any music you play on it becomes easy listening (i.e. not hard work). Classical discs or pieces may lose the natural timbre of certain instruments at times but that doesn't distract from the overall performance. The first British superdeck remains up there with the best, make no mistake.

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

The Michell Gyrodec package is perhaps the best all rounder in the test. It's a classic turntable with a

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

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

Buying Vinyl in the 21st Century - Websites

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

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

First Vinyl - www.firstvinyl.co.uk

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

Simply Vinyl - www.simplyvinyl.co.uk

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

BPB Classics - www.bpbclassics.demon.co.uk

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

with ratings on the quality of the vinyl and the sleeve - everything from collectables to good bargains.

Classical33 - www.classical33.co.uk

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

British Vinyl Network - www.vinylnet.co.uk

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

Sweet Memories - www.vinylrecords.co.uk

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

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REFERENCE SERIES



The Secrets Of Vinyl

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

▶▶ WHAT YOU NEED

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

The cartridge produces a very weak signal, around one thousandth of a volt, so a special preamplifier stage, usually called a phono stage, with lots of gain (around $\times 100$) is needed to amplify its output up to a usable level. Once, all amplifiers had such a stage fitted, and a pair of phono input sockets for the exclusive connection of a pickup cartridge – and nothing else.

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

PHONO STAGE TYPES

There are two basic types: those that suit moving-magnet (MM) cartridges, and those that additionally cater for moving-coil (MC) cartridges. Moving coil cartridges are more specialised and expensive than MMs, so this sort of stage is less common and more costly. Inside it has an extra gain stage ($\times 10$) that is switched in to give a very high overall gain of $\times 1000$ for MC.

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

SETTING UP

The turntable should come with its own set-up instructions. The main requirement is that it stands on a firm, flat surface. A sturdy wall shelf is

a good site. Turntables are very sensitive to floor bounce and vibration. They should be kept away from the loudspeakers to prevent feedback, and also out of corners, where room pressure modes are greatest.

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

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

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

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

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



The Project Debut - an ideal budget solution

USING LP

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

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

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

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

When a cartridge mistracks it damages the groove walls, imprinting the sound of mistracking permanently. So don't be alarmed if old LPs sound a little rough even on a brand new system; the system is reproducing distortion imprinted into the groove. Buy a few new LPs to check out what your system can do; plenty are available nowadays. ■ ▲

As Nice as Pi!

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

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

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

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

Set up with my usual system, Coldplay's, 'Don't Panic' kicked off the proceedings. Although this track does have a fairly prominent bass line, I felt this to be just a tad over played by

the Pi-10s. Just as with the Mission m72s I'd recently reviewed, it appeared that the balance between bass weight and control erred towards the former. This aside, the rest of the balance was impressive stuff, and well ahead of Wharfedale's previous efforts at this price. Guitar appeared especially well resolved and vocals particularly spacious. There was a fine shimmer and decay to cymbal reproduction to, without the balance becoming relentlessly bright. No doubt the tweeters helped in producing such a broad sound stage. Unlike some, however, this wasn't at the expense of depth.

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

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

guitar reproduction stood out once again for its superb definition.

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

Classical music also sounded quite at home with the Pacifics. With Handel's, "Dixit Dominus" by Swiss Radio Chorus of Lugano and I Barocchisti, the overall sound proved



Ortofon



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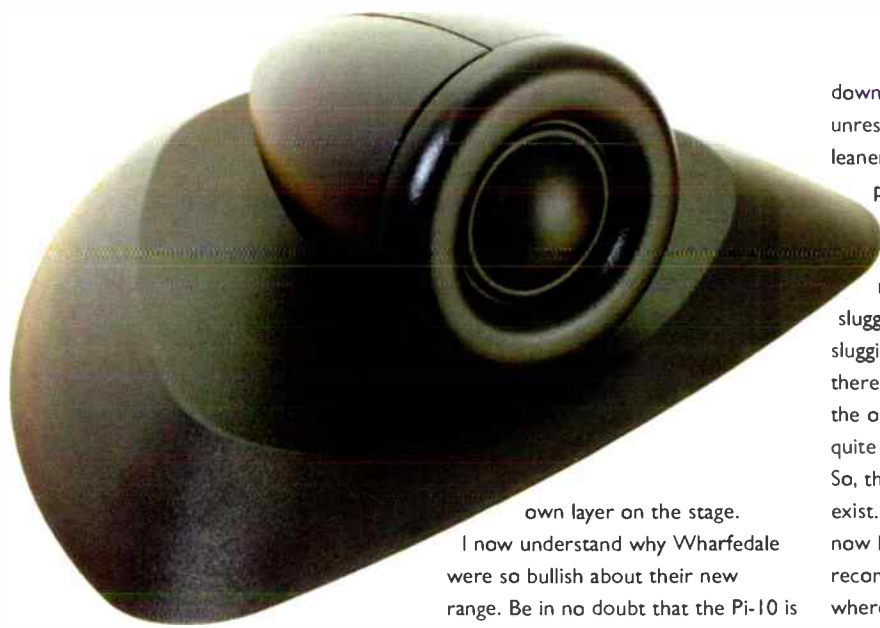
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down at the final hurdle by a slightly unresolved bass response. With leaner sounding ancillaries you'd possibly never even notice, but when used with warmer components and bass rich material, there's a definite sluggish to the bottom end. A sluggishness that simply wouldn't be there with more compact rivals. On the other hand, such rivals wouldn't quite match the overall depth of bass. So, the perfect £250 still doesn't exist. But at least Wharfedale can now be added to the list of recommendations, and considering where they've come from that's quite an achievement. ■ ▲

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

The Wharfedale's fine imaging came into play with the choral sections that were reproduced with suitable cathedral ambience and drama. Best of all though, each section of the composition was given its own space to breathe, within its

own layer on the stage. I now understand why Wharfedale were so bullish about their new range. Be in no doubt that the Pi-10 is a very fine 'speaker indeed. The finish and build quality are flawless, and comfortably above average at this price range. Sonically they lend themselves to a wide range of music, and reproduce it in a generally uncoloured and seamless manner. Especially impressive are the transparency and sound staging. These alone place the Wharfedales on the 'worth listening to' list. Such a shame then that the 'speakers are let

Wharfedale Pi-10 £250

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

MEASURED PERFORMANCE

The Pi10 is a large 'bookshelf' design, or small stand mounter. It has a rear firing port so some breathing space is needed behind the cabinet; Wharfedale recommend 150mm in their manual. Our third-octave analysis shows it has a lumpy response pattern by current standards, with a number of outstanding features.

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

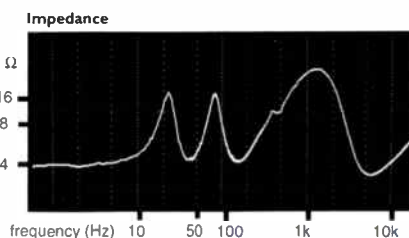
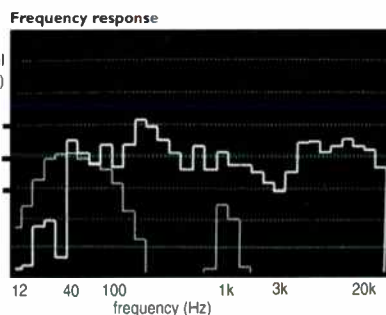
Further up the audio band the tweeter's contribution is too great, something that was immediately

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

The impedance curve varies more than the response curve and is hugely reactive around 3kHz, the crossover frequency. Like everyone else, Wharfedale use a 4ohm bass/mid unit to keep voltage sensitivity up so the curve dips to this low value, meaning the Pi10 will draw current. Because the tweeter (x-over) dips to 4ohms too, overall impedance is a low 4.7ohms, not the '6ohms' nominal quoted. If Wharfedale reduced tweeter sensitivity to flatten response they could lessen the reactive swing and raise impedance at the 5kHz minimum. The Pi10 is not an

easy amplifier load and will emphasise amplifier differences. Sensitivity was a mediocre 84dB for 2.8V (1W nominal) input.

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



World Verdict



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



SOUNDS PERFECTION



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DAY OF RECKONING?

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



Ivor Tiefenbrun addresses a listening session



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



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

CD
V
LP



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

In the plush surroundings of the

Burlington Suite at the Grosvenor House Hotel in London's Park Lane, Ivor Tiefenbrun MBE, MD and founder of Linn Products, held the audience with his explanations and demonstrations. The crowds listened to five tracks played on both LP and CD and marked down their preference. Throughout the day demonstrations were running every twenty minutes from 10am to 4pm for groups of forty people at a time. The system used for demonstrations was a £60,000 flagship Linn outfit comprising of a Sondek CD12 and a top specification

Sondek LP12 (with Ekos arm

and Arkiv cartridge) as source players. Amplification was Linn's 5103 system controller for preamplification and a pair of Klimax power amps fed into the company's awesome new £25,000 Komri professional monitor loudspeakers.

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

CD12/LP12 ANALYSIS RESULTS

	CD12	LP12	Total		CD12	LP12
Dem 1	64	176	240	Dem 1	27%	74%
Dem 2	89	151	240	Dem 2	37%	63%
Dem 3	82	158	240	Dem 3	34%	66%
Dem 4	106	134	240	Dem 4	44%	56%
Dem 5	77	163	240	Dem 5	32%	68%
Total	418	782			35%	65%



dvd player DVD32R

Europe's first DVD player which exceeds the high THX® Ultra standards for PAL and NTSC and allows reference standard replay of CDs

"Audio quality is as stunning as the picture and delivers movie soundtracks like *Gladiator* with aplomb. CD sound is as poised, detailed and enthralling as the best high-end Compact Disc players." *Home Entertainment* - Feb 2001

"The DVD32R looks good, it's beautifully made and it's very easy to live with and use. Performance in all areas is well up to par, and it's a fine CD machine. Even at the price, this is an enticing DVD player." ★★★★★ *What Hi-Fi?* - Feb 2001

Tag McLaren
audio

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website: www.tagmclarenaudio.com

Upsample CDs to SACD sound quality. Decode any digital audio signal. Plug in room equalisation. Drive the power amp direct - no preamp. This CD player is future proof.

One-box

CD upsampling

The **ACCUPHASE DP75V** CD player is the answer to "should I wait for DVD-A?" **DON'T**. It may be years before there's a full library of music.

Make the most of the CDs you have now and will buy for years to come. **UPSAMPLE** them all to 24bit/192kS/s and decode any future DVD or SACD recordings. Even drive the power amp direct with the built-in **DIGITAL VOLUME CONTROL** - all in one box.

Upsampling creates natural, three-dimensional sound. Notes gain **CHARACTER** and are better defined in time and space. Music takes on more meaning and **COHERENCE**.

Think of the DP75V as a versatile, upgradeable **DIGITAL PREAMP**, with a built-in CD transport. Switch digital inputs and control volume from the remote as normal.

Add **PLUG-IN BOARDS** for analogue inputs and to cope with future developments, eg a SACD transport.

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

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

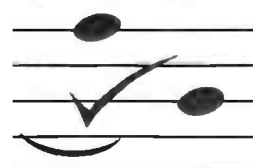
Customers say we make some of the best sounds they have ever heard, so you know we can do the same in your home. Our advice will take account of your best components and guide you where change is needed, in stages you can afford.

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

JUST LISTEN AND YOU'LL KNOW

The Right Note

Music in the home



BATH

01225 874728

CD: ACCUPHASE, ADVANTAGE, AUDIO SYNTHESIS, BALANCED AUDIO TECHNOLOGY, dCS GRIEG, ELGAR, DELIUS AND PURCELL, MERACUS, SUGDEN, WADIA. **VINYL:** BASIS, CLEARAUDIO, CROWN JEWEL, DNM, GRAHAM, THE GROOVE, LEHMANN, MICHELL, SUMIKO BLUE POINT SPECIAL, TRANSFIGURATION. **AMPLIFIERS:** ACCUPHASE, ADVANTAGE, BALANCED AUDIO TECHNOLOGY, CAT, DNM, GAMUT, NAGRA, PASS, SONNETEER, SPECTRAL, SUGDEN. **LOUDSPEAKERS:** AUDIO PHYSIC, BKS, ETHOS, LUMLEY, NEAT, TOTEM, VERITY AUDIO. **TUNERS:** ACCUPHASE, MAGNUM DYNALAB. **CABLES:** ARGENTO, CHORD CO., DNM, HOVLAND, NORDOST, SILTECH, SPECTRAL, YAMAMURA CHURCHILL ETC. **SUPPORTS:** STANDS UNIQUE, VIBRAPLANE ETC.

Silver Jubilee

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

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

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

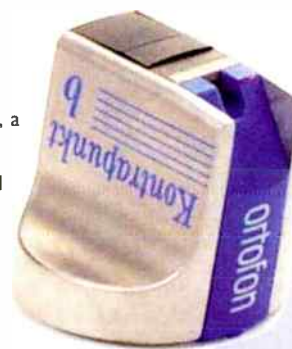
This was a turn up for the books. I know Ortofon coils very well, and although the high-end ones are beautifully detailed and have great finesse, I have found them less

involving than others (such as Lyras and Dynavectors). Not so this one - it really knows how to loosen its tie and party. I kicked off with Groove Armada's 'I See You, Baby' and was struck by its punchy, vital nature. Whereas the old MC30 Supremes would be worrying too much about resolving detail and soundstaging accurately, this one just dived into the groove and boogied.

Next on was Herbie Hancock's 'Rockit' 12", whereupon the Kontrapunkt went straight for the song's sequenced Linn drums and threw out a dazzling array of rhythms and dynamics. Is this really an Ortofon, I asked myself? Then came some good old new wave in the unlovely shape of the Knack's 'My Sharona'. Wow! Once again tremendous speed and dynamics with rock

solid soundstaging, a fantastically wide and bold recorded acoustic, lithe, supple bass lines, a super-low noise floor and oodles of low level detail.

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



Ortofon Kontrapunkt B £750

Henley Designs
Tel: 01235 511166

MEASURED PERFORMANCE

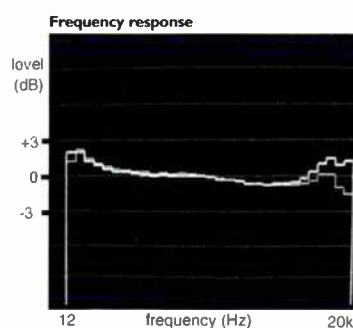
This is a heavy cartridge, weighing 10gms - the upper weight limit for many arms. Tracking force is on the high side at 2.5gms recommended. Inner groove tracing performance gives a good idea of tip quality and the Kontrapunkt B performs neatly here, with little tracing loss visible in our response analysis. Output at 10kHz is just -1dB down, a very small loss, showing the stylus is little affected by short mechanical wavelengths. The Kontrapunkt will sound the same at the end of a record as it did at the beginning. The frequency response analysis shows this cartridge measures relatively flat across the audio band, with just a slight droop in the upper midrange and a few dB of treble lift. Tracking performance was excellent at low frequencies and in the mid-band. The manufacturers quote a

20degree vertical tracking angle, but I am not sure they believe it. The Kontrapunkt measured out at 25degrees, which is a good enough compromise. It means there's some useful disc clearance so the body will clear warps, whilst keeping vertical tracking angle error distortion down, in this case to a reasonable 3.5% second harmonic. Lateral distortion was a normal enough 0.9% second harmonic.

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

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

Tracking force	2.5gms
Weight	10gms
Vertical tracking angle	25degrees
Frequency response	20-20k
Channel separation	25dB
Tracking ability (300Hz)	
lateral	85µm
vertical	45µm
lateral (1kHz)	23cms/sec.
Distortion (45µm)	
lateral	0.9%
vertical	3.5%
Output (5cms/sec rms)	0.73mV

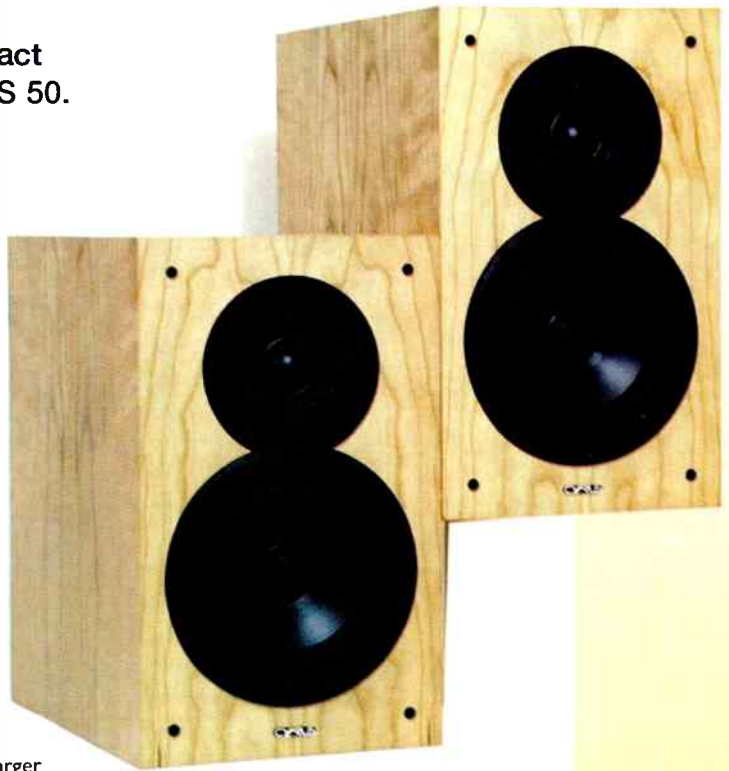


World Verdict
£★★★★

One of Ortofon's best yet - a natural music maker with tremendous clarity. Match carefully though.

Small, but

Mani Sandher listens to the new compact bookshelf 'speaker from Cyrus, the CLS 50.



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

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

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

I began setting up by removing the binding post jumpers from the backs of the 50s, and bi-wiring them to Cyrus's own '7' amplifier, using Nordost Red Dawn speaker cable. Perched on a pair of 1m high Atacama stands, the 50s sounded best at 0.5m from the rear wall and just over 1m from the sidewalls. Listening was conducted using a Sony SCD-1 as the source with Musical Fidelity's 'NuVista' interconnects. Music

included Whitney Houston's 'My Love Is Your Love' CD, Steve Davis's 'Quality of Silence' SACD, U2's 'Joshua Tree' CD (MFSL 24K pressing), Water Lily's 'Natures Realm' SACD and Tchaikovsky's 'Romeo and Juliet' on a DG CD.

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

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

Playing U2's 'In God's Country' track, Bono's vocals were liquid smooth, as too were The Edge's guitars. I felt the full emotion of this

track flowing out from the 50s, which is no mean feat.

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

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

Things improved when I switched over to my reference Pass Aleph P/4

Perfectly Formed?

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

So, overall how do the CLS50s' rank? Pretty well actually, when their £500 price tag is taken into consideration. I, for one, would far rather



have a laid back but musical sound as opposed to a harsh, in your face type sound. If you like your music easy going and fluid and are particularly space-constrained, you should certainly consider auditioning the CLS50s. They will impress you, and any visitors you may have, with their larger-than-life and smooth sound but don't expect them to provide the last word on resolution and dynamics. ■ ▲

Cyrus CLS 50 £500

Cyrus Electronics
Stonehill,
Huntingdon PE29 6XY
Tel:01480 435577

MEASURED PERFORMANCE

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

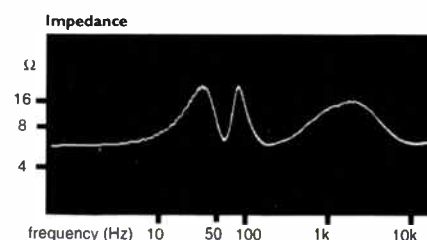
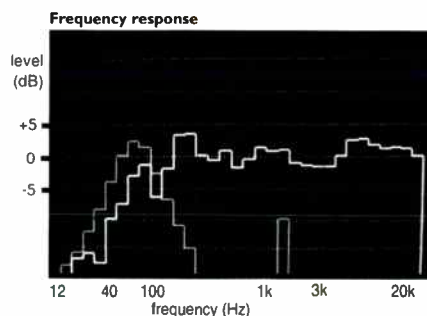
The bass end of things measured flat enough, but output rolls down smoothly below 50Hz in what looks like a quite well damped alignment, designed to give fairly controlled bass when the cabinet is placed close to a rear wall. The rear firing port is quite narrowly tuned around 60Hz but its damping effect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

fairly symmetric, the impedance curve shows, so bass damping is well enough arranged.

The Cyrus measured out as an exact 8ohm load, whereas most modern 'speakers are around 6ohms. That's because it uses a 6ohm bass driver rather than a 4ohm, which lifts the impedance curve. It also means it draws less current from an amplifier, making it a lighter load. There's little reactance too, making things easier yet again. However, the downside is it's insensitive, producing 82dB SPL from one nominal watt (i.e. 2.8V). To go loud, therefore, a powerful amplifier of 60W or more is needed to get the required voltage swing, but whatever amplifier is used, it will have an easy enough time, so the CLS50 is kind to amplifiers.

The CLS50 looks like a classic Cyrus 'speaker in that it has been designed to sound fast and well controlled,

probably suiting Rock a little more than classical. It is also best used with a smooth or warm amplifier, like the Cyrus 7, rather than a hard, bright amp, like a big Sony. It is well engineered and should give good results. **NK**



World Verdict



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



CYRUS

CD7 CD Player £799.95
7 Integrated Amplifier £699.95

The new **CD7** combines the latest transport developments with 24-bit DAC technology. The CD player can be easily upgraded by adding the external PSX-R power supply.

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

★★★★★ What Hi-Fi? | November 1999

The 60 Watt **Cyrus 7** is a powerful integrated amplifier and system controller that can be upgraded in many directions. This flexible unit will form the cornerstone of your system and provide access into Cyrus' Audio Visual and Multiroom systems.

"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

NXT Flat Panel Technology

Icon Speakers £2499.95

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

"The most noticeable aspect of the Icons is their seamless midband.

Because the SurfaceSound panel handles everything from the low midrange upward, they produce one of the fastest and most articulate performances we've heard at mid-to-high frequencies.

Conventional speakers will find this a tough act to follow as in their case the crossover between the midrange and treble units generally comes in between 2kHz-3kHz, precisely where the ears are at their most sensitive. True, some traditional designs convey vocals with a touch more body and warmth because of this, but the Icons voices are seamless, articulate and expressive to an astounding degree."

★★★★★ What Hi-Fi? | June 2001



Caspian CD Player £894.95
Caspian Integrated Amplifier £794.95

ROKSAN

Founded in 1985, Roksan's objective has always been to bring high-end specialist hi-fi to every home. Today with the **Caspian** range, that goal has been fully achieved. The sound and build quality of true British engineering has been made available to the most discerning of music listeners.

Caspian CD Player

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

★★★★★ What Hi-Fi? | May 2001

Caspian Integrated Amplifier

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

★★★★★ What Hi-Fi? | February 2001

Caspian Series

DVD Video Player	£1194.95
DSP Processorer	£1294.95
5 Channel Power Amplifier	£994.95
2 Channel Power Amplifier	£594.95
Tuner	£694.95

Kandy Series

CD Player	£494.95
Integrated Amplifier	£494.95
Tuner	£374.95

Please Note: Some products may not be available at all outlets. Advertisement valid until at least 29th August 2001. E&OE.



more entertaining

World Radio History



ARCAM

DiVA Series

CD72 CD Player	£399.95
DV88 DVD Player	£999.95
A65 Integrated Amplifier	£379.95
A75 Integrated Amplifier	£449.95
P75 Power Amplifier	£299.95
P85 Power Amplifier	£499.95
T51 Tuner	£279.95
AVR100 AV Receiver	£799.95



DiVA CD92 CD Player **£849.95**
 DiVA A85 Integrated Amplifier **£749.95**

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

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

CDM™NT Series



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

CDM™1NT Speakers *excluding stands* **£749.95**

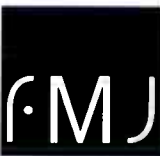
"Positioned well clear of room boundaries and slightly toed-in, the CDM 1NTs perform superbly. They have an open and dynamic sound that simply draws the listener into the music. Play a song such as *Hard Times* from Courtney Pine's *Back In The Day* album and the way that these speakers communicate the emotions of the performers is mesmerising." ★★★★★ What Hi-Fi? | December 2000

Also Available:

CDM 7NT £1249.95, CDM 9NT £1799.95, CDM CNT Centre £399.95 and CDM SNT Surround £749.95



CDM™1NT



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

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

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

I CD23 **£1099.95**

The CD23 benefits from a second power supply transformer. This, like the power supply transformers used in nearly all Arcam amplifiers, is a toroidal transformer. Whilst being expensive compared to the alternatives, toroids are known to dramatically improve the audio performance of many hi-fi products. In this product, both transformers are custom made for Arcam and are used to supply the analogue and digital circuits separately.





J A Michell Gyro SE Turntable £974.95

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

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

Price includes Rega RB300 Tone Arm

"The beautifully engineered Gyro SE not only looks the part but has a wonderfully clean and fluid sound."
★★★★★ What Hi-Fi? | July 1999



LINN
the only sound™

Founded in 1972, independent precision-engineering company, Linn Products Limited, specialise in top performance sound reproduction.

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



Classik K CD Receiver £999.95

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

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



Genki CD Player £994.95

The **Genki** is a versatile, high performance CD Player combining value and multi-zone flexibility. With both fixed and variable outputs, the Genki can be connected to a Pre Amplifier in the conventional way or, using its local volume control, connected directly to a Power Amplifier. **Features include:** HDCD playback capability, Delta-Sigma digital-analogue conversion, carefully implemented low-noise circuitry to deliver pitch accurate sound, surface mount electronics for optimum signal routing and layout and Linn proprietary Brilliant silent power supply technology.

Linn Selection

Ikemi CD Player	£1949.95
Majik Integrated Amplifier	£694.95
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LK140 Power Amplifier	£749.95
Katan Speakers	£634.95
Ninka Speakers	£894.95
Kolektor Pre Amplifier	£494.95
Wakonda Pre Amplifier	£794.95

Pekin AM/FM Tuner £544.95

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

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



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World Radio History



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

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A3 Pre Amplifier	£999.95
A3 Power Amplifier	£999.95
A300 Integrated Amplifier	£1399.95
A300 Power Amplifier	£2199.95



A3 CD Player Integrated Amplifier

£799.95
£849.95

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



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

Also Available: Nu-Vista 3D CD Player £2994.95



Nu-Vista M3 Amplifier £2974.95

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

Limited Edition

MONITOR AUDIO Gold Reference Series

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

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

Gold Reference 20 £1499.95

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



Please Note: Some products may not be available at all outlets. Advertisement valid until at least 29th August 2001. E&OE.



who are **sevenoaks?**

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

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

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

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

solutions

solutions



DVD Video is a great way of enjoying movies at home

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

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

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

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

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dvd audio

As **DVD Audio** is expressly intended to offer sound quality significantly superior to standard Compact Disc, whilst retaining compatibility with DVD Video films, conventional CDs and the various recordable CD formats, it has the potential to be the most flexible and comprehensive solution to the future of sound and vision reproduction.

The availability of DVD Audio software has been an issue as numerous delays have resulted from encryption and security watermarking problems.

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



naim audio

With the introduction of their 'entry-level' **Five Series**, which includes the CD5 CD Player and Nait 5 Integrated Amplifier, Naim Audio have enhanced their long established reputation still further.

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

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

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



super audio cd

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

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

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



Super Audio CD Players are available through all Sevenoaks Sound & Vision outlets.



Brio Bravissimo!



Rega are renowned for their dedication to vinyl, but what of the amplification? Andy Grove gets stuck in to the company's budget integrated.

▶▶ **T**he Brio's box comes with a natty handle so you can walk down the road from the dealer's with it. The amp itself is compact enough for this, with an extruded aluminium case, which has been sculpted to make it less 'black boxy'. However, it's still a black box, albeit lightly disguised by a curve in the top.

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

The controls are as simple as it gets: two knobs are provided, one for volume, one for input selection.

There is no tape monitor switch, tape is a fifth position on the selector. The rear panel accommodates four inputs - three line and a phono input, plus tape in/out. The two sets of speaker posts aren't the most user friendly, though. The holes are too small for 4mm banana plugs and I couldn't undo them far enough to get a cable under without trimming it down to a few hairs. Passing Note: the guy who

created the directive banning us from having holes in the back of our binding posts should be covered in jam and then exposed to angry wasps.

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

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

These devices are just about the latest in bipolar output transistor

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

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

Also you can never correct each transistor individually. MOSFETs are less critical to biasing, and have a square law characteristic. Some engineers have hypothesised that this gives them superior sound quality. The new Sankens have biasing diodes on the silicon die inside the case, giving immediate and individual temperature compensation. This in theory eliminates thermal bias



current fluctuations, and therefore should reduce crossover distortion under real conditions.

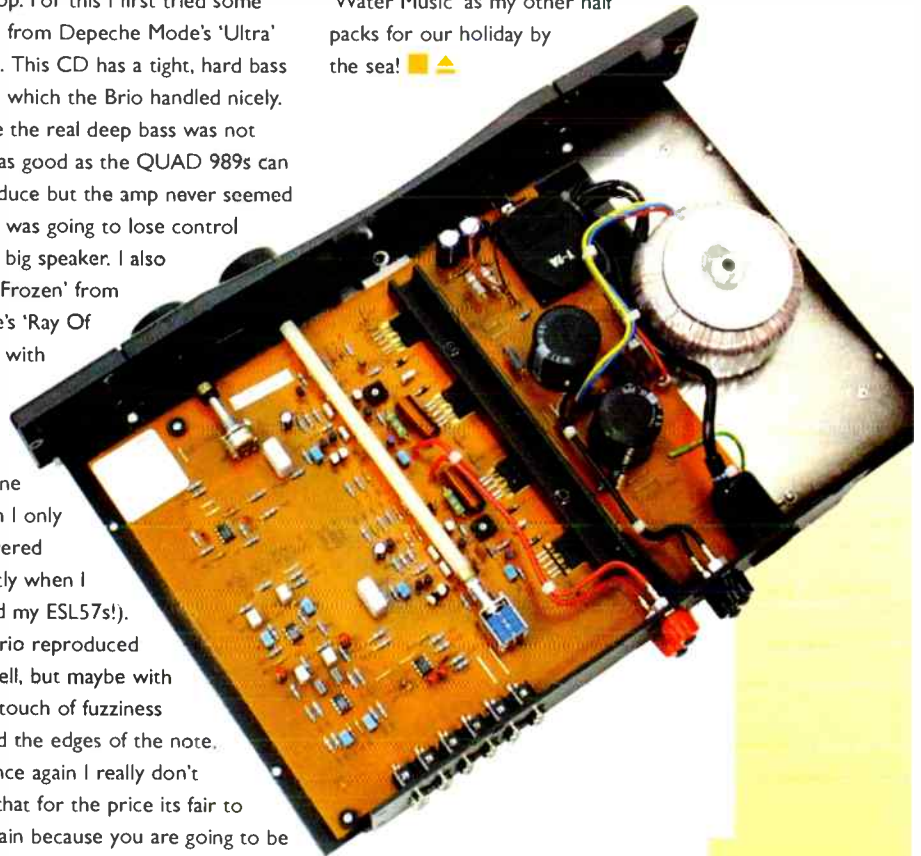
There is (or was) a popular fourteenth century saying: "comparisons are odious." So I won't try comparing the Brio to anything else because I think it actually deserves more. I did a lot of the listening via the phono stage. First was Rimsky-Korsakov's Scheherazade, as it is one of my favourites at the moment and ploughed through my various recordings by Rudolf Kempe, Antal Dorati and Eugene Goossens. In each case the conductor's individual style was evident, as were the idiosyncrasies of each orchestra and particular recording. The emotional communication of the Brio was pretty good, the phono stage may not be the best in the world but it works just fine, and is an excellent addition at the price. I tried various other compositions, including a couple of ballets - Prokofiev's 'Romeo and Juliet' and Tchaikovsky's 'Swan Lake'. The mid and treble of the Brio are just a tad grainy, but to improve on this would greatly increase the price of the amp. Bass, though, is fast and lithe.

I switched to CD for an analysis of what the amp could do with rock

and pop. For this I first tried some tracks from Depeche Mode's 'Ultra' album. This CD has a tight, hard bass sound which the Brio handled nicely. Maybe the real deep bass was not quite as good as the QUAD 989s can reproduce but the amp never seemed as if it was going to lose control of the big speaker. I also tried 'Frozen' from Madge's 'Ray Of Light', with its very deep bass line (which I only discovered recently when I retired my ESL57s!). The Brio reproduced this well, but maybe with just a touch of fuzziness around the edges of the note. But once again I really don't think that for the price its fair to complain because you are going to be very hard pushed finding anything better at the price.

Overall I think the Brio is a great little amp and I wish it well. It's a good all-round performer with the bonus of that built in phono stage. Right now its downstairs playing Handel's

'Water Music' as my other half packs for our holiday by the sea! ■ ▲



Rega Brio £298

Rega Research
119 Park Street
Westcliffe-On-Sea
Essex SS0 7PB
Tel: 01702 333071

MEASURED PERFORMANCE

The Brio produces a modest 40WV of power into 8ohms and 60WV into 4ohms. Power supply line voltage drops a little more than is common nowadays so it may well not have the apparent bass grip and drive of rivals. All the same, power levels are sufficient to provide good volume in most rooms if sensitive loudspeakers are used.

There was a little more distortion than is usual too, but the rise at high frequencies was not great, resulting in a figure of 0.11% worst case when swinging full output at 10kHz. Distortion nearly doubled into a low 4ohm load, however, so the Brio is taxed a little by today's nominally 6ohm loudspeakers that use 4ohm bass units.

Rega usually aim for a smooth, refined sound and use band limiting to achieve it. The Brio's frequency response reached 36kHz via CD, quite a low upper limit in line with this aim. Down at the other end

there was good bass extension down to 7Hz.

A healthy sensitivity of 220mV means the Brio will match just about any source, old or new.

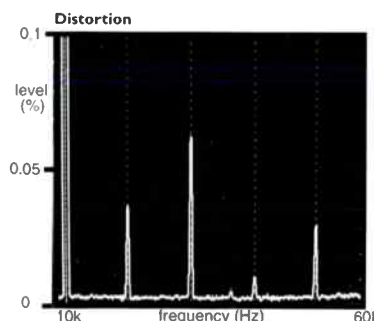
Rega, not surprisingly, fit a phono stage for MM cartridges. It offers normal sensitivity, our tests showed, and good equalisation accuracy, but there is a warp filter which rolls down gain below 32Hz. This is sensible, avoiding cone flap with ported loudspeakers. Hiss levels were normal and overload high at 150mV. The phono stage will give a clean, balanced sound from LP.

The Brio looks like it will provide balanced results and a sound that's a little bit more open and atmospheric than usual I suspect. It isn't, however, a powerhouse. **NK**

Power 40watts
CD/tuner/aux,
Frequency response 7Hz-36kHz

Separation	68dB
Noise	-89dB
Distortion	0.01%
Sensitivity	220mV
dc offset	7/10mV

Disc	
Frequency response	32Hz-32kHz
Separation	65dB
Noise	-89dB
Distortion	0.012%
Sensitivity	3mV
Overload	150mV



World Verdict

A fine performer for the price with a lively and precise sound, plus a decent phono stage to boot!

Question: Is this the best amplifier ever built?

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ja, igen, yes,
haan, ken, evet,
chai khan, ano,
da, hai, ia.....

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Ivor Humphreys, HiFi News

Pop Music

Myryad's M series has proved a popular seller over the years, and now it's been revised. David Price listened to the freshly tweaked MCD600 CD player.

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

Myryad's latest £1,299.95 machine has been reworked with a new CD mechanism with improved digital servos for more consistent disc tracking. Also fitted is the latest Crystal 24bit/192kHz 'Super DAC' with 'Dynamic Element Matching', claimed to reduce noise and lower distortion. The new digital filter is said to eliminate aliasing products which blur high frequencies. The power supply is revised (complete with 14 separately regulated sections) and there's a lower noise first stage differential-mode analogue filter using 0.1% precision resistors.

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

intelligent communications protocol.

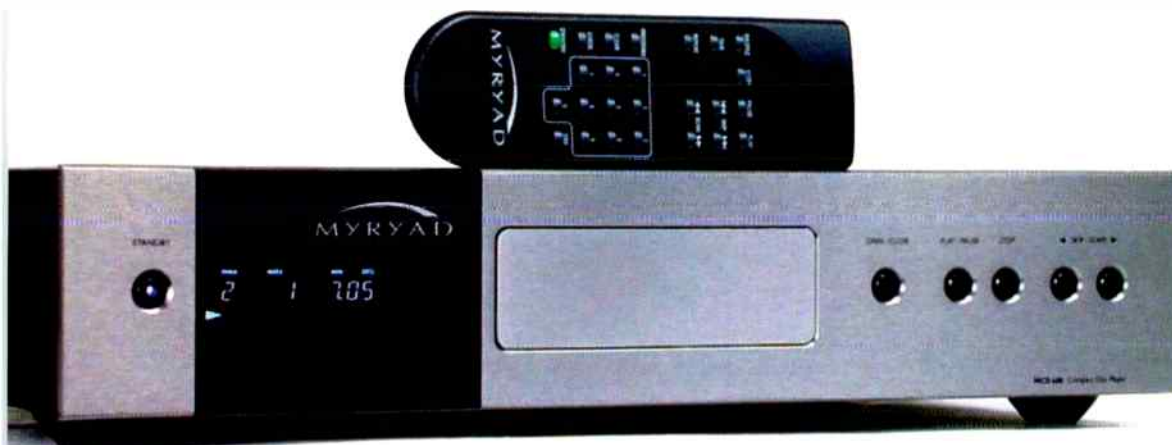
The Myryad is certainly a nice player to use. It's solidly built and gives nothing away to its rivals in terms of finish. The combination of crisp blue display and gunmetal grey front panel works well and will doubtless fit into most people's systems less conspicuously than many rivals.

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

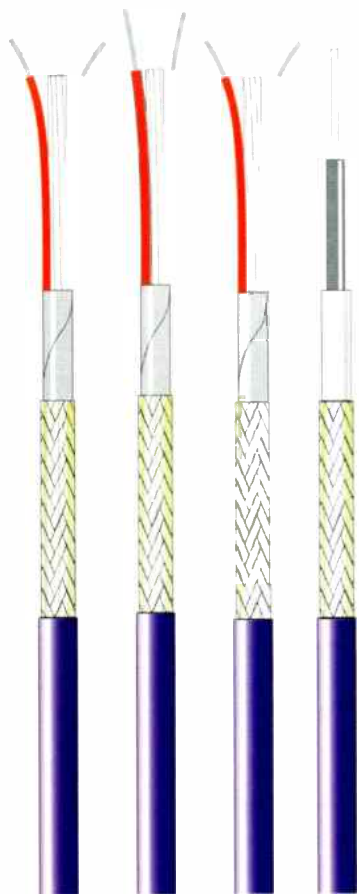
After a good day's worth of running in, I slotted Seal's 'Kiss From a Rose' into the Myryad and sat back intently. I was initially struck by the slight dullness of the sound - there's definitely a little treble roll-off

designed in which gives the impression of a fuller, fatter bass at the expense of a touch of air and space. Myryad's decision to voice this player in this way says something about its intended audience - that of people upgrading to their first decent silver disc spinner, and probably still using budget ancillaries. In this scenario, fuller bass is no bad thing, but if you're running a £1,500 amp then it will prove less satisfactory than its more tonally neutral Arcam or Cyrus rivals.

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



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► carried very faithfully, giving the music a sense of natural progression and direction.

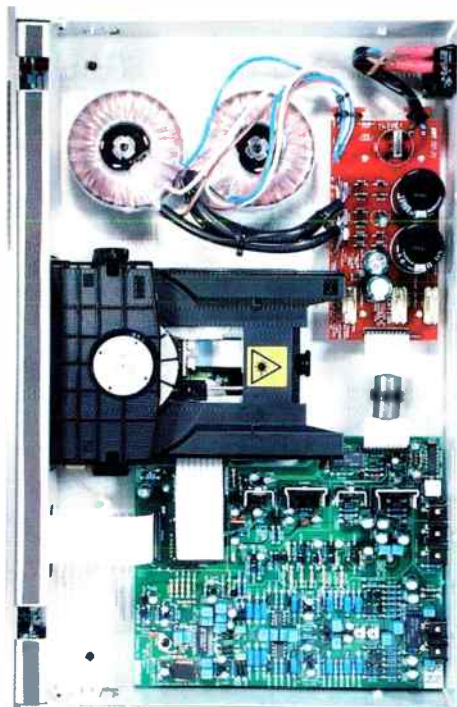
Next on was Miles Davis' 'So What'. If anything, this track suited the Myryad's big, easy, lilting sound better even than the complex Trevor Horn production of the Seal track. There was a commendably atmospheric, involving sound, again with bold image projection and an almost 'walk around soundstage'.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

This, I think, is the critical difference between the MCD600 and the FMJ CD23. Both are blessed with a sweet tonality, but the latter is more rhythmically cohesive and dynamically faithful. Spinning up Elvis Costello's 'I Don't Want to Go to Chelsea' only served to confirm this player's instincts. A fast, dynamic new wave track with incredibly sinuous

rhythms, the Myryad gave a slightly 'Radio 2' rendition which lost some of the song's relentless energy. Although there was good insight into the front of the recorded acoustic, low level detail seemed a touch too veiled for my liking.

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

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



Myryad MCD600 £1299.95

Myryad Systems Ltd
2 Pipers Wood,
Waterberry Drive,
Waterlooville,
Hants,
PO7 7XU
Tel: 023 9226 5508

MEASURED PERFORMANCE

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

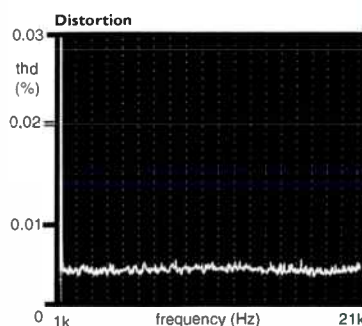
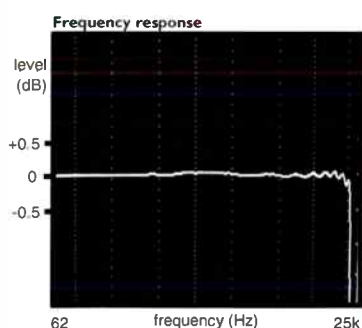
Distortion figures were very low from 0dB right down to -90dB, and especially so at -60dB. This gave the player an impressive 111dB dynamic range by the EIAJ standard. Our distortion analysis at -30dB clearly shows there are no distortion harmonics to be seen and little noise too, suggesting a smooth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

that's certain.

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

Frequency response 5Hz-21.2kHz

	left	right
Distortion		
-6dB	0.005	0.005
-30dB	0.0158	0.016
-60dB	0.33	0.32
-90	28	28
Separation	left	right
1kHz	124	122
20kHz	117	116
Noise		-112dB
with emphasis		-112dB
Dynamic range		111dB
Output		2.38V

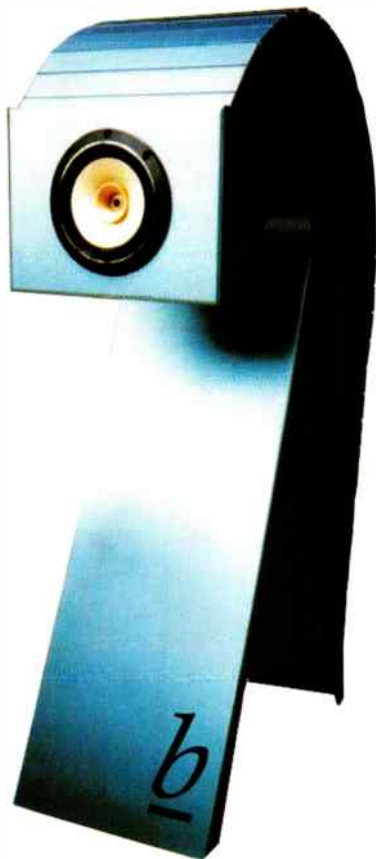


World Verdict



Warm, even-handed, pleasantly voiced player that ultimately fails to inspire. Still fine value though - some will not want anything more.

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Rotel California



Rotel launch themselves into the AV player market with the RDV-995. Dominic Todd checks out the sights and sound.

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

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

Featurewise, it has to be said that the Rotel doesn't get off to the best of starts. There's no on-board Digital decoder and, even more surprising, no Scart output. It could be argued that buyers of this type of machine are far more likely to use S-VHS or composite, yet the lack of Scart is going to put a few of the wealthier 'plug and play' customers off. Better

news comes from the standard inclusion of RGB phono outputs, PAL/NTSC decoder and a 'Theatre' position, which adapts the picture to room lighting. Good news for those more interested in the audio side of things is that the 995 will play CD-R discs, however it won't play CD-RW discs. Its innards also contain substantial toroidal PSU and high quality 'Black Gate' capacitors for the output stage.

Beginning with the visual side of things, I found the Rotel to be pretty good. Although the screen used was a rather modest 28", there was very little colour bleed or ghosting with "Unbreakable". Colours were vividly reproduced, with none of the "bleached" effect found on lesser DVD players. Flesh tones were suitably - well - fleshy too! That having been said, I found no discernible difference in picture quality between the Rotel and NAD T550 (a 531 wasn't available at the time of review) and Sony DVP-S735. This isn't exactly a great result for the Rotel bearing in mind that the NAD and Sony retail for £500 and £450 respectively. An unexpected bonus, however, was that the Rotel had no trouble in playing my Region 1 discs, making it a multi-region player straight out of the box. The PAL/NTSC converter makes it ideal for those with older non-NTSC sets too.

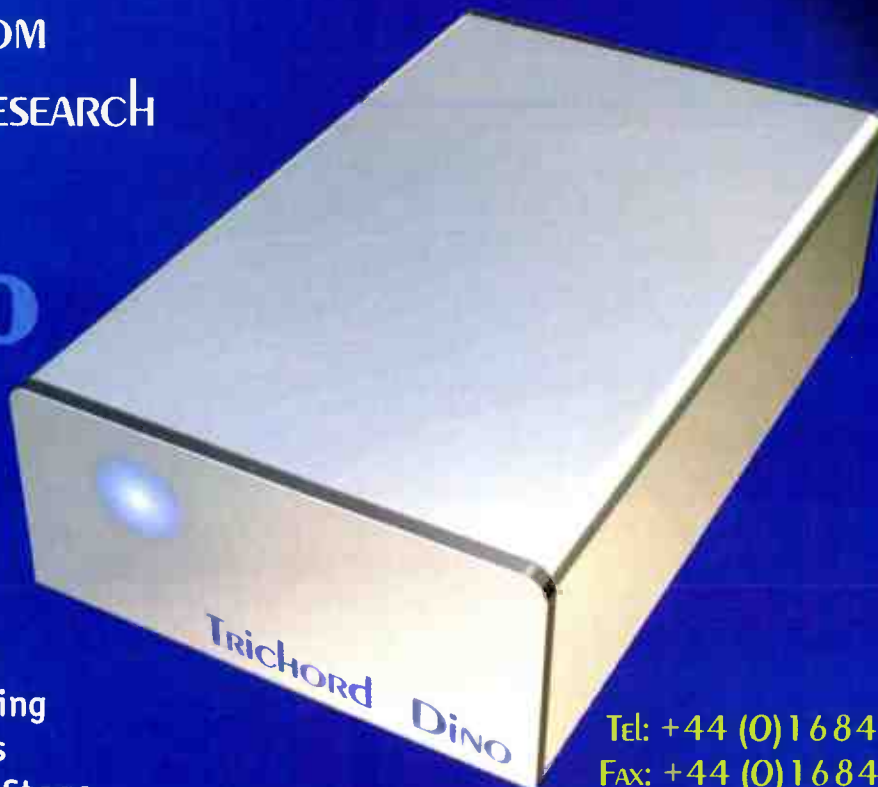
Sonically is where I really expected the Rotel to score over its rivals, so after tiring of the 'big' screen it was time to hook the 995 up to my hi-fi system for some serious listening. Happily, the Rotel had little problem in fending off its NAD rival and totally eclipsing the Sony here. With 'Climb'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

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

Rotel equipment has always received praise for the manner in

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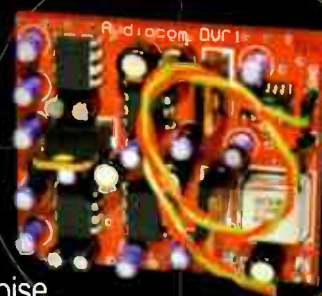
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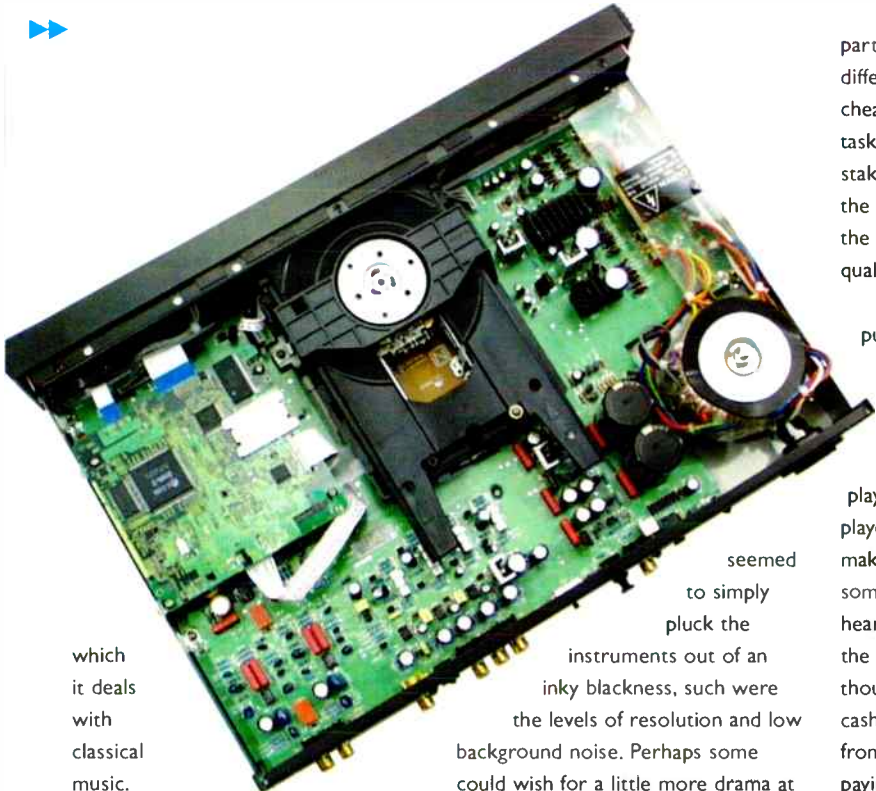
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which it deals with classical music. Classical music fans will be delighted to hear that the latest DVD player is no different. Finzi's Eclogue for Piano and Strings showed off a splendid piano timbre and mellifluous string tone. The player

seemed to simply pluck the instruments out of an inky blackness, such were the levels of resolution and low background noise. Perhaps some could wish for a little more drama at times, but for those wanting to listen to classical music critically or just for many hours at a time I'd imagine the Rotel would be hard to beat for a DVD under £1000.

As a DVD player the Rotel isn't

particularly special. To find visual differences between it and the £250 cheaper Sony would be a thankless task. It loses out in the flexibility stakes too, missing out on some of the Sony's key features. Fortunately the Rotel is saved by superb sound quality.

To give you some idea, I would put it almost on a par with some of the finest £400-£500 CD players such as the Arcam CD72 or Marantz CD6000KI. Looked at as a fine £400 CD player with a decent £300 DVD player attached, the Rotel starts to make sense. If you're after "losing" some boxes then this is a solution I'd heartily recommend. If you're after the ultimate DVD for films only, though, you could save yourself some cash. Either way, if this is the future from Rotel, then rivals should start paying them rather more attention. ■ ▲

Rotel RDV 995 £700

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



MEASURED PERFORMANCE

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

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

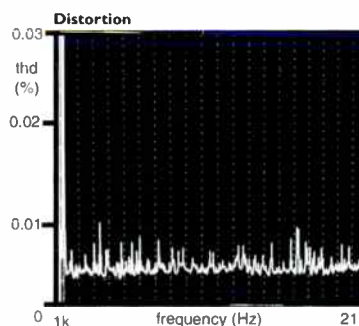
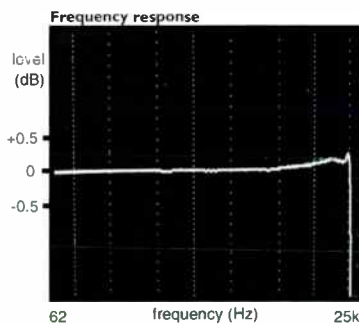
Output measured a normal 2.28V, noise was low at -110dB and channel separation wide at 122dB in the midband.

The Rotel measured well in all areas but it will have a bright sound. **NK**

Frequency response 5Hz - 20.8kHz

	left	right
Distortion		
-6dB	0.004	0.004
-30dB	0.016	0.019
-60dB	0.427	0.42
-90dB	28	
Separation	left	right
1kHz	122	122
20kHz	105	106
Noise		
with emphasis		-112dB

Dynamic range 110dB
Output 2.38V



World Verdict

Not the best video player but easily one of the best sounding DVD players on the market. The one for the movie watching audiophile.

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LETTER OF THE MONTH

HANDS ON APPROACH

Hi, Hi-Fi World!

My current vinyl system comprises a Rega 2

with RB250 that has been Origin Live upgraded and rewired with the Incognito kit, through a Nait 3R and B&W 602 S2s. I am waiting for the Origin Ultra kit and hope to match this with the Wilson Benesch 0.5 or act two arm. I then wish to go for valves and thought that a good start would be the World Audio Design KEL34. Is this okay for a beginner who can handle a solder iron, has patience and can read, but knows almost nothing about electronics? The next step is to upgrade my speakers to either PMC FB1 or Living voice Avater.

I have not been in the hi-fi game for long but am a quick learner (just need someone to translate the Martian speak into English for me). My music taste is classical and modern jazz. Could you please let me know if I am on the right track or not and if you can give me some component advice? Your magazine is the most helpful I have read (and that is not just flattery).

Hopefully yours

Richard Warom

Hi Richard. Flattery is exactly what we need so don't feel ashamed! It sounds like you wish to dive straight in at the deep end and take the DIY route. Presumably you're waiting for the Origin Live Ultra kit as you have one on order. We haven't heard the turntable ourselves yet, although one will soon be in these pages.

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

You'll need to consider some of the more sensitive options available in the 'speaker market if you're seriously considering valves. The PMC's are very exciting customers with plenty

of life and kick - and good sensitivity to boot. Another, slightly smoother and more refined option (but perhaps less sonically 'exciting') comes in the shape of KEF's Reference Model one-two at £1,350. These will suit your choice of classical and jazz music well, bringing a more lyrical quality to the sound, including good dynamics and detail, with a strong low end response.

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

SP ■

Big on dynamics - the KEF one two



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► THIS IS THE MODERN WORLD

My interest in hi-fi started when I was 15, when I bought my current system second hand: Rogers A100 integrated, Mordaunt Short Pageant 2 'speakers, Marantz CD65 CD player and an old JVC Tape deck - all for £50. I find it absolutely stunning - the A100 is a superb sounding amp and although the speakers lack a little at the top, they're still great. The CD is nice at blues and female vocals but starts to get lost very quickly with 70's rock and more complicated mixes.

I am now looking to upgrade. My budget is around £500 per item, and I will be upgrading one at a time. As the CD is the weakest link I was going to upgrade it first, or might it be better to get Trichord to upgrade the clock, voltage regulators and power cable?

I will also be investing in a turntable and was looking to spend £600.

Although I like my speakers I can no longer pacify the other half, because of their ancient design. Do I keep my amp and spend double on the speakers?

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

The last option is to buy some discounted speakers to improve things in the meantime. Currently, I think the Rogers LS55 at around £150 or some second hand LS33/AB33s might be a good match for the amp.

Without a car I find it nearly impossible to get my equipment to a hi-fi shop for demo purposes, and would value your help greatly.

Keep up the good work - your opinions are written with so much more insight, and coupled with your pioneering outlook you make other mags look like advertising brochures for the next hyped up idea. Enjoy the music!

**John Hogg,
Fife**

Thanks for the kind words John, which have absolutely nothing to do with the exhaustive reply I'm going to write! Basically, what you're saying is that your Rogers A100 amp and MS Pageants are surprisingly good by today's standards. I'm constantly

coming across this phenomenon - when 'golden oldies' trounce the latest flavour of the month.

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



(£699.95). The latter is more powerful and clearer sounding, but the former wins the day if upgraded with the £349.95 PSX-R.

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

DP

had a clean, sweet sound and bags of power. Watch out for an Olde Worlde soon!

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

Including your CD player and turntable, you're telling me you've got over £2000 to spend, albeit not all at once. Here are two ways of doing it: My preferred option would be a Michell GyroDec SE/RB250/Audio Technica AT110E (£950) turntable, a Cyrus CD7 (£799.95) CD player, and Mission 782 (£699.95) loudspeakers. Retain your amp for the meantime. This will give you time to get accustomed to the modern sound of your new speakers (which you'll find far clearer, tighter and more transparent than your MS Pageants, albeit less sumptuous sounding).

If your amp is making crackling noises when you change sources, you could always get a local electrician to replace the volume and selector pots with superior ALPS versions. Cleaning all the contacts - internal and external - with KONTAK would dramatically improve its sound too. If you want to buy a new amp though, I'd substitute the turntable for the cheaper Rega P3/Goldring G1042, and look at either a Cyrus 7 amplifier (£699.95) or Musical Fidelity XA-200R

The X-A200R is a clear winner at the price

► NEXT, PLEASE!

I have read every edition of Hi-Fi World since its inception. I do read other magazines, but yours holds a place in my heart for confirming my early prejudices about digital formats, and reminding me of the existence of valves. I remember standing near a display of CD players in Tottenham Court Road and listening to them. The only one I'd have willingly listened to again was made by Mission. I came away with a horrendous headache and it was years before I found a CD player that didn't give me a headache after a mere 10 minutes. This was a NAD which my son has inherited and has been replaced with one from the same stable. The rest of my set up consists of a NAD 4225 tuner, Sony TC K611S, Pioneer A400 and Castle Chesters.

Vinyl is my first love - apart from my father's shellacs, that is! I've had a Thorens 125/SME3009, then a TD160. There's been a Leak, an old AR (£15) with a Grado cartridge, a 401 sans plinth in the bedroom and now I've got a TD124 II with an SME attached and an Ortofon VMS 3E. The 124 sits on blocks of wood pending a plinth - the next step, obviously.

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

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

David Mills
via email

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

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

Alternatively, you should consider buying a Rega RB250 tonearm, which to be brutally frank will leave your SME 3009S2 behind. It's far tighter and more transparent, and ultimately more musically communicative. The Origin Live mod. is of course very much to be recommended. As far as I'm concerned, the only reason to stay with the SME is 'period authenticity'. True, it also 'feels' nicer to use and has a certain warmth and euphony to its sound, but if music is paramount then go for the newer design.

Your choice of arm will inform your choice of cartridge. It won't be a moment too soon before you junk that Ortofon VMS 3E - the cartridge itself is excellent but the stylus it uses is the hi-fi equivalent of Fred Flintstone's boulder. If you keep your SME then go for a Goldring 1042 MM (£130), but getting a Rega will open the door to moving coils, and the excellent Dynavector DV20X-H (£299). If funds are tight, then the DV10X4 (£199) is a good start and the Ortofon MC25E (£225) remains an excellent low output entry-level MC. **DP**



The TD124 is a true vinyl classic but needs careful nurturing!

II>HARSH, BUT TRUE

Hi Guys

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

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

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

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

I have also been considering buying

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

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

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

Thank you.
Tim Pooler

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

Let's weigh up the options. The Arcam Alpha 7 and CD72 are both indeed very good players for the money, and the company's £1,000 DV88 DVD player, for example, is perhaps only just ahead of them in the sound stakes. This is a specialist audiophile manufacturer, so it shows you what we're up against here! However, an added DAC, as I've found in the past with machines such as the Pioneer DV-737, can turn a DVD player into pretty decent music machine. The DV-737 has an RRP of £700 (although it can be found

cheaper), so it's out of the question but the £400 636D is no sonic mug and could be one to consider.

NAD's T550 DVD player can be had for a few quid under its RRP of £500 and this plays CD very well indeed in the true NAD manner.

It would be a good match for the Cambridge DAC too, which, remember, also has an HDCD chip inside, making any source player compatible with these discs! This could result in a more than decent (in 'hi-fi terms') source set up and it's worth giving a try.

If you are happier sticking to familiar ground there are a number of good quality CD players around, including the two Arcams you mention. As well as these, I'd also give a listen to NAD's excellent new C541 or perhaps Roksan's Kandy KC-1 which is at £495, a bit dearer, but shop around! **SP**

HOWDY FROM DOWN UNDER

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

- Dynavector 10X4 MkII (approx. AU\$500)
- Ortofon 540 MkII (not available in Australia according to the local distributor) - Goldring 1042 (probably about AU\$400)

These cartridges are in the right price bracket but each has its downside,

specifically non-availability and concerns about matching with the Akita.

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

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

- [1] *Would it be worth ordering the Ortofon 540 from the UK, is it still a viable cartridge?*
 - [2] *Do you have any experience in using the Dynavector (or other MC) in the Akita?*
 - [3] *Are there any other candidates that I have missed? Please note, I currently live in Australia and, as I'm sure you are aware, the Aussie dollar is not exactly the strongest currency in the world at this point in time! My budget would be approx. AU\$500 (£150). Other equipment is a Hart Electronics Phono Stage feeding a Marantz PM-17 Amp and TDL Studio 0.5 speakers.*
- Phil Johnson**

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

[1] No, not in my humble opinion. The upper mid price Ortofon MCs



Both isolation platform and DAC, the 400 is sheer magic!

definitive audio

Part exchanged and ex-dem clearance.

Digital

	Sale	New
Wadia 860x - ex-dem	£5800	£7950
Sugden Masterclass CD - new - boxed	£1990	£2500
Helios Model CD2i - new	£890	£1200
Helios Model CD3i - ex-dem	£690	£900
Micromega Duo BS - DAC	£190	£600

Analogue

Nottingham Analogue Mentor - with reference platter	£1900	£2900
- Reference power supply for above	£490	£800
Nottingham Analogue 'Foot' - 12" carbon fibre tonearm - new	£700	£1100
Nottingham Analogue Space Deck - with SME arm mount	£650	£850
Hellus Cyalene - tonearm	£590	£1350
Hadcock GH228 Super - 9" tonearm - nearly new	£440	£640
Hadcock GH242 - 9.6" tonearm - new - boxed	£550	£690
SME 309 - tonearm	£495	£695

Loudspeakers

Living Voice OBX-R - Hi-Fi Choice 'Editors Choice'		
2 pairs - Cherry and Rosewood - ex-dem	£2900 / £3700	£4000
Living Voice Avatar - Hi-Fi Plus 'Product of the Year'		
2 pairs - Cherry and Rosewood - ex-dem	£1900 / £2100	£2500
Horning Agathon Gold - with PM4 & PM2s	£2900	£6500
Snell JII - one pair Walnut - one pair Oak - 'give away'	£350	
Cadence DS	£750	£1750
Dali 104 (MS)	£390	£650
Lowther Bi-Core 2000	£500	
B&W CDM1 SE - inc' custom stands - mint - 'give away'	£290	£650

Amplifiers

Border Patrol 300B SE - with new Western Electric valves.		
Light Oak - the best SE available - ex-dem	£3750	£4500
Canary Audio 301 - 24 watts stereo power amp with 2 matched pairs Western Electric 300B - fabulous	£3900	£5200
Art Audio Concerto - integrated 40 Watts KT90	£1700	£2650
Art Audio VPI Special - phono and line pre amp	£850	£1900
Audio Innovations S1000 - 50 watt class A monos	£790	£1550
Art Audio VPS - valve line pre-amp	£600	£1400
Sugden A21 - integrated ex-dem - mint condition	£750	£900
Musical Fidelity A1000 - 'super pre main' class A	£850	£1800
Tom Evans Micro Groove - phono stage - new	£290	£400
Tom Evans Groove - phono stage - new	£490	£750

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are excellent (from the MC25FL upwards), but the cheapies aren't really on the pace to my ears.

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

[3] There are several, such as the Denon 304, Shure V15xMR, Audio Technica AT0C9 (still available in Japan), etc., but I really think the 10X4 (£199) is the class of the field. It's beautifully big hearted and musical, and makes the 1042 (which is far from a bad MM) sound workmanlike and uninvolved.

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

A3 pre-power, Van Den Hul First Ultimate (CDP to pre) and Integration Hybrid (pre to power) interconnects and QED Genesis speaker cables. I am looking to replace the system's Triangle Antal speakers, which are very fast with good clarity, but 'thin' sounding to my ears. My room is about average in size, not too big and not too small. Can you recommend any other speakers that would work well with the rest of my system?

**Regards,
J Yoon**

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

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

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

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



The 10XA is well ahead of the field

CHALLENGE TO A DUAL

Dear Hi-Fi World,
I am interested in used Tannoy dual concentrics as I have heard that they offer richer, more realistic sound than most modern speakers, even if their resolution abilities are not as great. My system is Marantz CD-7, Musical Fidelity

impressive indeed (as an earful of a Tannoy Westminster will confirm!).

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



They may cost a pretty penny, but the Discovery sounds the biz!

NAD all over



Dominic Todd gets to grip with NAD's C541 the latest CD Player from the Danish giants

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

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

Although the new NAD will play CDRs it won't accept re-writable ones, a drawback. Another concern for the home recordist is the lack of

an optical output. The co-axial one is of high quality, but of little use if you have only a portable MiniDisc onto which to record. Whilst the Rotel is the NAD's most obvious rival, the impressive Arcam CD72 can't be ruled out either, even though it is £70 more expensive at £400.

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

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

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

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

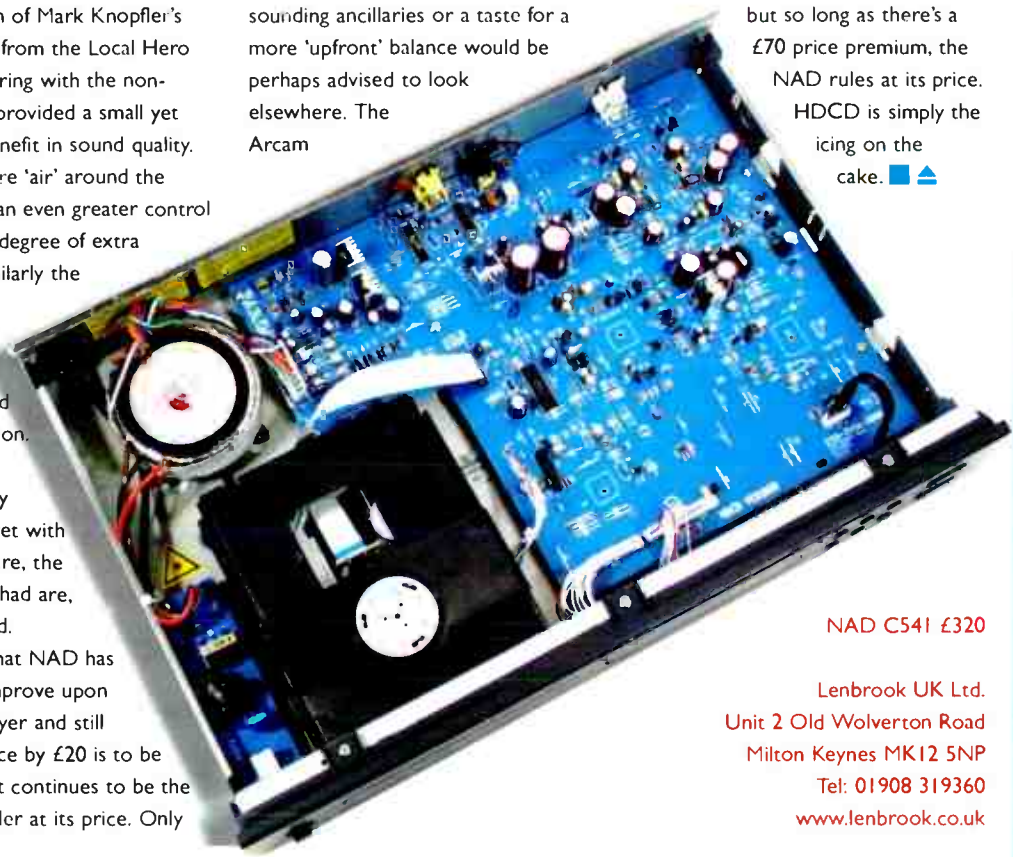
Finally I couldn't review this player without spinning an HDCD. Sadly, there are few about, but I did

manage to lay my hands upon an HDCD version of Mark Knopfler's 'Going Home' from the Local Hero album. Comparing with the non-HDCD C540 provided a small yet worthwhile benefit in sound quality. There was more 'air' around the guitar strings, an even greater control of bass with a degree of extra depth too. Similarly the treble balance had marginally less 'splash' and greater definition. So the HDCD circuit certainly proved itself, yet with so little software, the benefits to be had are, thus far, limited.

The fact that NAD has managed to improve upon their C540 player and still reduce the price by £20 is to be commended. It continues to be the finest all rounder at its price. Only

those with particularly smooth sounding ancillaries or a taste for a more 'upfront' balance would be perhaps advised to look elsewhere. The Arcam

CD72 does have the edge, but so long as there's a £70 price premium, the NAD rules at its price. HDCD is simply the icing on the cake. ■ ▲



NAD C541 £320

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

MEASURED PERFORMANCE

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

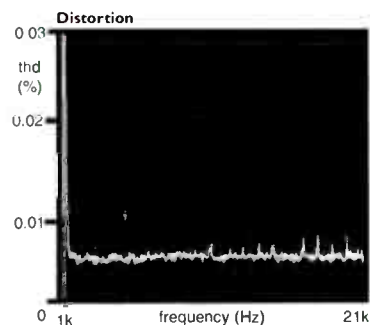
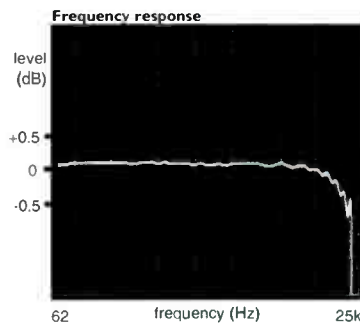
Surprisingly the C541 wasn't quite as linear as players, including NADs. It's distortion figures were good, if not exceptional at -60dB where a value of 0.65% was roughly double that possible nowadays. However, the C541 still resolved properly down to -90dB with a normal 30% thd recorded on both channels at this level, showing the convertor was good enough at low

levels. Our distortion analysis at -30dB shows a trace more noise than some and few small quantisation noise spikes but this probably would affect sound quality little, if at all. The C541 gives a clean enough output.

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

Frequency response	4Hz 21kHz	
	left	right
Distortion		
-6dB	0.008	0.008
-30dB	0.02	0.02
-60dB	0.65	0.55
-90 31	32	
Separation	left	right
1 kHz	112	113
20kHz	100	99
Noise		-95dB
with emphasis		-95dB

Dynamic range 107dB
Output 2.4V



World Verdict
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Simply the best all rounder at the price. Equally smooth, refined and powerful.

DYNAMIC

It's official - the audiophile boys are moving into the mini-speaker market. Simon Pope and David Price check out two very different 'speaker/subwoofer packages designed for optimum hi-fi sound.



▶▶ KEF KMS2002

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

First, a word about the HTS2001 satellites. Unlike many 'multimedia' speakers of their type, they are not powered but work passively from the active sub. A total absence of sharp angles means there are no boxy cabinets to resonate away merrily. Instead, they boast an egg-shaped cast aluminium enclosure which is both very rigid, light and non resonant. Measuring 198x130x150 mm, their internal volume is 1.5litres and they weigh 2kg apiece. Into this fits a new

100mm KEF dual concentric Uni-Q driver, featuring the company's traditional polypropylene cone in a new 'alu-skin' aluminium faced polypropylene guise. Together with a die-cast chassis, it has a power rating of 70W RMS. KEF quotes a sensitivity figure of 88dB (2.83V/1m), a maximum output (SPL) of 104dB and a nominal impedance of 8 ohms. Magnetic shielding (for near-TV and computer monitor use) and an integral directional stand, complete the package.

ELLIPTICAL ELEGANCE

Measuring 370x320x320mm, the matching PSW2000 subwoofer is a large, chunky affair with an internal volume of 15.4 litres. It features an integral down-firing 8" bass driver powered by a 150W amplifier. It's finished in a complimentary 'Video Grey' paint scheme and features a glass bevel-edged top and colour coded silver feet. The KEF is a serious bit of kit and better put together than

any other multimedia sub. I've come across to date - just try and pick up this 15 kg lump and you'll see what I mean!

SOUND

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

Essentially, this KEF system is clean, warm and open sounding, with 'out of the box' (or should that be 'out of the egg') imaging, sweet treble and a beguilingly rhythmic quality. Even by my proper hi-fi speaker standards, they're still an enjoyable listen and remarkably couth

DUOS



considering their low cost. But you must - repeat, must - use a sub. Listening kicked off with Supergrass's sublime 'Sun Hits the Sky' and the KEFs dived in with aplomb. Sub suitably tweaked and located, the system produced a tonally balanced, even handed sound with no nasty 'boom-tizz' that lesser sub-and-sat packages have. Bass was tight and full, the sub extending all the way up to the lower regions of the satellites pretty effortlessly. When the latter took over, things got really good. Very crisp and clean and yet surprisingly fast and lithe, the midband was a real treat.

Best of all is the way the sweet midband integrates with the treble. Not only does the 'point-source' design work wonders for image placement and soundstaging, the wide dispersion and phase coherence is a rare treat in £200 loudspeakers. The result is that the speakers disappear into space, and you can get on with listening to the music.

These are special loudspeakers for sure, but they'd be amazing if only they could handle more power without breaking up. Because of their lowish sensitivity and middling power handling, they have trouble attaining high volumes and would certainly sound lost in a large room. This is why you should keep them in smaller listening environments, and really crank up the sub. Overall though, the HTS2001 are superb at the price, but don't think you can get away with not buying a subwoofer.

KEF KMS 2002 £499.95

KEF Audio Ltd.
Tel: 01622 672261
www.kef.com

ALR JORDAN ENTRY S/ENTRY SUB

The ALR Jordan Entry S mini 'speakers are no stranger to us at HFW. We've encoun-

tered them before and were struck with the way they gleaned such a sophisticated sound from cabinets of genuinely minuscule proportions (WxHxD 13x21.5x17.5 cm). They have the capability to deliver a sound easily equal to that of their larger peers when it comes to detail and imaging but simply due to their size, fail to extend down to the bone-crunching nether regions of lower frequencies. This was their only flaw, if you can call it that, because the bass that is there is actually pretty good and tuneful, and not as shallow as you'd initially think. For smaller rooms this was adequate but for those with larger dimension listening rooms who wish for inconspicuous 'speakers the lack of deep bass may become a problem.

BASS INSTINCT

In answer to this problem, ALR Jordan have come up with a powered subwoofer for the range. This results

▶▶ in a very discreet, stylish system that competes with the likes of Mission's FS2, Bose's ubiquitous cubes and, of course, the KEF 2002 package, among others.

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

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

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

SOUND

The sub was connected via its 'speaker inputs, from the 'speaker

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

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

Integration of the system was very good, with classical orchestral



Although fairly small, the KEF PSW2000 has a big sound and plenty of facilities.



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

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

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

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



The Entry S subwoofer has a comprehensive control panel with good features



ALR JORDAN ENTRY S £180
ENTRY SUBWOOFER £400

AudioPlus Distribution Ltd.
Tel: 020 8642 4436

MEASURED PERFORMANCE
KEF HTS2001/PSW2000

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

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

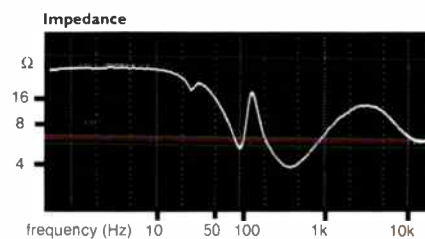
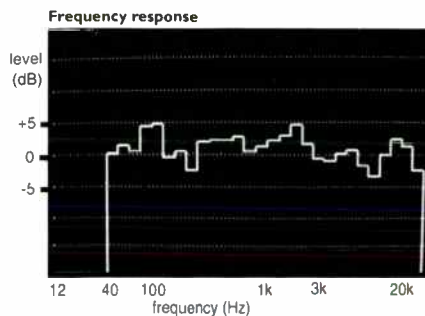
below 100Hz, due to capacitor coupling.

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

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

draw too much current, having a 7.3ohm measured overall impedance.

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



MEASURED PERFORMANCE
ALR JORDAN

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

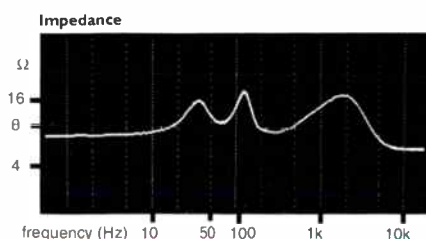
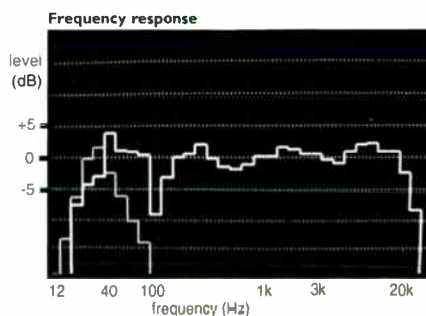
The impedance curve of this

satellite is benign, with little variation and a minimum of 6ohms. However, whilst its overall impedance is high (7.7ohms) and the system draws little current, sensitivity is commensurately low too, coming in at just 81dB. This is a problem miniatures have: they don't go loud, no matter how much power is available. Mini-drivers reach their thermal and mechanical limits earlier than those of larger dimension. The subwoofer cuts out deep bass and this helps considerably but the system will appear to need a lot of power to go loud due to low sensitivity.

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

The ALR Jordan system

has a tidy measured performance. It is accurate, should sound detailed and is a light amplifier load, although being insensitive will need a powerful (60V+) amplifier and some stick for volume. **NK**



World Verdict



KEF KMS 2002

Brilliant, but slightly flawed. Wonderful transparency, imaging and build, but run out of steam when the going gets tough.

World Verdict



ALR JORDAN ENTRY S

Fine package with good integration, bass extension and detail. Some could find the sound a bit too immediate at times.

ONE BOX

Simon Pope spends some time with Philips SACD 1000, the world's first multichannel SACD player.



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

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

delayed the launch of DVD-A - the question of watermarking.

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

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

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

In addition to SACD (multichannel and two channel) and DVD-Video discs, it will also play

Video CD, Audio CD, CD-R and CD-RW discs. It's also compatible with MPEG2, Dolby Digital and DTS formats.

SILVER DREAM MACHINE

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

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

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

WONDER

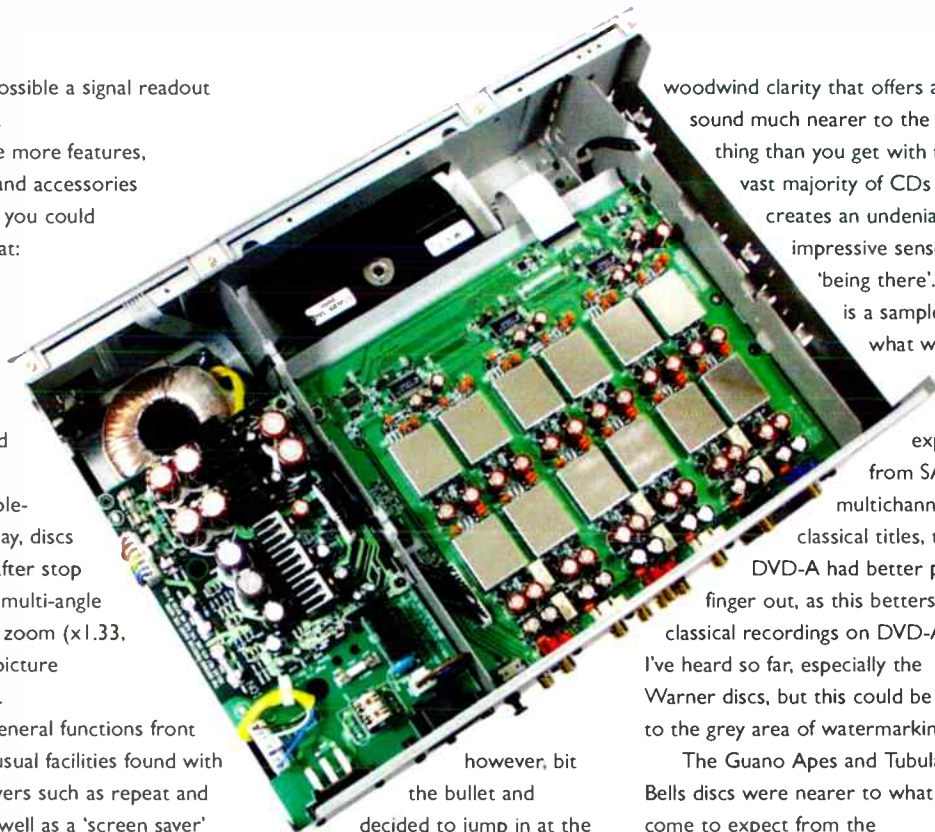
accurate as possible a signal readout from all discs.

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

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

YOU'RE SURROUNDED

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



however, bit the bullet and decided to jump in at the deep end with the full multichannel monty.

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

Of the two genres, I preferred the orchestral offerings, the Budapest Festival disc (only a demo at present) being a very finely recorded disc and a great musical performance to boot. The effect was very subtle, with audience ambience (it's a live recording) and a nice airy acoustic to the recording venue. It takes all the best bits of SACD, such as the sense of sonic immersion and detail and stretches it, tastefully, that little bit further to create an all encompassing sound that isn't too claustrophobic. One highlight was the string and

woodwind clarity that offers a sound much nearer to the real thing than you get with the vast majority of CDs - it creates an undeniably impressive sense of 'being there'. If this is a sampler of what we can

expect from SACD multichannel classical titles, then DVD-A had better pull its finger out, as this betters the classical recordings on DVD-A that I've heard so far, especially the Warner discs, but this could be down to the grey area of watermarking.

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

STEREO FILE

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



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TWENTY-FOUR CARAT GOLD
PLATED FITTINGS.

REMOTE CONTROLLED.

PHONO STAGE.

POWERFUL, ROBUST, BUILT.

MUSICAL FIDELITY

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

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

The 1000 saved an ace up its sleeve for me, as it's a pretty decent DVD-Video player to boot. A stereo PCM oddity of two New Order gigs

was very involving, with fine, exciting audio replay and a clear, well focussed picture. I found it a tad more difficult to execute the functions than it would be with a dedicated DVD player's remote but this was but a very small fly in the ointment.

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

This player is ideal for the progressive audiophile who favours the larger catalogue of SACD and wishes to mix their sonic edification with a bit of movie watching. These

people will probably find that CD replay doesn't meet that of their existing player.

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

Philips SACD 1000 £1,299

Philips UK Ltd.
420-430 London Rd.
Croydon
CR9 3QR
Tel: 020 8689 4444



MEASURED PERFORMANCE

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

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

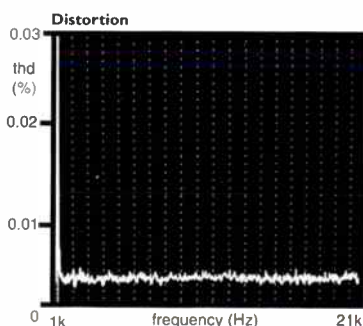
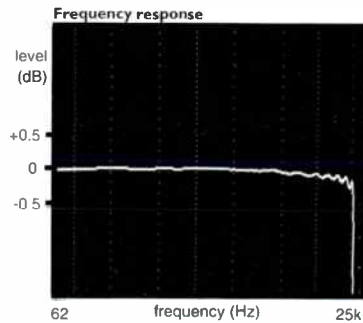
110dB, about the best possible result, with a few exceptions like the Myryad.

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

Frequency response 5Hz-21.2kHz

	left	right
Distortion		
-6dB	0.004	0.004
-30dB	0.015	0.016
-60dB	0.399	0.38
-90 dB	27	
Separation	left	right
1kHz	119	119
20kHz	115	116
Noise		-113dB
with emphasis		-113dB

Dynamic range 110dB
Output 1.9V



World Verdict



A fine player of both multichannel and two channel SACD discs, along with good DVD-Video. Although having an exciting sound, it's a bit too mechanical with CD.

stock clearance

Sevenoaks stock clearance is a chance to pick up a genuine bargain. Stocks are limited, so be quick! Everything is **ex-display** and sold with instructions, accessories, packaging and manufacturers warranty. Nothing is Second-Hand. Prices may vary between outlets - this is due to either finish or condition. Please call to confirm product availability before travelling. A regularly updated list is available on our website.

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Liverpool

0151 707 8417

Yamaha DVDS796 DVD Player	£275
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Sony DVPS535 DVD Player	£369
Yamaha Planocraft E100 Midi System	£285
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Manchester

0161 831 7969

Arcom Alpha 10 DAB Tuner	£499
Arcom Alpha 7R Amplifier	£199
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AVI NuNeutron Speakers	£399
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Jamo E8 Surround Speakers	£349
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Some like



Andy Grove flexes his muscles and grapples with ATC's 150W SIA2-150 powerhouse integrated amplifier.

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

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

This Spartan presentation is probably down to ATC's well known and envied experience within the recording world. A recording engineer does not want to know about nice wooden side cheeks or irritating, superfluous and never used features. The amplifier is furnished with four inputs, all line level, the usual tape in/out and two sets of speaker binding posts. All connections

are gold plated and the binding posts are from WBT - Herr Thoerner's posts even allow you to use banana plugs if you like (two prongs up to superfluous regulations!). The 'no fuss' remote control operates all of the front panel features. The volume control is a motorised potentiometer rather than a cheap volume control IC and the selector switch is the type that goes round and round infinitely while the LEDs flick between the various inputs.

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

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

This has technical advantages.

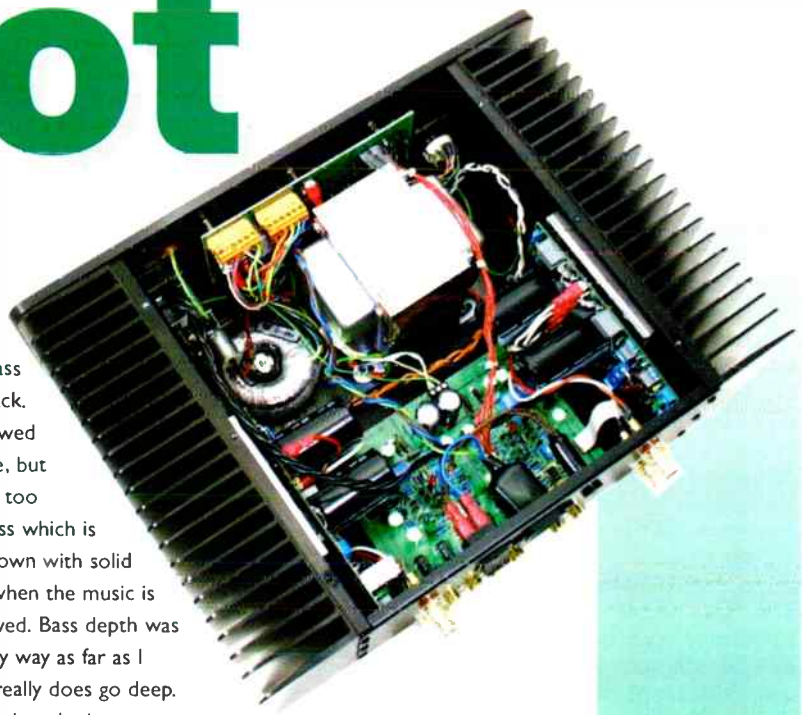
Firstly, the FETs are driven from a small, low voltage supply which is completely isolated from the main output supply, eliminating interaction. Secondly, the slew rate of the overall amplifier can be vast, only the output devices are required to react at speed, and here they are very quick Hitachi MOSFETs.

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

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

Another interesting feature of the SIA2-150 is that it has a gain control circuit similar in action to that seen in professional amplifiers. When the amp approaches clipping the gain is automatically reduced to avoid it. This

it Hot



protects the speaker from damage due to overheating and loss of control of the drive unit's mass.

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

Old fashioned rock doesn't really go that deep in the bass, so I tried a track from Madonna's 'Ray Of Light'

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

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

ATC SIA2-150 £1250

ATC Ltd.
Gypsy Lane
Aston Down,
Stroud
Gloucs.
GL6 8HR
Tel: 01285 760561

MEASURED PERFORMANCE

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

Worked within the above limits the SIA2-150 gives a good, clean

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

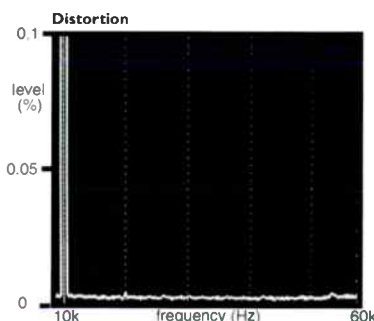
Frequency response extended flat past 150kHz, meaning there's a lot of bandwidth available. It should suit DVD-A and SACD people, where there's a notional requirement for reproduction up to 100kHz. The bass end of things was a little curtailed though, gain rolling off below 18Hz, an unusually high lower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

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

which produce 500mV-2V.

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

Power	136watts
CD/tuner/aux.	
Frequency response	18Hz-150kHz
Separation	92dB
Noise	-108dB
Distortion	0.006%
Sensitivity	400mV
dc offset	9/14mV



World Verdict



A fine sounding amp with bags of power. Relays music with good emotion but lacks that last ounce of fluidity to carry it off.

PROBABLY THE BEST

NEW DEMONSTRATION ROOM NOW OPEN AT 12A SPRING GARDENS, NEWPORT PAGNELL,

Kel84 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 Kel84 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 Kel84. Simon Pope says, "The quality that can be gleaned from this amp is a fine introduction to the joys of the valve sound. The Kel84 will highlight all the intricacies and depth of detail in your favourite recordings whilst retaining a warmth and fullness that is almost exclusive to pure valve amps and is rare at this price point."

Kel84 weighs 10kg. External dimensions with valves are 300mm(w) x 270mm(d) x 150mm(h).

£278



KIT88 VALVE INTEGRATED AMPLIFIER KIT & 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 tetrode. This is a pure Class A push-pull design providing 36 watts into an 8ohm load. Andy Grove has come up with a gem of an output transformer (E/I). With the KT88 it offers a virtually unmatched result for a valve amplifier. Frequency response measures 11Hz to 75kHz, separation 71dB, noise 98dB, sensitivity 400mV and distortion 0.03%. "As valve amplifiers go, the KaT88 is one of the best measured performances I have ever come across", said Noel Keywood. Jon Marks said, "The KaT88 pulled a series of surprisingly fast, meaty basslines out of its trickbag when dealing with Suzanne Vega's Nine Objects Of Desire album. As if this wasn't enough, the mid and treble were nice too - cymbals had a deliciously natural, golden shimmer without sounding soft, and vocals were extremely transparent and crisply defined. KaT88 didn't hang around when it came to exploiting the virtues of its four output valves on numbers such as 'Leaves' and 'Suspect Sustain' from Cirrus' Land's End Jazz CD. Saxophone had a wonderfully smooth, realistic character, and acoustic guitar mixed speed with harmonic richness to very impressive effect. Asian Dub Foundation and Moloko showed no sign at all of the sluggish, woolly bottom-end and poorly-delineated bass beats that most valve amps are

**KaT88
upgrade kit now
available £140**

£468



**KIT88
upgrade kit now
available £150**

to blame for. Which makes the KaT88 an all-round, high-end bargain." Weight 16kg, external dimensions with valves are 330mm(w) x 300mm(d) x 190mm (h).

ALL NEW SERIES II MODULAR PRE-AMP KIT

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

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

NEW!



DIY KITS IN THE WORLD

MILTON KEYNES, BUCKS MK16 0EE - CALL FOR DETAILS ON 01908 218836

KAT34 VALVE POWER AMPLIFIER KIT & KIT34 VALVE INTEGRATED AMPLIFIER KIT

£480

NEW KITS

£495



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

Simon Pope says, This integrated bring together the best sonic virtues of our KIT88, kel34 and top of the range 300B PSE in an affordable package. The highlights of the sound are a deep and taut bass response, together with an open and highly detailed mid and high frequency response that only the best valve designs can achieve... a true valve classic" Weight 22kg, External dimensions with valves fitted - 390mm(w) x 360mm(d) x 210mm(h)

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 £875.00 (UK price) excluding valves. Each monobloc weighs 23kgs., external dimensions with valves: 25cm(w) x 38cm(h) x 22cm(d) per monobloc.

300B PSU upgrade kit now available £150

£875 A pair



KEL80 MONOBLOC AMPLIFIER KIT

Following the success of our budget KEL34 40watt kit amplifier, we have come up with a 'big brother' design. The output stage uses two pairs of TESLA EL34 pentodes in parallel-push-pull mode, allowing KEL80 to turn out 80 watts into an 8ohm load. Heading up the input stage we have the wonderfully linear Russian 6AU6 working into an American 5687 phase-splitter. KEL80's output transformers are 4ohm and 8ohm tapped. With an input sensitivity at around 380mV for full output, it will happily partner both passive and active pre-amplifiers. It is easy to assemble. Simon Pope says, "The proof of the pudding is in the eating and the KEL80 is a feast for the ears, with solid bass attack, lightning fast reactions,

that emphasises musicality as well as power. At £649.00 a pair, a definite valve winner. Each monobloc weighs 12kgs., external dimensions with valves: 14cm(w) x 8cm(h) x 43.5cm(d).

£649 A pair



HD83 VALVE HEADPHONE AMPLIFIER KIT

The HD83 headphone amplifier is a beautifully simple design using Mullard ECL83 valves, a triode and power pentode housed in the same envelope. It works directly from any source, be it CD, tape, tuner etc., or from an amplifier's tape out or pre-amp out sockets. The circuit uses high specification E/I output transformers that will drive any headphone load from 16 ohms to over 300 ohms depending on how the secondaries are wired up. The HD83 is a single-ended design with the power pentode wired up in triode configuration for added sonic purity, and it is as quiet as a mouse. For sound quality Jon Marks says, "The bass is punchy and controlled

without becoming artificial, while treble has the crispness of the best solid-state, with the tonal purity, delicacy and speed associated with valves." External dimensions 18cm(w) x 30cm(l) x 8cm(h) weight 4kg.

£195



World Audio design

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NEW DEMONSTRATION ROOM NOW OPEN AT 12A SPRING GARDENS, NEWPORT PAGNELL, MILTON KEYNES, BUCKS MK16 0EE. CALL FOR DETAILS ON 01908 218836

KLS10 HIGH TECHNOLOGY COMPACT MONITOR

Our mini-marvel uses an Audax carbon fibre bass/midrange unit, married to the world's most advanced tweeter, the piezo-electric gold dome HD3P from Audax. KLS10 offers high performance from a small package. The main speakers are designed to work alone, or with a dedicated subwoofer to extend their bass. Alone, they are suited to near-wall mounting and can be tuned by port adjustment to suit personal taste and location. They are easy to drive and need just 30-60watts. KLS10 is unique. Technically advanced, yet compact and relatively inexpensive, there is little to match it. Sensitivity 89dB 1W/1m, 15mm MDF, internal volume 9Ltrs, external dimensions 19cm(w) x 31cm(h) x 23cm(d).

Drive Unit & Crossover kit **£433.00**
Drive Unit only **£394.00**



£433

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).

Drive Unit & Crossover kit **£164.00**
Drive Unit only **£78.00**



£164

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 4in. carbon fibre cone midrange driver for neutral and clear reproduction, and a powerful 8in. bass driver for superb depth, this is our top-of-the-line reference speaker. Sensitivity 90dB at 1W/1m, 25mm MDF, internal volume 60ltrs, external dimensions 26cm(w) x 100cm(h) x 35cm(d).

Drive Unit & Crossover kit **£633.00**
Drive Unit Pack **£495.00**



£633

Upgrade your KLS3s to Gold status. Includes latest oval gold dome piezo tweeter and all components.

for

£363

Mains transformers & Chokes

KEL84 mains transformer
1.5 inch stack, 90mm(h)x 80mm(w)x 95mm(d) drop through fitting with zinc cap. Secondaries: 0V-240V 300mA, 3.15V-0V-3.15V, 5.5A, suitable for 120/240V operation

KIT88/KAT88 mains toroidal transformer
120mm dia. x 60mm(h). Secondaries: 195V-0V-95V, 450mA/0V-27V, 100mA/3.15V-0V-3.15V, 9A, suitable for 120/240V operation

300B PSE mains E/I transformer
130mm(h) x 95mm(w) x 115mm(d). drop through fitting with zinc cap. Secondaries: 380V-0V-380V, 180mA/150-0V-150V, 25mA/0V-5V, 1.2A/0V-5V, 1.2A/0V-5V, 3A/3.15V-0V-3.15V, 0.4A suitable for 120/240V operation

KEL80 mains toroidal transformer (encapsulated)
130mm dia. x 65mm(h). Secondaries: 195V-0V-195V, 390mA/0V-27V, 100mA/3.15V-0V-3.15V, 7.5A, suitable for 120/240V operation

HD83 mains toroidal transformer
80mm dia. x 35mm(h). Secondaries: 0V-165V, 75mA/3.15V-0V-3.15V, 1A, suitable for 120/240V operation

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

TRANS1 mains toroidal transformer
95mm dia. x 50mm(h). Secondaries: 0V-370V, 150mA/0V-6.3V, 3.5A 300B E/I choke 65mm(h) x 70mm(d) x 80mm(w) open frame fitting, 10H, 180mA.

KEL84 E/I choke
0.5 inch stack, 40mm(h)x 35mm(d)x 70mm(w) clamp fitting, 1H, 250mA

PSU-II E/I
40mm(h) x 35mm(d) x 70mm (w) clamp fitting, 15H, 20mA

KIT34/KAT34 mains transformer
2.5 inch stack, 120mm(h)x115mm(w)x95mm(d), drop through fitting with zinc cap. Secondaries 365V - 0V - 365V, 300mA/0V - 5V, 6A/3.15V - 0V - 3.15V, 7.5A. Suitable for 120/240V operation.

KIT34/KAT34 choke
1.25 inch stack, 65mm(h)x105mm(w) with fitting holes x 60mm(d), clamp fitting, 2.5 H, 350mA

Output transformers

KEL84 E/I Ultra Linear push-pull output transformer
1.25 inch stack, 76mm(h)x 65mm(w)x 76mm(d) Primary - secondary, 8K with 12.5% UL tap - 8ohms, max o/p-15watts, max current 150mA valves EL84 etc

KIT88/KAT88 E/I push-pull output transformer
80mm(w)x95mm(l)x100mm(h). Primary-secondary 10K - 8ohms, max o/p-40watts, max current-160mA valves-KT88, 6550, EL34

KIT34/KAT34 E/I 14% tapped Ultra Linear push-pull output transformer
2 inch stack, 80mm(w)x95mm(l)x100mm(h), drop through fitting with zinc cap. Primary-secondary 6.4K, 14% UL taps. Secondary 8ohm, max output 34watts, max current 150mA, valves EL34, 6L6, 6CA7

KEL80 E/I parallel-push-pull output transformer
95mm(w)x115mm(l)x133mm(h). Primary-secondary 4.6K - 8 & 4ohms, max o/p-80watts, max current-250mA valves-EL34, 5881, 6L6

HD83 E/I single ended output transformer
40mm(w)x50mm(l) x55mm(h). Primary-secondary 4K - 4 x 64ohms windings, max o/p-1watts, max current-25mA valves-ECLE83 etc

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

300B PSE E/I parallel single ended output transformer
130mm(h) x 95mm(w) x 115mm(d). drop through fitting with zinc cap. Primary 1K5 Secondary 8R, output.

Printed circuit boards

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

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

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

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

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

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

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

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

TAG board 2 x 16 connections (hard wiring) 40mm(w) x 140mm(l) x 3mm(d)

special offers

Kel34 chassis

330mm(d)x 190mm (h). ideal for the constructor who requires a compact chassis to incorporate 4 octals, 2 B9A & B7G bases mounted on kel35 PCB - £12.00 2x 78 lam holes, and fixing for a 115mm dia toroidal mains. rear has 5 phoho pair holes & 2 XLR holes.

KIT88/KAT88 chassis

330mm(w)x 300mm (d)x 78mm(h). ideal for the constructor who requires a compact chassis to incorporate 4 octals, 2 B9A & B7G bases mounted on kel35 PCB - £12.00 2x 78 lam holes, and fixing for a 115mm dia toroidal mains. rear has 5 phoho pair holes & 2 pairs of 4mm socket. Includes 6mm front plate plus chrome knobs - £100.00 (uk prices)

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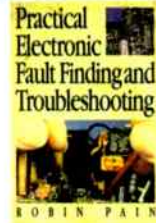
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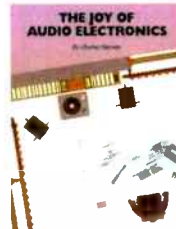
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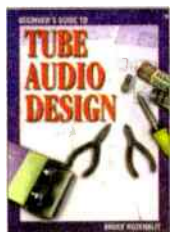


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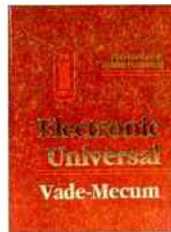


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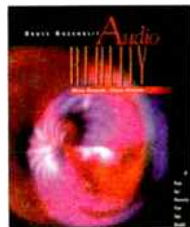
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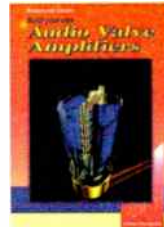
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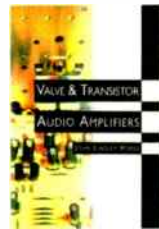
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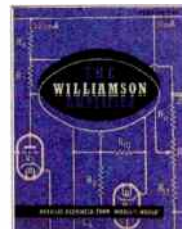
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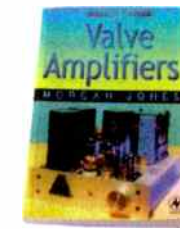
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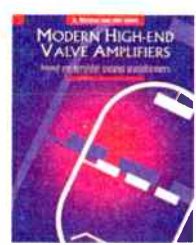
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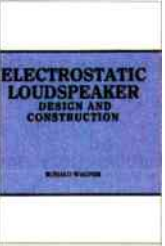


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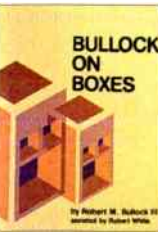
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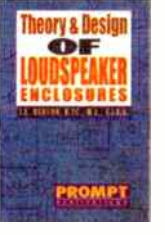
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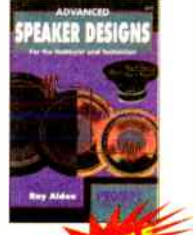
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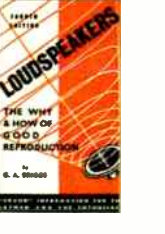
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HI-FI WORLD'S

GREAT COMPETITION GIVEAWAY

WIN A FANTASTIC NAD C541 CD PLAYER AND SUPERB MATCHING C370 INTEGRATED AMPLIFIER IN THIS MONTH'S COMPETITION

Originally founded in 1972 in London, New Acoustic Dimension have built an enviable reputation for themselves in the world of hi-fi. This is primarily due to NAD's proud tradition of constantly creating products with 'giant killer' performance.

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

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

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



simplicity and attractive workman-like appeal to their products. Simplicity is the key.

The products up for grabs here are simply two of the best hi-fi products available on the market at present. They offer exceptional sound quality and power with the ability to excite and communicate like few others. Dominic Todd's review of the CS41 CD player in this very issue described the sound thus: "in terms of a smooth, seamless balance it is hard to imagine a better machine for the job, at this price range, with this type of music." Containing a Pacific Microsonic's chip, the S41 will play HDCDs and CD-R discs and uses many audiophile components, such as ELNA Cerafine capacitors and the fine Burr Brown Sigma-Delta 24-bit DAC.

The partnering C370 amplifier was reviewed by us back in June, again by Dominic Todd, who was simply amazed by the 120W-plus of power that the 370 could muster, saying "amps like the NAD C370 really should come with a health warning. Such is the exuberance and sheer drive, that it's almost impossible not

to keep turning the volume ever higher in order to realise the energy. . . I cannot think of another amp anywhere near this price that offers such excitement."

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

Hi-Fi & Computer Audio World Competition rules and conditions of entry

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

Competition Questions

[1] What do the letters NAD stand for?

- [a] New Audio Designs
- [b] New Age Delights
- [c] New Acoustic Dimension
- [d] Not Available in Denmark

[2] In which year was NAD founded?

- [a] 1972
- [b] 1976
- [c] 1872
- [d] 1066

[3] Who Spearheaded the NAD team?

- [a] Martin Sheen
- [b] Steve Martin
- [c] Franklin D Roosevelt
- [d] Martin L Borish

[4] The C541 CD player uses which capacitors?

- [a] ENID
- [b] ELNA
- [c] ELSIE
- [d] ELAC

Please send all entries to:

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CONGRATULATIONS!

...to Mr. David Tutt of Chatham, Kent, the winner of our July competition. A REL Stadium III subwoofer is on its way to you!

Audio and computers go together perfectly. It's fitting the CD, invented for audio, should become so important to computers, symbolising the natural links between the two. Nowadays audio enthusiasts are in a great position to exploit this situation to their advantage, because computers, whilst not cheap, aren't overly expensive any more either. Look around in the computer mags and in stores and you can nowadays pick up a basic model for £500 or so.

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

Take a look at computer fairs, which are springing up everywhere and threaten to become as popular as car boot sales. The idea is to search for newly discontinued parts, like CD-RW drives that burn a CD-R at x4 or x8, when the latest run at x12 and x24 even. Even cheaper are the second-hand parts but watch out, because disc drives in particular wear out sooner or later and as they near the end of their life, which is a matter of a few years, become noisy and error prone, causing

all sorts of problems. A second hand drive could be ready for the knacker's yard. Better to pay for a new, low-ish capacity, medium speed Fujitsu, for example, which won't cost a fortune, than a second hand unit with an uncertain lifespan. And bear in mind that SCSI drives are rated at twice the lifespan of ATA drives, so although they look expensive they might not be.

At Hi-Fi World, although we are by no means computer experts, we do have plenty of experience with both Macs and PCs. The publishing business traditionally uses Macs, whilst

” The de facto standard when Hi-Fi World started was the SyQuest drive with its 40MB cartridge.

engineering, accounting and business packages are the domain of PCs, so we have to use both platforms. Electro-mechanical drives always fail in the end and once you know what interface standard they work to, having a drive go bang is no big deal. It can take no more than minutes to haul it out and insert a new one, which will usually be faster, quieter and of higher capacity, yet might cost no more than £75 or so.

Publishing needs storage and over the years systems have come and gone. The de facto standard when Hi-Fi World started was the SyQuest drive with its 40MB cartridge. These were robust enough, but expensive. The higher capacity EZ drive was a disaster and doubtless contributed to the company's downfall. Iomega's Zip took over but ours are beginning to find their way into the waste bins. Deconstructing one to see if I could remedy the 'click of death' I noticed that it is made by Sankyo Seiki. They once specialised in OEM cassette decks, so there are links with audio everywhere.

Will the CD, now it is becoming faster to burn, displace these fallible storage systems? It looks likely. Recordable CDs are cheap and hold massive amounts of data. If CD burners turn out to be as reliable as CD players then the technology will

be much less fragile than are current magnetic storage drives. What this means is that a recordable CD drive is the best bet not just for audio purposes but for external storage on any computer. I have taken to using 180MB 5cm mini data CD-Rs for convenience and am looking forward to seeing the first Expanium mini CD players from Philips. Full sized CDs are fine, not just for audio but for holding picture libraries (photo albums), as valuable hard drive backup and as handy boot discs, complete with Norton Disc Doctor diagnostics, for that horrible moment when the computer resolutely refuses to start.

The recordable CD drive has become an essential part of not just an audio computer, but any computer.

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

There's a place for good audio computer in any audiophile's life. Computers and audio are natural partners. ●



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Monacor SPS-35 Spike Kit (Gold or Anodised Black Finish) 'speaker Spikes (Per 4)	NEW	9.95
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BMW's new Mini is finally on sale. It's a cute little motor alright, but hasn't had a wholly positive reception. The problem is that many petrol-heads got their formative automotive experiences behind the vinyl covered rim of British Leyland's finest, meaning the idea of 'Mini-ness' is already firmly implanted in their minds. The new BMW variety is by all accounts a fine car, but somehow lacks the magic of its forty two year old predecessor.

The very same predicament faces hi-fi manufacturers. If you've made a world beating, genre-defining, epoch-making product, how then do you replace it? Think about the most important hi-fi designs - the obvious candidates include Garrard's 301 turntable, Quad's ubiquitous II valve power amplifier or one of Tannoy's early dual concentric loudspeakers. But what of the more prosaic, less technologically innovative products that have made an arguably far larger contribution?

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

You can use this line of thinking to discern a whole range of popular hi-fi classics. In turntables we'd have Dual's CSS05 - the company vacillated for years trying to repeat the formula - and

Rega's Planar 3 - Rega, in its wisdom, left it well alone for 25 years! You can also say the same of Thorens' old TD160 (and its TD124 and TD150 predecessors) - here was a no-nonsense, crisply designed black disc spinner that virtually wrote the rule book for high end suspended subchassis decks, as Linn owners will surely agree! In terms of tonearms, the Rega RB300 is the beginning and end of the debate, and in cartridges I'd nominate Shure's M7SED - in vinyl's heyday, this was all most people ever needed.

As far as loudspeakers go, my

” If you've made a world beating, genre-defining, epoch-making product, how then do you replace it?

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

Moving to digital audio, I'd say Marantz's CDS2SE was a defining moment in the market development of the CD format. Not because it was an incredible performer at the price (although it certainly wasn't half bad), but because it was the first to make Bitstream work on a budget. Buyers noticed, and never again did any manufacturer use multi-bit for mass market purposes. Sony's MDS-JES00 did more than any other product to

popularise 'compressed digital audio' formats. Before the advent of this unassuming but superbly engineered £299 MiniDisc recorder, cassette deck sales were still holding strong, but this soon changed when it hit the High Street. Its direct descendent four years down the road - the MDS-JB940QS - is still a strong seller thanks to its use of precisely the same formula.

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



David Price

CLASSIC CUTS

With unashamed bias Andy Giles reflects on Led Zeppelin's 1970 watershed release - Led Zeppelin III.

Recently watched Cameron Crowe's self-indulgent but pretty movie 'Almost Famous'. What Cameron was trying to say was that Led Zeppelin was the most extraordinary rock band ever - albeit in a highly convoluted way. Believe me, I know of which I speak. Forget the rest of the stuff in the movie (except Kate Hudson!) - see at how often Zeppelin's grandeur is hinted.

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

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

If proof of this assertion were seriously to be required then look no further than this monumental third album from Zeppelin. By the way, I make no suggestion that Zeppelin themselves were entirely original - few 20th Century bands were and that includes The Beatles and The Stones. Sure, Zeppelin derived much

from blues and folk, English, American (Black) and Celtic. And it's all on Led Zeppelin III.

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

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

Led Zeppelin III went on sale on October 5th 1970. The entire album proved to be a turning point release, not only in substance and structure, but also in composition. It showed much of what all members of Led Zeppelin could do - given more studio time and a more natural flow of influences. The first track 'Immigrant Song' is a true Zeppelin belter, an extraordinary song which appears reluctant to give way to the hypnotic churn of 'Friends' with its blistering segue into the outstanding 'Celebration Day' - a song so 'Zeppelin' to be considered worthy of



premier inclusion in the Black Crowes/Jimmy Page recent cheeky but brilliant Zeppelin rip-riff session 'Live at the Greek'. By this time a listener to Zeppelin III will have become enmeshed. The opening bars of blues classic 'Since I've Been Loving You' do little to release that entanglement, drawing one in yet further to a white-boy-blues mindscape of towering proportions. Then comes the John Bonham inspired 'Out on the Tiles', the wonderful 'Gallows Pole' with Page on banjo and John Paul Jones on mandolin and bass. The two glistening jewels, 'Tangerine' and 'That's the Way' allow a decent final descent to 'Bron-Y-Aur Stomp' and 'Hats Off to Roy Harper'. At this stage you're past caring. It's a 'must-have' album. Even if (you poor soul) it's the only Zeppelin recording you'll ever own.

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

*Led Zeppelin III is available on CD, digitally re-mastered by Jimmy Page, on Atlantic 7567 82678 2/4

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

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

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

than any VHS machine can muster. Rather like their budget counterparts, these players are primarily being used for films. I still don't know of anyone who has bought a DVD at this price point solely for use as a CD player (although there must be someone out there that has!). But despite this, the sound quality is good enough for many that they won't consider buying another CD player. Unless, that is, it's for SACD (although some of these are now doubling as DVD-video players!)

It's not unheard of in the hi-fi industry for potential customers to

” It's not unheard of in the hi-fi industry for potential customers to “just wait that little bit longer”.

“just wait that little bit longer”. As with many other consumer durables there always appears to be a new development just around the corner that's worth waiting for. Of course, taken to its extreme, we'd never buy anything as we'd all be in a perpetual state of waiting! Yet the CD player market has had more than its fair share of “developments” to keep the doubting Thomas' doubting. First the shift to 16-bit, 4 times over sampling, then Bitstream (or similar) kept us hanging on. In the mid-nineties there was great interest in High Definition Compact Disc (HDCCD). This has yet to really catch on, though, as it's reliant on software that has been rather less than forthcoming (sound familiar?). What's more there was also going to be SACD just around the corner. Well now that too is here. Actually it's been here for over a year now, but the prices are now seriously tempting. Industry leaders Sony now have their SCDXP940 player at just £550. Quite a reduction in price from previous offerings, and with the promise of cheaper still players to follow. What's more the sound quality from SACD is really rather good. SACD shows measurable and subjective improvements in sound quality over conventional CD. Rather like HDCCD, the software could prove its stumbling block. Yet, unlike HDCCD, the newer

technology now has the full backing of Sony's not inconsiderable record label division. Furthermore the new hardware will play existing CDs, thereby not rendering existing collections obsolete. To the committed audiophile it's one new technology that's been worth waiting for with the only fly in the ointment being remaining to see whether DVD-A will be any better, and will it too have the necessary software back up?

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



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AUDIO ALCHEMY - PART II

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

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

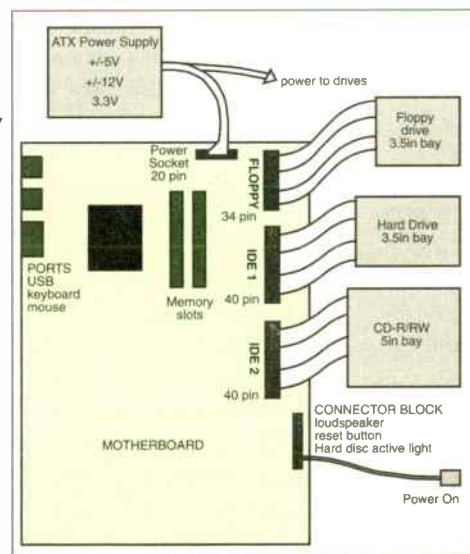
In the first part of our article (July 2001 issue) we recommended you buy a full size ATX case. They've got plenty of space inside and can carry lots of drives, should you have suitably deep pockets. They are also easy to work with. Cases come with a power supply unit; the larger the case the more current it can provide, meaning you will usually have plenty of leeway in this respect. Even the power unit can be changed though, so nothing is fixed. The power output plugs are a standard pattern that fit disc drives and motherboard alike,

and they cannot be incorrectly inserted. Sides and top can be slid off after removing rear securing screws, to reveal 3.25in drive bays for floppy drives, and larger 5.25in drive bays for CD ROMs, CD-R/RWs, etc. There should be at least one internal position for securing a hard drive too and there are advantages in having two. The computer industry standardised fixing centres and patterns some years ago, so providing you buy conventional items they will install without difficulty. Leads and jumpers tend to be more of a problem, not to mention changing standards and incompatibilities.

GETTING IT TOGETHER

The heart of the computer is the motherboard, which carries an array of sockets for internal connections, as well rear serial, parallel and USB ports. It screws into place with small crosshead screws that locate into tapped standoffs. Before handling it, or any other item, make sure you are

earthed by touching a metal radiator or suchlike to discharge any static electricity. It's safe enough to install this first and work logically outward, installing its peripherals one by one in sequence. But flick through the User Manual first so you know what it



The essential elements of a simple but effective audio computer are motherboard, ATA hard drive, CD-RW and floppy drive, shown here with their cabling. Also required is, of course, a good sound card, which carries audio inputs and outputs. A modem card can be fitted for internet access. All items fit easily into a standard ATX case that has suitably sized drive bays and a sturdy power supply.

► contains. It might look daunting but this will be your bible during the build process. Expect to see jumper settings, voltages, port definitions and Bios menus. Note in particular the IDE1 (primary) and IDE2 (secondary) sockets that connect to the hard disc drives, primary typically going to the main hard drive and secondary to CD-R/RW drive (or CD-ROM), essential for an audio computer. Since audio is a lot about discs and drives, rather than video and video cards in games machines for example, we'll spend a little time on this subject.

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

The E-IDE interface is the traditional IBM standard (Enhanced - Integrated Disc Electronics) found on all PCs. It's straightforward to use; there's excellent compatibility and ample performance, all at a good price. Nowadays, this interface is also referred to as ATA (Advanced Technology Attachment) or DMA/UDMA (Direct Memory Access/Ultra Direct Memory Access). DMA is a protocol that avoids involving the computer's microprocessor to speed things up and is used in modern E-IDE/ATA drives. Don't worry about all these terms; the simple fact is this interface is very deliberately designed for compatibility, so old boards can work with new drives and, unlike SCSI, there's always that same 40pin plug/socket to cope with, so you can plug and go without worrying about cables and socket types - with one limitation. ATA/66 arrived in 1999 and there are plenty of these drives

around at good prices now. To work at full speed they must be used with an 80 conductor/40 pin plug, ATA/66 cable. Each data line has a shield to prevent crosstalk and to lower noise. The shields are commoned at the plug, which is how 80 conductors fit into the usual 40 pins.

Its predecessor, ATA/33, used a 40 conductor cable. So do not use an old cable if upgrading motherboard and drive, or the drive will work to slower ATA/33 standard, since it senses the cable type. Currently ATA/66 motherboards and drives are being phased out and ATA/100s are appearing. To work at full speed you need a motherboard with an ATA/100 controller plus an ATA/100 drive, plus that cable of course.

ATA drives have vast capacities and data rates. The new ATA100 interface is spec'd at 100megabytes/sec (MB/sec) and is backward compatible with ATA/66 (56MB/sec) and ATA/33. E-IDE/ATA discs themselves cannot necessarily supply data at this rate; the interface

Data Transfer Mode	Data Transfer Rate (max)	Connector	Conductors	ATA Version
PIO mode 0	3.33 MB/sec	40-pin	40	ATA-1
PIO mode 1	5.22 MB/sec	40-pin	40	ATA-1
PIO mode 2	8.33 MB/sec	40-pin	40	ATA-1
PIO mode 3	11.1 MB/sec	40-pin	40	Fast ATA
PIO mode 4	16.7 MB/sec	40-pin	40	ATA-3
DMA mode 1	11.1 MB/sec	40-pin	40	Fast ATA
Multiword DMA mode 1	13.3 MB/sec	40-pin	40	ATA-2
Multiword DMA mode 2	16.6 MB/sec	40-pin	40	ATA-3
Ultra ATA DMA mode 2	33.3 MB/sec	40-pin	40	ATA-4
Ultra ATA DMA mode 3	44.4 MB/sec	40-pin	80	ATA-5
Ultra ATA DMA mode 4	66.6 MB/sec	40-pin	80	ATA-5

Table 2. ATA Data Transfer Modes

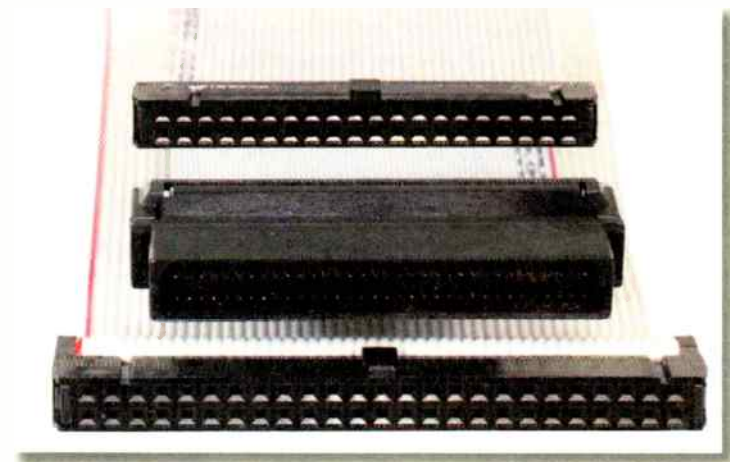
A roadmap of the E-IDE interface showing how DMA and UDMA came into the picture. The same 40pin connector has been used all along, although the cable has changed. The interface has now moved up to ATA100 status, not shown here. (Source: Dell Computer)

has to stay ahead of the disc to prevent bottlenecks. Most audio DIYers will doubtless be happy enough with current hard disc speeds, but you may like to note that SCSI drives are designed to have even shorter access times and double the lifespan of an ATA drive. Meant more for servers and heavy duty, high usage, fast access work, SCSI all the same has real attractions for audio use, more of which later.

MULTIPLE DRIVE TIME

The E-IDE interface sockets, marked IDE1 and IDE2, can run four devices, two per cable. It is usual to put the fast hard drive on IDE1 and a slower CD-ROM or ROMs on IDE2. If there's nothing on IDE2 then a second hard drive can work simultaneously here. Otherwise two hard drives must be worked from IDE1. A sensible arrangement is hard drive and CD-ROM on each IDE line. The most convenient arrangement for audio is to use two hard drives, one for music storage, the other for the operating system and programmes.

F-IDF is an internal interface only, using a cable up to 18in long maximum. If you want to run more drives concurrently there are two options now. Either stack up more items externally from the USB sockets now common on motherboards, or go to SCSI. Bear in mind here that external drives, with their



At the top of the picture is an ATA cable with 40 pins. In the centre is a SCSI cable showing the most common 50 pin internal connector, and at the bottom is a SCSI 68 pin 'Wide' connector.

Up to 5 MB/Sec	Up to 10 MB/Sec	Up to 20 MB/Sec	Up to 40 MB/Sec	Up to 80 MB/Sec	Up to 160 MB/Sec	Up to 320 MB/Sec
				Ultra2 SCSI	Ultra3 or Ultra160 SCSI	Ultra320 SCSI
				Fast-40 SPI-2 LVD SCSI	Fast-80 SPI-3 LVD SCSI	Fast-160 SPI-4 LVD SCSI
SCSI-1	SCSI-2 SE	SCSI-3 SPI Fast & Wide SE	Fast-20 Ultra SCSI SE			
	SCSI-2 Fast Differential HVD SCSI	SCSI-3 SPI Fast & Wide Differential HVD SCSI	Fast-20 Ultra SCSI Differential HVD SCSI			
Narrow (8 bit data) bus only		Wide (16 bit data) and narrow (8 bit data) bus		Wide (16 bit data) bus only		

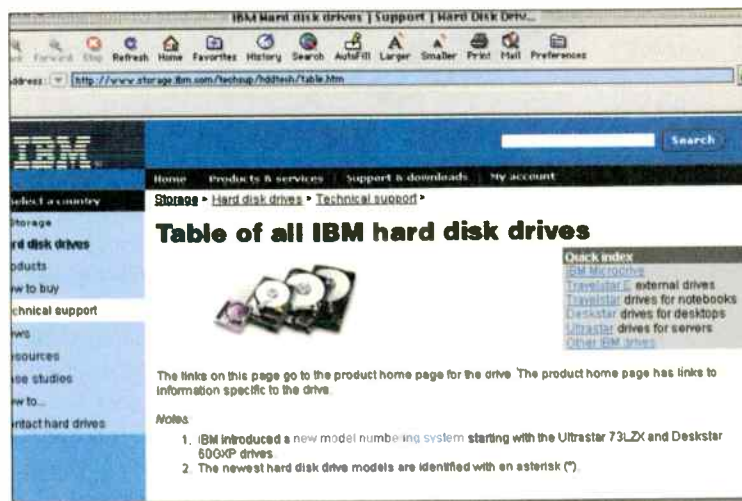
SCSI standards are confusing. Here is the SCSI trade association view of things. A SCSI variant is called 'Fast' when the clock speed has been increased for greater throughput, and 'Wide' when a 16 bit data bus is used on a 68 way cable. Adaptec used the term Ultra for SCSI-2, when it is usually applied only to SCSI-3 and later, helping confuse matters further. SCSI is, in spite of all this, very compatible.

casework, power supplies, etc are an expensive, space consuming/dust collecting option. A big ATX case with hefty power supply can house three or five 5.25in cased drives and an internal SCSI CD-RW like a Yamaha 8824S can be had for £70-£150. You can pay much more than this for an external SCSI or USB. This is the point of DIY of course: you are free to decide the topology of your audio computer and you can run all sorts of weird and wonderful combinations in a big ATX case. For example, it is possible to mix E-IDE and SCSI by adding a SCSI card. Although SCSI is seen as faster and more sophisticated than E-IDE, it can also be affordable in the context of a DIY audio server.

A greater number of peripherals, up to seven, can be handled by a SCSI (Small Computer Systems Interface, pronounced Scuzzy) line. This can be useful if you want to run many drives inside an audio computer, but you will need to install an internal SCSI card in a PCI slot and then use only SCSI devices, which are a little more expensive. The Adaptec 2930/40 SCSI card is a popular choice (www.adaptec.com). Some motherboards (e.g. SuperMicro P6 series and S2 series, see www.supermicro.com) come with SCSI built in and they can be even faster. This is another

interesting topology for an audio computer. IBM, originators of the PC, have a huge range of drives including very fast Deskstars. Their ATA/100 drives run to 64GB, but their faster drives with up to 15,000rpm spindle speed use SCSI (www.storage.ibm.com).

Very high data rates are not strictly necessary for audio, which needs a 1:1 transfer rate of 1.4MB/sec for 16bit/44.1kHz. Yamaha quote 3MB/sec for a 24x read for their popular 8824S (x24 read) CD-RW drive and a maximum burst rate of 20MB/sec. It uses SCSI-3, rated at up

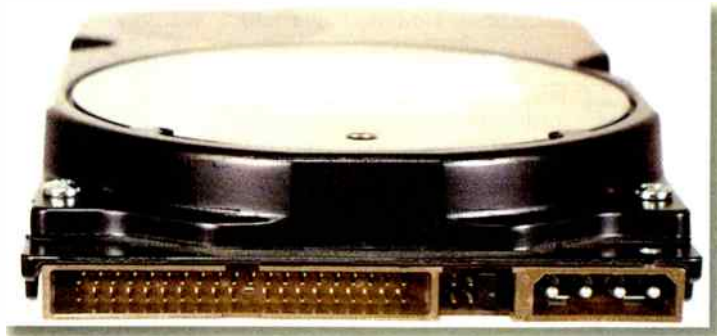


IBM make a wide range of hard drives, including microdrives for audio, Deskstars for ATA connection and Ultrastars for SCSI connection. Their site gives a good idea of what's available in drives for an audio computer.

to 20MB/sec. However, high density 24bit at 96kHz or higher sampling rate will need a fast data bus, so forthcoming standards will impose higher demands when it comes to audio processing. SCSI uses some pretty sophisticated jiggery-pokery to be able to cope with, at worst, lots of drives on long external cables. Although SCSI is for fast servers rather than audio, if you want a lightning fast internal hard disc performance where the computer boots up and saves super fast, think SCSI.

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

The good news is that providing the software drivers exist, SCSI devices will work on just about any computer, PC or Mac. In a PC an Advanced SCSI Programming Interface, or ASPI, driver is needed, but this is usually supplied with the drive. New SCSI interface standards are backwards compatible with most previous SCSI interfaces and, being isolated from the CPU by the controller, any SCSI device works on any machine in theory. SCSI devices of differing transfer speeds can



Hard drives and CD-RWs have much the same rear connection arrangement comprising data input socket, SCSI or ATA, jumper block which must be set appropriately before installation, and power input socket.

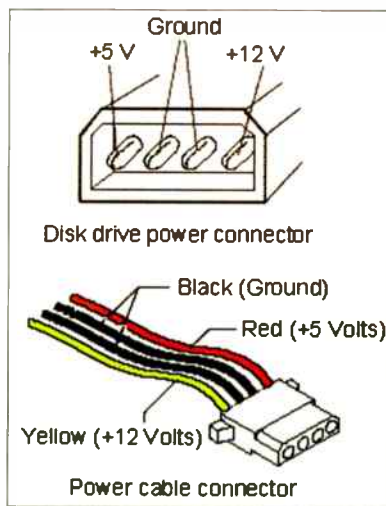
coexist on the same SCSI bus too, meaning old and new can co-exist. To guarantee compatibility and data reliability, transfer rates are negotiated between devices before data transfer is initiated. Only two devices can communicate on one bus simultaneously, but Adaptec's AH2490 runs two internal buses, plus an external bus – that's a lot of devices!

NUMEROUS ABILITIES

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

Another important point to bear in mind as an audio DIY-er is the ironic fact that classic audio problems affect computers badly and that computers need good cables even more than hi-fi systems. Crosstalk between conductors, poor termination in long (SCSI) cables, poor characteristic impedance in SCSI cables, reflections and noise all corrupt data. The latest Ultra320 SCSI technology actually goes through

a calibration phase to compensate for capacitance, falling bandwidth and what have you, as well as using tunable filters to cut out unwanted h.f. noise. These are all analogue effects and they can blight digital systems. That's why E-IDE is just 18in long and for internal connections only and in ATA/66 form and upwards needs a special cable all the same. The message is: beware that poor cables can and do cause erratic behaviour and crashes in computers. As an audio DIYer you are likely to better appreciate computers than you think! They might be digital but they are blighted by classic analogue



Computer drives all use this standard power connector.

problems that anyone who has spent of few years in audio will appreciate. Just being careful with cabling and connections can result in a stable computer.

SCSI is a fast and comprehensive data bus, but the emergence of USB (Ultra Serial Bus) for external connections in conjunction with fast

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

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

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

We've already mentioned the internet and of course there's a mountain of music on it, plus all those necessary web sites on computer audio and conventional audio. Then there are the vinyl LP warehouses,

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

▶ **BURNING SENSATION**

What drives do you need? For transferring audio it can be useful to have an internal CD-ROM to read an audio disc and an internal CD-R/RW drive to record. If you can afford just one drive, make sure it is a good CD-RW, because then you can burn re-usable CD-RWs and read them. You can read CD-RWs from friends, as well as CD-Rs of course, and you can handle new ideas like CD visiting cards, mini music CDs (5cm/3in) in CD-R or CD-RW form.

CD drives simply slide into place in the 5.25in drive bays and are secured with crosshead screws. The power lines should be connected (standard connectors and standard voltages) and then the flat ribbon cables carrying signals. Bear in mind that older CD-ROMs and CD-Rs are unlikely to be able to read low reflectance CD-RWs, so don't buy 'em. Also, go for BURN PROOF drives which use internal buffering to avoid catastrophic (to the disc, that is) data errors.

The backs of the drives have Master/slave jumpers that must be set, most easily achieved with a pair of snipe nose pliers. It's also useful to have a light and a magnifying glass to make sure the jumpers are in the right positions. Numbers are

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

We have pointed out that cables affect stability. There are plenty of other insidious problems that can result in an apparently acceptable drive combination not working. Erratic behaviour can be brought about by internal software problems and you must be aware before building an audio computer that to get your drives, meaning hard discs, CD-ROMs and, especially, CD-RWs working stably you may have to update the computer's operating system device drivers, ensure that any

CD-R/RW DRIVE

Firmware Download

Note:
Those who use the E-IDE drive, disable "DMA" and "Auto Insert Notification" option of the unit before firmware upgrade.
* Click here for how to change this setting.

- Firmware Download for CRW2200 Series
 - ATAPI Model : CRW2200E
- Firmware Download for CRW2100 Series
 - SCSI Model : CRW2100B
 - ATAPI Model : CRW2100E
 - EIDE1394 Model : CRW2100E
- Firmware Download for CRWB24 Series
No firmware has released so far
 - SCSI Model : CRWB24S
 - ATAPI Model : CRWB24E
- Firmware Download for CRWH424 Series
 - SCSI Model : CRWH424S
 - ATAPI Model : CRWH424E

It may be necessary to update the firmware of a CD-R/RW drive if it doesn't work properly. Here's Yamaha's internet firmware download site.

writing programme such as Easy CD Creator can handle your drive or, lastly, that you have the latest firmware update for the drive. Sometimes everything needs an upgrade to get a drive working, but it will work fine in the end.

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

Many hi-fi manufacturers also make computer drives and Yamaha are as good as any in the CD field. Go to <http://www.yamaha.co.jp/english/product/computer/crw2200.html> to see their firmware update page. This gives you some idea of what to expect. Yamaha make a good product with an excellent handbook and support – important points for the DIYer.

Whilst Yamaha make internals and external drives that work with E-IDE and SCSI for Macs and PCs, Philips have fallen back a little, offering PC only E-IDE drives. All the same their CD drives are understandably good: go to www.pdstuff.philips.com and note again the Software downloads section.

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CD-TEXT Support!
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CRWB24S
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CRWB24SX
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CRWB24IX
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Check out CD-RW models and specs before you buy. Yamaha make a good range of internal and external drives for PCs and Macs, using ATA and SCSI interfaces.

▶▶ DRIVING ALTERNATIVES

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

DVD is another issue altogether as far as audio is concerned. The difficulty at present is knowing which way the market will go. Panasonic have had DVD RAM available as computer storage for some years now but the discs are expensive. As we reported last month, Pioneer have only recently made their internal AO3 recordable DVD-R drives available and Philips, Sony, Hewlett Packard will announce details of their DVD+RW system late in 2001. DVD-ROMs can read DVD video of course and process it with a suitable on-board card or software but we have yet to see the recordable market will shape up. In the same way a CD-RW drive replaces everything, including CD-ROM, so a recording DVD drive is going to be a lot more flexible than a DVD ROM. Since DVD is expensive and in a state of flux it might be best to give it a year or so to settle down. A DIY audio computer can always be fitted with DVD at a later date.

FINAL INSTALLMENT

With the motherboard in place, all drives in place and cabled up, a few external bits and pieces, like front panel warning light and loudspeaker for beeps etc, must be connected. Check

the handbook carefully and connect up, possibly with the aid of a light and magnifying glass, or illuminated magnifying glass. The connectors are standardised and polarised so it is difficult to make a mistake. However, be very careful to get the soft power-on connector onto the right pins; one pin out and the machine will remain resolutely dead at start up. If the CPU fan is not connected, or not connected properly the same may well happen.

Then comes the great moment when the processor is installed. Again, take care not to touch the pins because of static discharge and follow

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

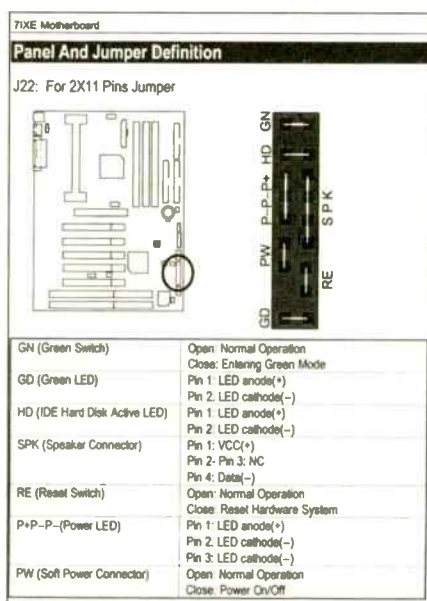
With everything in place connect the mains and press the soft start power button on the front panel.

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

to search for info or updates. The Bios used on your motherboard is identified in the handbook. This is where the fun starts!

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

If your new computer works first time – and remember that computers are designed to be super-compatible, even if it doesn't always work out that way – you will be amazed at how easy it all was. You should also have a good idea of how your computer works and how to start configuring it to do some pretty amazing audio processing. You will also find that a carefully constructed audio computer with good cabling, quality drives and what have you will turn in a fantastic performance. It's always best to DIY. ■ ▲



You may have to set jumpers for CPU and/or Bus frequency to match motherboard to processor.

instructions carefully. You must then set the motherboard to match the processor clock speed, achieved by setting jumpers, if this is not done automatically. You may need to set the bus speed too. For this you obviously must know precisely the specification of the processor you are installing and then consult the motherboard handbook to see how to set the DIP switches.

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

Nippon Excess

Back in the seventies, Denon was Nippon Columbia's hi-fi brand and the PM-850 its biggest, boldest statement. David Price puts it to the test.

In 1979, the princely sum of £445.54 would buy you Denon's biggest integrated. Not so much money these days, but considering that a new Ford Cortina 1600L would set you back £4450, one tenth of modern Mondeo money puts it at about £1500 in real terms. Some may be surprised by this, but lest we forget, Denon used to be (and in Japan still is) associated with high end, semi-professional and professional kit. The company has an obvious presence in recording and broadcast studios, with its DLI03 Moving Coil cartridge in use by Japanese state broadcaster NHK since the fifties!

Back at the end of the seventies, Japan Inc. was in a historically unique position. The country's manufacturing industry was as advanced as anywhere in the world and thanks to its excellent education system, its engineers were extremely able. As a result, its hi-fi industry could produce incredibly expensive, beautifully designed and manufactured audio equipment - and still sell it reasonably affordably thanks to the low value of the Yen (which was around one quarter of its value today). Only then could this happen - by the early eighties the cost-cutters had arrived.

This explains the PMA-850's quality - the example you see here looks and works like new. It weighs a tonne, and feels far better built than a modern Mercedes car. Open it up and it's pure Japanese high end, massive pressed steel chassis, enormous top hat sized toroidal transformer (with separate windings for left and right channels), funnel-sized smoothing capacitors and dual mono construction with discrete circuitry throughout.

From the phono input(s) through to the final output, all amplifier stages use complementary transistor pairs. The preamplifier section even lives in

a totally enclosed, separate box with most controls and switches wired directly to the PCB for shorter signal paths.

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

Ah, that direct coupled mode. Switch this in and the fripperies get switched out - the signal goes straight to the power amp via the volume control. It's a common feature these days ('Source Direct'), but back then it was rare as a Ford Capri without go-faster stripes. It's also what makes this amp worth buying for audio purists nearly twenty five years on. Going via all the bells and whistles, the Denon sounds like most Jap high end amps of its time. There's muscular, powerful bass, a sweet - almost saccharine - treble and not an awful lot in-between. Hit the DC button and it's 'hold onto your flares' however - you really start to enjoy its



85W RMS per side. The sound gets far smoother, tighter, cleaner and more open. Suddenly a soundstage appears - instead of it all being in your face - and you can hear this amp's true character. It's deep, dark and smooth sound with oodles of drive and surprising musicality. The only downside is just a touch of upper midrange grain which unfortunately CD accentuates. Its three phono stages are great - incredibly quiet and clean, although not quite as engaging as, say, a Michell Dino. The good news is these Denon's haven't withstood the ravages of depreciation as well as similarly priced UK esoterica, and you can pick one up (metaphorically) for under £150. At this price, it will trounce anything new or nearly new, and probably outlast it too. Just make sure your car's suspension is up to the job of carrying it home. ■ ▲

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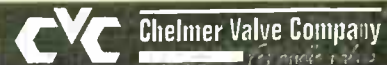
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A touch soft in the treble but outstanding in every other respect. (Feb 98)

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

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

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

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

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

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

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

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

ROTEL RCD 95I £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)

COMPACT DISC TRANSPORTS

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

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

TEAC VRDS-T1 £600
Excellent mid-price silver disc spinner with a powerful, expansive and warm sound. Easily beats most sub-£1000 designs. A good choice for the budget conscious who want the best. (Feb 95)

DACs

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

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

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

MIDIMAN FLYING COW £299
Excellent as a DAC and doubles as an ADC for archiving to CDR. (Jun 98) Great value, as is junior version Flying Calf at £109. (Feb 99)

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

SONIC FRONTIERS PROCESSOR 3 £6999
Quality never comes cheap! This DAC oozes class and when matched with the Transport 3 is certainly up with the best. (Sep 98)

TURNTABLES

LINN SONDEK LP12 BASIK £1100
Off the pace these days in many respects but still an extremely sweet and engaging listen with a quintessentially analogue sound.

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

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

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

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

PRO-JECT DEBUT £110
Straight out of the box and onto the shelf! Nothing short of a bargain. Vinyl's never had it so good, so cheaply!

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

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

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

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

TONERMS

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

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

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

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AT 110 E	£28		£16	N 75 ED T2, N 75 EJ T2	£13.00
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Prices shown are those at the time of the review



Musical Fidelity X-Cans2
Warm, sumptuous, sweet sound

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

SME 309 £689
A down-market version of the IV and V with aluminium armtube and detachable headshell. Tight, neutral sound with good tonality, but lacks the IV's pace and precision. Like the older SME 3009 series, this arm is also available in 10" and 12" versions. (Jan 93)

CARTRIDGES

AUDIO TECHNICA AT-110E £30
Great starter cartridge that's refined, detailed and musical beyond its price. Best value MM under £50

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

DNM MICA £185
Better Goldring's 1042 and costs only £135 on trade-in. An assured and transparent MM. (Feb 98)

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

MUSIC MAKER £575
When mated with a good quality arm, this hand finished high-output pick-up gives an ear-boggling account of itself. Very high compliance ensures maximum information retrieval. An absolute (grain orientated) gem. (Feb 99)

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

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

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

ORTOFON ROHMANN £1000
In a way it's MC 2000 meets MC 7500 with great tonal strengths and a dynamo sound. (Apr 96)

INTEGRATED AMPLIFIERS

AUDIO ANALOGUE PUCCINI SE £595
This superbly-built Italian integrated has a lucidity and control which leaves others nowhere. Sound stage a wow. (Dec 97)

AUDIOLAB 8000a * £495
Well rounded integrated with smooth and detailed sound plus a huge feature count. Great build makes later versions a top used buy.

DENON PMA-250SE £160
It might not have bags of grunt but the Denon can sound exceedingly natural and open. (Feb 97)

McINTOSH MA6800* £3735
The MA6800 not so much plays music as takes control of it, with effortless bass drive. (Sep 95)

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

MUSICAL FIDELITY X-CANS2 £160
Warm, sumptuous, sweet sound h/phone amp. gives startling results with a decent set of headphones.

NAIM NAIT 3 * £575
Superb rhythms and dynamics make for great music making, but tonally monochromatic. Super optional phono stage makes it ideal for vinyl junkies.

ROKSAN CASPIAN £695
Smooth, warm integrated with remote control that works happily into most speakers. (Dec 97)

SONNETEER ALABASTER £995
Builds on the strengths of the Campion with ample control, colour and drive. (Oct 97)

PHONO STAGES

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

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

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

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

PRO-JECT PHONO BOX £39
Not the last word in many respects but a thoroughly honest piece of work. Inexpensive introduction to all that vinyl has to offer. MM and MC provision plus choice of two impedances.

ROKSAN ARTAXERXES X £950
With the Attessa PSU the Artaxerxes X MM/MC stage still shines. Great stage depth, neutrality and tonal colour. (Oct 97)

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

PRE-AMPLIFIERS

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

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

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

CROFT VITALE £350
A modestly priced valve pre-amp with exceptionally transparent performance. MM phono stage plus three line stages are standard. Volume controls are separate for each channel, thus giving balance adjustment. A remarkable item in all respects. (Feb 2000)

XTC PRE-1 * £1000
Almost valve-like in its smoothness, the line-level Pre-1 is warm and seductively clear. (Nov 96)

POWER AMPLIFIERS

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

CHORD SPM400 £1400
There's a sense of effortless power to the Chord that gives music real scale and presence. (Mar 98)

MARANTZ MODEL 9 * £8000
Authentic reproduction monoblocs still more than cut the sonic mustard. Highly expensive and highly sought after. (Mar 97)

MICHELL ALECTO £1989
Crisp, clean and beautifully controlled with gorgeous styling. Partnered with the £1650 Orca this is a superb winning combo. (Oct 98)

MUSICAL FIDELITY X-A200£1000/pair
200W of high-end monobloc power in a grooved tube. (Aug 98)

NAIM NAPI80 £1060
Partnered with a NAC82, this has classic Naim control, and a superbly rhythmic presentation.

TUNERS

CAMBRIDGE T500 £180
An extremely engaging tuner with a performance at odds with its low price. Not exactly a Troughline, but you may not notice... (Feb 99)

CREEKT43 £399
Excellent detail, separation and dynamics. A great little tuner and unbeatable at this price. (May 98)

MARANTZ ST17 £600
A positive dreadnought of a tuner. Sweet and refined but with a heavy punch when needed. A tuner of this quality demands a decent aerial. (Jul 99)

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

NAIM NAT03 £595
The NAT03's warm, atmospheric sound is further proof of Naim's proficiency with tuners. (Sep 93)

SONY ST-SA3ES* £250
Beguiling RDS tuner for the sonically discerning. Good ergonomics and sensitive too. (Apr 97)

CASSETTE DECKS

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

AIWA AD-S950* £300
A stable transport, superb head and Dolby S make the AD-S950 an excellent all-rounder. (Feb 95)

KENWOOD KX-3080* £160
A simple deck, but excellent-quality head and transport give top quality sound. (Oct 96)

PIONEER CT-S740S £430
A great piece of engineering from Pioneer, with first-rate sound. (Jun 96)

YAMAHA KX-580SE* £250
The 'SE' tag is more than a marketing gimmick. Sound is solid and clear with Dolby S. (Sep 97)

LOUDSPEAKERS

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

EPOS ES12 * £495
Strong, punchy bass is allied to finely detailed, articulate midrange and sparkling treble. (Oct 96)



Kef Cresta I loudspeakers
A very musical sound

KEF CRESTA I £100
Delightfully sophisticated presentation for the price. Won't blow the roof off, but will deliver a very musical sound. (April 2000)

KLIPSCH HERESY II £1100
An outstanding high sensitivity loudspeaker with midrange and treble horns coupled with infinite baffle 12" bass driver. Effortless, fast and accurate. (May 99)

MISSION 752 * £495
Cracking mid-price mini towers combined HDA drive units and metal dome tweeters with surprisingly warm results. Benign load characteristics makes them great for valves.

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

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QUAD ESL 63 * £3450
A reference against which all other loudspeakers are judged, the '63s have superb imaging and genuine transparency.

TANNOY AMS8 * £2700
Bold sounding pro active monitor with solid bass, clear midrange and delicious treble. (Aug 96)

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

MINIDISC PLAYERS

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

SONY MDS-JB930Q £250
Great mid-price machine that adds better build and facilities to the '530's already excellent sonics.

SONY MDS-JA50ES * £1300
This Sony can put the wind up Nakamichi cassette decks when used with better blank MDs. (Apr 98)

SONY MDS-JE55ES
MiniDisc recorder £520
The best sounding MD deck made so far, thanks to awesome build and heroic ATRAC-DSP Type R coding.



Alesis Masterdisk
A glimpse of the future

SONY MDS-JE510 £300
An impressive sound and unmatched convenience make this MiniDisc player an excellent buy.

DIGITAL RECORDERS

ALESIS MASTERDISK £1400
A groundbreaking hard disc recorder with a built-in CD drive. An amazing bit of kit, and a glimpse of the future. (July 2000)

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

MARANTZ DR-17 £1100
Probably the best sounding CD recoder on the market. Built like a brick out house with a true audiophile sound. HDCD compatible. (July 2000)

PHILIPS CDR-765 £360
One of the first twin deck recorders/players that boasts high speed dub facility. Playback could be warmer, but still a bargain. (Oct 99)

PIONEER PDR-555RW £480
Excellent mid-priced CD recorder that both plays and records with equal panache. (Oct 99)

SONY TCD-8 DATMAN * £599
Super clean and detailed sound makes this an amazing portable. Not as robust as it should be though.

DVD PLAYERS

DENON DVD-5000 £1600
Monster build, as you'd expect at this price. Facilities and gadgets galore and drop-dead high end looks. A very smooth and sophisticated sound, although not as good as similarly-priced CD players. (Mar 99)

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

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

HEADPHONES

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

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



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CHORD COMPANY CHAMELEON 2 £90/m
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NORDOST BLUE HEAVEN £150/m
Some of the fastest and most transparent cable around. A simple and effective upgrade.

VAN DEN HUL ULTIMATE THE FIRST £260/0.6m
Carbon interconnects that help you forget the electronics and concentrate on the music. Miraculous transparency.

LOUDSPEAKER CABLE

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

NORDOST BLUE HEAVEN £375/3m pair
This isn't cheap, but it sounds absolutely fab. An open and spacious sound that simply carries music.

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Arcam Alpha 9 Amplifier (2 Yr G/tee)	(499.00)	£399.00	Naim Nait 3 Amplifier S/H (1Yr G/tee)	(680.00)	£399.00
Arcam Alpha 8 Tuner (2 Yr G/tee)	(249.00)	£189.00	Naim NAT 02 Tuner (2Yr G/tee)	(1240.00)	£849.00
KEF Concerto 1 Spkrs (5Yr G/tee)	(599.00)	£329.00	Naim AV1 Surround Procs E/D (2Yr G/tee)	(1835.00)	£699.00
KEF Concerto 2 Spkrs (5Yr G/tee)	(799.00)	£469.00	Naim SBL Passive Speakers S/H (1Yr G/tee)	(2475.00)	£1495.00
Linn Kremlin Tuner (1Yr G/tee)	(2600.00)	£995.00	Naim Credo Speakers (2Yr G/tee)	(1285.00)	£895.00
Linn Kairn Pre Amplifier (2 Yr G/tee)	(1700.00)	£799.00	Naim NAP 250 Power amp (1Yr G/tee)	(1855.00)	£1390.00
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Marantz PM 6010 Ki Amplifier (2Yr G/tee)	(499.00)	£319.00	PMC LB1 Speakers (2Yr G/tee)	(1150.00)	£825.00
Nakamichi CR7e Cassette Deck	(1590.00)	£959.00	Rega Jura Speakers (2Yr G/tee)	(498.00)	£329.00

World Classics

CASSETTE

NAKAMICHI DR-2

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

NAKAMICHI CR-7

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

YAMAHA TC-800G

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

CD PLAYERS

MERIDIAN 207

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

PIONEER PD-91

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

CAMBRIDGE CDI

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

AMPLIFIERS

LEAK POINT ONE, TL12 & TL10

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

LEAK PRE-AMPS

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



Garrard 401
A legendary turntable.

LEAK STEREO 20

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

LEAK TL12+

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

NAD 3020

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

QUAD 33/303 PRE/POWER

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

QUAD 22/II PRE/POWER

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

SUGDEN A21

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

TECHNICS SE-A5 Mk2

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

LOUDSPEAKERS

KLIPSCHORN

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

LEAK SANDWICH

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

LOWTHER PM6A

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

MAGNEPLANAR SMGa

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

MISSION 770

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

QUAD ESL57

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

YAMAHA NS1000M

Hi-tech favourites of the Japanese and Americans. Viewed more warily in the UK but can give excellent results.

TANNOY GRF & AUTOGRAPH

Folded horn monsters which certainly sound good if you have the space. For Tannoy vintage see HFW November 1998.

WHARFEDALE SUPER 8 RS DD

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

TANNOY YORK, LANCASTER

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 HRI 00S

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

ARISTON RDI I

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 IIS

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

THORENS TD124

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

THORENS TD150

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

TRIO L-07D

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

TUNERS

LEAK TROUGHLINE (ORIGINAL)

Interesting ornament but no longer hi-fi. Limited coverage of 88MHz to 100MHz only.

LEAK TROUGHLINE II & III MONO

Arguably the best-sounding tuners ever. Adaptation for stereo easy via phono multiplex socket.

LEAK TROUGHLINE III STEREO

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

MARANTZ ST-8

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



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- ATC
- Audible Illusions
- Audio Physics
- B.A.T
- Boulder
- Bryston
- Cary
- C.A.T.
- Chord
- Clear Audio
- Denon
- DNM
- Dynavector
- Egglaston Works
- Electrograph Delphi
- Genelec
- Gryphon
- Graham
- Helios
- J M Lab
- John Shearn
- Krell
- Lexicon
- Loewe
- Mark Levinson
- Michell Eng.
- Musical Fidelity
- NEC
- Nordost
- Oracle
- Plinius
- P.M.C.
- Primare
- Quadraspire
- Seleco
- REL
- Rockport
- Roksan
- Ruark
- Shahinian
- SME
- Straight Wire
- Sugden
- Tara Labs
- Teac
- Thule
- Totem
- Transfiguration
- Trichord
- Trilogy
- Van den Hul
- VPI
- Wilson Audio
- Wilson Research
- YBA

New this month

	Our Price	Original Retail Price
POWER AMPLIFIER		
Cary Audio 300 SE Sig. WE300B VTL 120	£3,995.00	£5,304.00
Primare 30.1 Integrated (new)	£1,495.00	£3,500.00
Copland CTA 402 (new)	£1,195.00	£1,500.00
Plinius SA100	£1,395.00	£1,700.00
Cary SLA 70 mk II Silver	£On Dem	£3,400.00
	£1,295.00	£2,250.00
PRE AMPLIFIER		
Cary SLP98L Remote Pre	£1,750.00	£2,794.00
BAT VK5i + remote	£2,350.00	£3,995.00
Audio Research SP9	£895.00	£ -
Cary SLP 74 pre	£795.00	£1,500.00
SPEAKERS		
Harbeth H3ES	£495.00	£800.00
Acoustic Energy AEI (Piano Black) + Stds	£895.00	£1,600.00
Jamo Concert 8 + Stds	£995.00	£1,700.00
Sonus Faber Extrema + Stds	£3,750.00	£6,500.00

	Our Price	Original Retail Price
CD PLAYERS & DACS		
Copland CDA 266 (new)	£995.00	£1,199.00
Copland CDA 289 (new)	£1,495.00	£1,898.00
Linn Karik/ Numerik	£1,595.00	£3,300.00
Teac P30 X-Dem	£1,995.00	£2,500.00

	Our Price	Original Retail Price
TURNTABLES, ANALOGUE, VARIOUS		
Lyra Clavis d.c	£650.00	£995.00
Musical Fidelity E50 Tuner	£195.00	£300.00

	Our Price	Original Retail Price
SYSTEMS		
Linn Wakonda Pre	£550.00	£750.00
Linn Karik CD Transport	£795.00	£1,500.00
Linn Numerik	£895.00	£1,800.00
2 x Linn LK140 Power (price each)	£550.00	£750.00
Linn Keilith Speakers + Plinths	£550.00	£750.00
Cable and Interconnects		

Pre amplifiers

Conrad Johnson PV10 AL	£895.00	£1,200.00
Boulder 1012 (pre amp/ 24.96 dac/ Phono)	£ On Dem	£3,000.00
Krell KRC3	£1,995.00	£3,250.00
Trilogy 901 Pre	£549.00	£995.00
Krell KSL + Phono	£1,295.00	£ -
Cary SLP 50	£795.00	£1,195.00
YBA Pre 1 Alpha & psu mm/mc	£ On Dem	£4,900.00
YBA Passion Pre + mc	£ On Dem	£5,595.00
Boulder 2010 Pre	£p.o.a.	£30,000.00
Plinius 16L	£ On Dem	£3,200.00
Audible Illusions LI	£1,595.00	£2,000.00
C.A.T. ultimate reference Pre Amp inc/ Phono Stage	£ On Dem	£5,750.00
Tube Tech Seer Pre Amp	£595.00	£935.00
Audible Illusions P3A Pre MM/MC	On demo	£3,140.00
Electrocompaniet EC 4.5 (new)	£895.00	£1,195.00
Jeff Rowland Consumate + phono (3box)	£2,995.00	£8,000.00
Mark Levinson No 28	£1,495.00	£4,000.00
Naim 42.5	£195.00	£450.00

Quality speakers

JM Lab Utopia (Ex Dem)	£12,495.00	£16,999.00
Vienna Acoustics Mozart	£1,095.00	£1,500.00
Audio Physics Avanti	£ On Dem	£7,500.00
Rogers ABL Sub	£450.00	£550.00
Kef 104.2	£695.00	£1,200.00
Audio Physics Steps and Stands	£899.00	£1,300.00
Audio Plan Contrast 3	£1,795.00	£3,200.00
Proac Response 3.5 Cherry	£2,250.00	£4,250.00
Proac Studio 3 Rosewood	£995.00	£ -
Avalon Ascents	£6,995.00	£12,000.00
JM Lab Micro Utopia	£ On dem	£3,899.00
JM Lab Mini Utopia	£ On dem	£4,500.00
JM Lab Mezzo Utopia	£ On dem	£7,300.00
JM Lab Electra 915.1	Ex Dem	£1,895.00
Audio Physics Tempo III	£ On Dem	£2,000.00
Naim SBL's	£1,695.00	£2,225.00
BC Acoustics Tibre	£795.00	£1,100.00
ClaraVox Magnifica	£8,500.00	£14,500.00
BC Acoustics Araxe	£895.00	£1,195.00
Ensemble Speakers PAI	£995.00	£2,000.00
Alon Adriana (new)	Special	£10,000.00
Alon V MK III	Special	£5,500.00
Audio Physics Caldera	On demo	£10,000.00
Audio Physics Libra	X-demo	£4,799.00
Audio Physics Rhea Sub	£2,350.00	£3,099.00
Audio Physics Spark	On demo	£1,749.00
Audio Physics Steps	On demo	£999.00
Audio Physics Virgo	£2,395.00	£3,000.00
Rogers LS55 (new)	£330.00	£430.00
Wilson System 5.1	£8,500.00	£18,000.00

Power amplifiers

Krell FPB 600	£7,500.00	£12,000.00
Audio Research Classic 150 Monoblocks	£3,750.00	£12,000.00
Copland CTA 402	£1,395.00	£1,700.00
DPA Renaissance	£395.00	£700.00
Krell 250 A/3 3 Chanel amp	£2,995.00	£4,698.00
Audio Note P2 SE	£795.00	£1,500.00
Graff GM200	£4,750.00	£8,000.00
ML 436 Mono Power Amps	£10,500.00	£12,000.00
Cary SLA 70 mk II	£995.00	£2,250.00
Audio Refinement Complete Amp	£695.00	£895.00
Audio Research VT200 mk II	£7,795.00	£9,998.00
Audio Research Ref 600 mk II	£29,995.00	£ -
YBA Passion Monoblocks	£ On Dem	£8,995.00
YBA Passion Stereo	£ On Dem	£5,995.00

Krell FPB 300c	£8,500.00	£9,998.00
Krell FPB 200	£6,495.00	£8,450.00
Sunfire 300 Power Amp	£1,395.00	£2,400.00
Krell FPB 250M Monoblocks	£7,990.00	£10,796.00
Plinius 250 mk IV	£Dem	£6,000.00
Audio Note Kasi	£12,495.00	£30,000.00
Cary 805 C Monoblocks	On Demo	£8,250.00
Audio Note Neiro (as new)	£7,995.00	£16,500.00
Audio Note Ongaku (new)	p.o.a.	£45,000.00
Cary 300 se LX20 Monoblocks	£3,750.00	£5,250.00
Cary 572 se Monoblocks	£1,750.00	£2,350.00
Counterpoint SA12	£795.00	£1,400.00
Jadis Dely 7 MK III	£2,000.00	£4,790.00
John Shearn Reference Phase 3 Power Amp	£550.00	£749.00
Krell FPB 300	£6,500.00	£9,990.00
Krell FPB 600 c	£9,995.00	£14,994.00
Sugden Intrare 6 (int) X-demo	£1,795.00	£2,000.00
Mercan AU51	£995.00	£1,500.00
YBA 3x Pre/PWR	£1,295.00	£2,400.00

CDplayers & DACS

Acuphase 90/91	£6,999.00	£16,000.00
Audio Research CD1	£1,495.00	£3,400.00
YBA CD1 Alpha	£3,495.00	£5,000.00
YBA CD Speciale	£495.00	£675.00
Theta Data III/ Progen III Bal	£2,750.00	£8,500.00
Thule Spirit CD 150B	£ On Dem	£899.95
Audio Refinement CD Complete	£650.00	£875.00
Boulder 2020 dac	£p.o.a.	£24,000.00
California Audio Lab Sigma II dac	£1,495.00	£2,400.00
/California Audio Lab Delta Trans		
Forsell Air Ref Transport MK II	£4,995.00	£8,000.00
Krell KPS 25sc	£18,995.00	£23,498.00
Marantz CD14	£1,295.00	£1,600.00
Mark Levinson 30.5/31	£11,500.00	£24,000.00
Micromega CD 3.1	£1,095.00	£1,995.00
Pink Triangle Da Capo	£795.00	£1,595.00
Theta Data II Transport AT + link	£1,995.00	£4,000.00
YBA CD Integre	On Demo	£1,195.00

AV components

AV Components		
Krell HTS (AV Processor)	£4,495.00	£6,498.00
Thule PR250B DTS/ Dolby	£ On Dem	£1,549.95
Thule PA250B 5 Channel Amp	£ On Dem	£1,549.95

TELEVISIONS & DVD PLAYERS BY LOEWE

Loewe DVD	On Demo	£495.00
Loewe Aconda	-	POA
Loewe Planus + Std	£995.00	POA
Loewe Xelos + Std	£750.00	POA
Loewe L2A Active Speakers	-	POA

PLASMAS

From NEC	-	POA
From Electrograph Delphi	-	POA

Turtables & analogue

TURNTABLES/ ANALOGUE/ VARIOUS		
Goldmund Studio + T3F arm	£2,995.00	£ -
Musical Surroundings Phenomena Phono Stage	£495.00	£ -
Pink Triangle PT Too SA/RB300S/W	£795.00	£ -
Tandberg 3001 Tuner	£795.00	£ -
Rockport Capella/ Air Tangent 2B/ Clear Audio Insider	£11,995.00	£17,000.00
Roksan Shiraz (New)	£550.00	£1,000.00
Ortofon MC 3000 mk II	£695.00	£1,000.00
Voyd Reference/ IO Limited/psu/ reference psu/ step up	£12,999.00	£25,000.00
Plinius 14 Phono	£ On Dem	£2,750.00
Transparent Audio Music Wave Ultra XL Bi-Wire	£2,100.00	£4,000.00
Cary PH301 MM/MC	£995.00	£1,695.00
Koetsu Red K Sig.	£1,295.00	£2,000.00
Micell Orbe	£1,495.00	£2,000.00
SME V Gold (Silver Wired)	£1,595.00	£2,500.00
Nackamichi DR 3	£225.00	£400.00
Nakamichi 202E	£295.00	£600.00
Tom Evans - The Groove	£ On Dem	£1,500.00
Clear Audio Reference Mc phono stage X-demo	£1,695.00	£2,065.00
Rega Planer 3 + Hi Fi News Out Board Power Supply	£320.00	£423.00
Clear Audio Symphono phono stage X-demo MM/MC	£640.00	£740.00
Lavardin Reference Phono	£ -	£2,500.00
Musical Fidelity XLP2	£395.00	£495.00

Quarterly Sale items

Burmester 850 Monoblocks	£995.00	£3,000.00
Trilogy 948 Stereo	£995.00	£2,000.00
Exposure IX Power supply	£595.00	£1,500.00
Exposure VIII	£325.00	£700.00
Kenwood L1000C pre/ L1000M Power Amp	£795.00	£2,500.00
Pioneer A300 Int	£90.00	£180.00
Exposure VII	£195.00	£600.00
Exposure XI pre XII psu	£595.00	£1,500.00
Acoustic Energy AE120	£295.00	£500.00
Orelle Swings	£495.00	£1,200.00
Cyrus Dac Master &	£350.00	£899.00
Cyrus Disc Master	£395.00	£899.00
Harmon Kardon AVPI	£175.00	£ -
Pioneer CLD 2850 Laserdisc	£175.00	£ -

* Reduced this month

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LAT AC-2 Power cable. We have developed a cabling (weaving) pattern along with an unusual shielding/filtering system that gets rid of the garbage that contaminates your components. The difference you hear with our cord is astounding. Our power cord takes advantage of silver in its design through use of our proprietary Silverfuse conductors. The conductors are 10 gauge and insulated with Teflon; the best insulation available. Fitted as standard with an IEC and MK Toughplug. Other connectors are available incl Schuko, 16 amp IEC, Figure of eight etc. 2ft £56, 3ft £68, 4ft £78, 6ft £99. other lengths available and off the reel. 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 Wadsworth 13amp sockets. It has no filters, circuit breakers, surge protection, transformers, resistors, capacitors, LED's, on/off switches, chokes, regulators, just fitted with 3ft of LAT AC-2 mains cable. From £161 for 4 way, £194 for 6 way, £226 for 8 way. All solder connections with Wonder solder. Gold plated surfaces treated with ProGold Gp5. Other surfaces treated with DeoxIT DP5

NEW GOLD MK Tough plug with gold plated pins (£14)
Otto Heil IEC with gold plated contacts (£10)

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

ANALOG INTERCONNECTS

- IC-200-MKII £159 RCA/XLR - Silverfuse, solid, quad, braided screen, Teflon
- IC-100 - MKII £105 RCA/XLR - Silverfuse, solid, twin, braided screen, Teflon
- IC-80 MKII £60 RCA - Silverfuse, solid, twin, Teflon - 5 Star What Hi Fi
- IC-50 MKII £42 RCA - Copper, Coaxial - 5 Star What Hi Fi, Home Cinema etc

DIGITAL INTERCONNECT

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

What Hi Fi - IC-200 - most listening with IC-200, CD17 MF X-A1 & MA SE20Se.
IC-100 - Excellent buy, bass sub woofers love, atmospheric and detailed treble, big powerful dynamic sound for good CDs and amplifiers

VIDEO INTERCONNECT

- VI-6 MKII £61 RCA/BNC/SCART - 2m - Silverfuse, solid, coaxial
- VI-6 MKII £114.00 RCA/BNC - 2m. 3 VI-6 conductors in a single sheath that contains metal particles for maximum rejection of external RF and EMI
- Component Video SPEAKER CABLE £17/m 12 gauge Silverfuse, Teflon insulated
- SS800 £25/m 12 gauge Silverfuse, Teflon insulated
- SS800 BIWIRE £39/m 10 gauge Silverfuse, Teflon insulated, floating ground
- SS1000 £55/m 12 gauge Silverfuse, Teflon insulated, floating ground



3D-LABS

CDP, DAC, TRANSPORT AND DVD's with SRC sampling rate and bit converter translates 16,18 and 20 bit inputs to 24 bits format. All 32, 44.1 and 48kHz frequency is re-sampled to 96kHz. The SRC is comparable with that used by DCS in the Purcell unit. Prices start from £1245 for a CDP with SRC.



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



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

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

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



Cinema Grand Signature
430 watts per channel x 5 into 8 ohms. Also Cinema Grand 200 w/pc x 5



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



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



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

LOOK Savings Galore

Ex Display Hi-Fi Equipment

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	SRP	NOW
Acoustic Energy Aegis 2 Floor standing speakers	£249.95	£ 199.95
Acoustic Energy Aegis 3 Floor standing speakers	£ 349.95	£ 299.95
Acoustic Energy Compact centre channel speaker	£ 79.95	£ 49.95
Arcam Alpha 10 P Power amplifier	£ 599.95	£ 479.95
Arcam Alpha 9 C Pre-amplifier	£ 399.95	£ 329.95
Arcam Alpha 9 CD player	£ 799.95	£ 599.95
Arcam Alpha 10 Amplifier with 'Dave' module	£1649.95	£1249.95
Arcam 7-8 Tuner upgrade kit	£59.95	£ 34.95
B & W DS6 THX Di-pole speakers (White)	£ 399.95	£ 299.95
Castle Kendall Floor standing speakers	£ 399.95	£ 199.95
Cyrus aPA7 Mono power amplifier	£ 950.00	£ 799.95
Cyrus aCA7 Pre-amplifier	£ 800.00	£ 579.95
Cyrus dAD3 CD player	£ 600.00	£ 499.95
Cyrus dAD1.5 CD player	£ 400.00	£ 329.95
Cyrus Power mono/stereo amplifier	£ 500.00	£ 399.95
Cyrus MR 3 Multi-room system	£ 600.00	£ 449.95
Cyrus 'Hark' equipment stand (Black)	£ 300.00	£ 259.95
Denon DCD 835 CD Player	£ 279.95	£ 229.95
Denon DVD 3000 DVD player	£ 499.99	£ 439.95
Jamo Concert II Floor standing speakers	£2249.00	£1999.95
Jamo Concert 8 Book-shelf speakers	£1364.95	£1099.95
Jamo Concert centre channel speaker	£ 499.95	£ 399.95
KEF Reference 1.2 Floor standing speakers	£1349.95	£1099.95
Marantz 'The Arch' CD/Radio mini-system	£ 599.95	£ 399.95
Marantz RC 5000i Learning remote control (New - boxed)	£ 329.95	£ 299.95
Mission 70c1 Centre channel speaker	£ 99.95	£ 69.95
Mission 775 Floor standing speakers	£ 799.00	£ 499.95
Monitor Audio 'Silver 7i' Floor standing speakers	£ 599.95	£ 499.95
Monitor Audio 'Silver 9i' Floor standing speakers	£ 999.95	£ 799.95
Musical Fidelity X-P100 Pre-amplifier	£ 699.95	£ 599.95
Musical Fidelity X-A1 Integrated amplifier	£ 479.95	£ 379.95
Noise Buster Headphones	£ 89.95	£ 59.95
Panasonic RXES 25 Amplifier/CD/Tuner mini-system	£ 99.95	£ 89.95
Pioneer MJD 707 Mini-Disc player	£ 179.95	£ 139.95
Pro-ject 'Classic' Turntable(Cherry)	£ 450.00	£ 399.95
Roksan Caspian CD player	£ 894.95	£ 699.95
Roksan Caspian integrated amplifier	£ 794.95	£ 649.95
Roksan Caspian 5 Channel power amplifier	£ 994.95	£ 799.95
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Sony CDPX C350 300 Disc CD player	£ 349.95	£ 279.95
Sony CDPXE CD player	£ 139.95	£ 119.95
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Yamaha TX 592 RDS FM/AM Tuner	£ 179.95	£ 129.95
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Various	Rubble 16/17/18 each	£16.90
Byrds	Live At The Fillmore-2LP 23/7	£TBC
Eva Cassidy	Songbird 1/9	£TBC
Beatles	Live At The BBC 1/8	£TBC
Led Zeppelin (Classic)	Houses Of The Holy 23/7	£25.90
Love	Forever Changes (Sundazed)	£15.90
Spirit	Clear/Family That Plays 1/8	£15.90
Led Zeppelin (Classic)	Physical Graffiti - 2LP 7/8	£TBC

ALBUM OF THE MONTH

Super Furry Animals-Rings Around The World £14.90

New Stock And Recent Releases

Afro Celt Soundsystem	Vol 3 Further In Time (SV) 2LP	£24.90
Aretha Franklin	I Never Loved A Man 180g	£15.90
Band	Band/Big Pink (SV)Each	£18.90
BB King	Live At The Regal 180g	£19.90
Beta Band	Hotshots Part 2	£15.90
Black Sabbath	Never Say/Technical each	£15.90
Bob Dylan	Desire/Planet/Oh Mercy (SV)	£18.90
Cat Stevens	Mona Bona Jakon 180g	£19.90
David Axelrod	David Axelrod(Mo Wax)2LP	£17.90
Jesus And Mary Chain	Complete John Peel Sessions	£16.90
John Barry	Best Of The EMI Years (SV)	£19.90
Lou Reed	American Poet(Live 72)	£12.90
Metallica (180g)	Kill Em All/Master/Ride each	£12.90
Metallica (180g)	Load/Reload/Metallica each	£15.90
Monkees	Monkees/Headquarters each	£15.90
Muse	Origin Of Symmetry 2LP	£12.90
Neu	Neu/2/75 each	£15.90
Nitin Sawhney	Prophecy 2LP	£15.90
Police	Synchronicity 180g	£19.90
Sting	Mercury Falling 180gm	£19.90
Tricky	Blowback (New On Epitaph)	£15.90
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Arcam Alpha 7R Amp.	£280.00	£229.00	N+D
Arcam Alpha 9P Pre. Amp.	£400.00	£300.00	N+D
Acoustic Energy A109	£350.00	£195.00	D
Copeland CDA266	£1399.00	£1,195.00	D
Musical Fidelity XAI	£480.00	£295.00	N+D
Krell KAV 500i Int. Amp.	£5,498.00	£3,995.00	D
Mission 701 speakers	£160.00	£119.00	N
Linn Kaber	£1,995.00	£695.00	D
Mission X space speakers	£199.00	£95.00	N+D
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Neate Mystique	£735.00	£499.00	D
Cyrus SL Amp	£400.00	£250.00	D
Cyrus AV Master Processor		£200.00	D
KAV 300i	£2,790.00	£1,895.00	D
KAV 250A Power Amp.	£3,698.00	£2,495.00	D
KAV 250P Pre-amp	£2,398.00	£1,595.00	D
Meridian 508	£2,000.00	£1,295.00	D
Rogers Studio 1A Speakers		£195.00	S/H
Audio Research VT50	£3,499.00	£2,279.00	D
Audiolab 8000PX		£400.00	S/H
Rotel RX965RDS A/V receiver	£950.00	£695.00	D
Sonus Faber grand piano (original)	£1,799.00	£1,095.00	D
Tannoy Revolution R3 speakers		£295.00	S/H
Denon DVD5000	£1,500.00	£695.00	D
Trichord Genesis CD player	£500.00	£249.00	D

D = EX DEMONSTRATION, N = NEW, S/H = SECOND HAND

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Triangle ZAYS (91db) black/walnut	X	1200	600
Castle Howard MKII (cherry, as new)	P/E	1100	600
Jamo 507's (black)	X	750	350
Linn Sondek/Lingo/Mission Mechanic/ Kiesikl Blue (V.D. Hul new)	X	N/A	1100
Oracle Delphi MKII/Rega 250(+)	X	N/A	1500
Sony VPH 1001Q CRT projector	P/E	6000	2000
Davis Home Cinema 1 (DLP)	X	4200	2500
ATC SCM 20SL (black)	P/E	2050	1200
ATC SCA 2/SPA2-150 pre/power	P/E	6800	4000

(Note: offers on the above may be considered)

New Speaker's

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

www.vaudio.co.uk

V'audio HI-Fi Consultants

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Quad 50e (pair)	£350
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Marantz CD63 II SE	£100
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Quad 44 pre-amp (mint condition)	£300
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Krell KS:7 Pre-amp. + PSU balanced, boxed £1,350

Product

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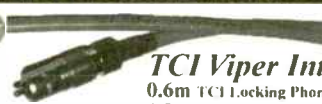
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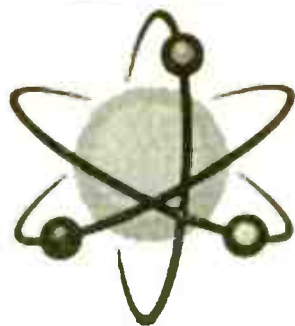
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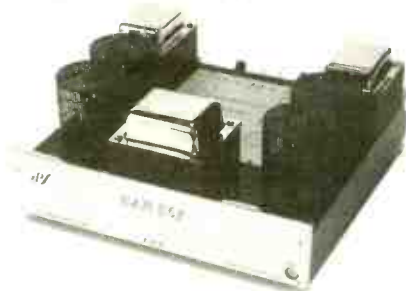
PS Ear Yoshino New Models

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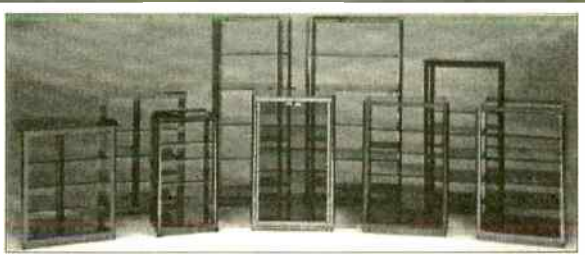
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Unison Research		
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SR1 valve & solid state 80w ex demo	1250	995
S6 single ended pure Class A ex demo	1600	1395
S8 single ended Class A 24w	2950	2495
Simply Phono, stunning all valve NEW	510	490
PSU for simply phono NEW	400	390
Smart 845 monoblocks pair	3450	2990
Kuzma		
Stabi S with Stagi 'S' tonearm on demo	1245	POA
Conrad - Johnson		
PV-10BL vacuum tube line pre amp	1195	
PV-10BL with all valve on demo	1495	POA
MV-60-VT power amp 60w on demo	2695	POA
Plinius		
B100 100w on demo		1450
Jannah Phono stage on demo		599
B200 Integrated 175w with phono stage		2250
Pathos		
Classic One	995	895
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Croft		
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Pavarotti ON DEMO	695	595
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Veritas		2195
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lan BS-1 Speakers, 94db		
Great HiFi news review NEW	400	375
Sloman Palaris Horns 104 db		
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Benz Micro of Switzerland		
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Boxed NEW Michell Gyrodec SE with Acrylic Cover and record clamp, RB300	1175	795
Nathingham Analogue speeddeck with Carbon Tonearm, Music maker 2	2295	1295
Michell Gyrodec Bronze/Black, Zeta one piece, MC20 supreme	2500	1295
Linn LP12, Valhalla, LVX, Black plinth - boxed		550
Linn LP12, Valhalla, Black plinth - boxed		350
Gorrad 20.1, 30 years old - BOXED as NEW manual		189
Michel ISO MC - as new		289
Ortion Jubilee boxed unused	1250	649
SME 309 - BOXED NEW		589
SME IV - Boxed NEW		790
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Quad 405-2 - recent service - matched to above		240
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Moon i5 Black Boxed NEW	2600	2100
Jadis Orchestra Reference BOXED NEW	2495	1795
Sunfire Cinema Grand 5 x 200w BOXED warranty	2695	1295
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Quad 44		150
Quad 44 Boxed, manuals		175
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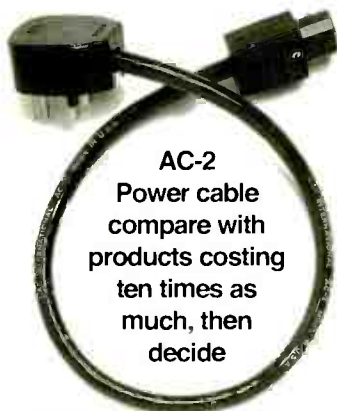
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What Hi Fi - IC 200 - most listening with IC-200, CD17 MF X-A1 & MA SE20Se.
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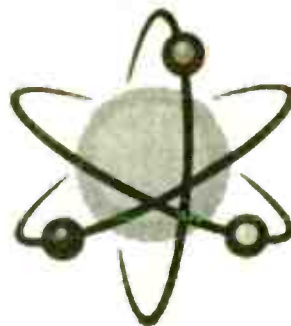


Junior True Sub Woofer - 9 inch cube - two drivers, 1200 watt amplifier, 25 hz, 105 db spl, 120 cu ins air movement



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

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When first launched, the 834P was the only valve phono stage you could buy with facilities for both good quality moving coil (MC) and moving magnet (MM) cartridges. In addition, the unit could be purchased with a volume control, allowing direct connection to a power amplifier. Now in its seventh year of production its still fits the standard with fantastic soundstaging that all transistor phono stages can just stream off, coupled to low background noise and enviable reliability.

There are now four models in the EAR lineup:

The classic 834P uses the same circuit architecture as its more expensive brothers, and shares the same high quality sound through MM type cartridges, it is enclosed in a tough, rigid metal case and is fully "CE" type approved. price £380.00

The signature builds on the Classic 834P specification by adding a superb moving coil (MC) input stage, as well as the no-extra-price option of a high quality volume control. price £530.00

Top to the range, the Deluxe 834P comes in stunning chrome and gold cabinet, and has extra attention and quality control. With different moving coil input options, this unit will fit the most demanding of audiophile systems. For the true vinyl enthusiast. price £800.00

MC3 - The ultimate stage for MC matching with 3 fixed transformer taps to cover all types of moving coil cartridges, and separate left/right grounding. MC3 is used in the new £10,000.312 pre. price £630.00

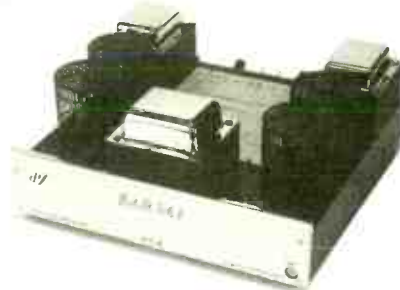
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HP4

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KEF Q 95 C CENTRE SPEAKER	X	£200.00	£140.00
MERIDIAN M 2500 SUBWOOFER	S	£1,750.00	£750.00
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MUSICAL FIDELITY PREAMP 8 PREAMPLIFIER - CHROME	S	-	£150.00
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POWER AMPLIFIER	S	-	£400.00
ROTEL RC 972 & RB 971 PRE & POWER AMP	X	£550.00	£350.00
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LEAK TROUGH LINE 3 STEREO VGC	ROTHWELL INDUS PASSIVE PRE AMP STEPPED CONT.	449.00
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MARANTZ PM-6010KI. SIGNATURE - BLK 4 MONTHS OLD	SONY MDS-JE320 MINI DISK PLAYER	120.00
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JM Lab Cobalt 810	799	600
JM Lab Electra 905	1199	999
Linn Numerik DAC	1500	950
Linn LK100 Power amp	750	500
Linn Wakonda Pre amp	650	400
Magnat Needle floorstander	479	300
Magnat Vector 55 floorstander	399	225
Magnat S1 sub and satellite	249	195
Micromega Sage 4 CD	600	400
Mordant Short MS 30i	350	200
NAD 310 integrated	110	80
Neat Petite cherry	795	575
Rogers LS4a	-	150
Sonneteer Byron CD	795	600
Sonneteer Alabaster integrated	900	700
Sonneteer Campion integrated	600	500
TDL RTL 3	-	200
Trichord Revelation CD	800	575
Yamaha DSP E492 Processor	-	175

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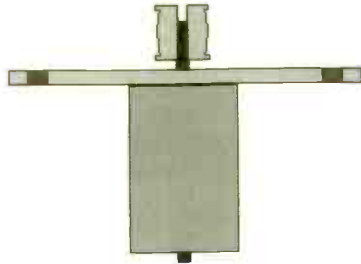
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UPGRADE YOUR TURNTABLE

"If you are thinking of upgrading your system, the Origin Live dc-motor kit should be high on your list for consideration" TNT AUDIO internet magazine April 2000.

"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 Gobsmaacking" COMMON GROUND MAGAZINE

"Its value is nothing short of tremendous" LISTENER MAGAZINE



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

AURIOS ISOLATION MOUNTS



"highly recommended" March 2001

HI-FI WORLD

With the Aurius, I am now (finally) consistently hearing what I've always wanted out of audio"

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SOUNDSTAGE

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

ORIGIN LIVE TURNTABLE KIT

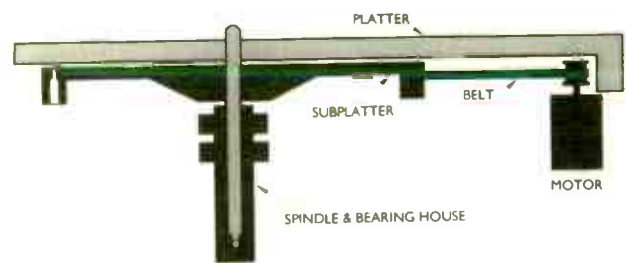
Now you can save money and build your own high performance deck. The standard parts kit is offered at £198 and is complete apart from a plinth. The kit comes with a full set of drawings and guidance instructions. It allows for your creativity or there are optional parts that will enable you to assemble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

"this Vinyl front end had my jaw heading towards the floor with the solidity and transparency of the music it was making"...
"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



TURBOCHARGING YOUR REGA ARM

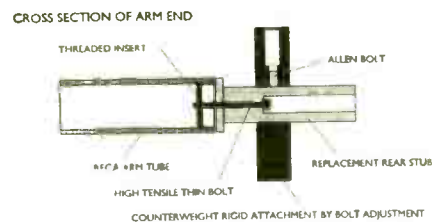
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All Quiet on the Mains Power Front



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

Our "Double Helix" British Braided Cord (bbc) offers for only £45 an excellent 1.5 metre a/c mains cord with high current near-instantaneous wave, filtered against RFI and EMI to an unrivalled 64% ISM for its price.

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

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Audio Note Quests with Border Patrol PSU £3,750 £1,750
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Bow Technologies Wazoo XL £2,495 £1,495
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Mark Levinson No 380 pre-amp £3,995 £2,600
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Mark Levinson No 334 amp 125wpc £5,495 £3,750
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LOWTHER ACOUSTAS - originals - Finnish Birch throughout. Professionally renovated, dark oak with dud PM6s. Renovation cost=£1200 For Sale @£495. Tel: 01483 268 814 or Email: info@hornutopialoudspeakers.co.uk (Sep(I))

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MARK LEVINSON No. 37 transport, Mark Levinson No. 36 DAC both mint, boxed, manuals £4750 ovno. Krell KSL pre amp mint £995. Also Klipsh La Scala boxed. Sensible offers. Tel: 01403 713 783 (Sep(I))

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

TRANSPARENT ULTRA bi-wire speaker cable 12ft £1100 (£3400). Elemental Audio Modular Reference equipment stands special pewter finish, half price £800 (£1600). Two stands of four shelves available. Tel: 01797 253 073 eves (Oct(I))

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

MUSICAL FIDELITY XPI00 £550 ono. Musical Fidelity XAS100 £550 ono. Musical Fidelity pair of XA200 monoblocks £650. Excellent condition all boxed with instructions. Selling due to upgrade. Call Steve: 07866 553 180 or 01489 881 249 evening (Sep(I))

NAIM CREDO loudspeakers, cherry veneer, mint and boxed as new, £650 ono. Roundale Research 2118 moving coil cartridge, (same as the Odyssey cartridge), £350 ono. Helios Model 1 CD player, mint and boxed as new, £800 ono. Dark Rock isolation platform £60. Absolute Sounds Sicomin isolation platform £60. Tel: 023 8073 5988. (Sep(I))

PINK TRIANGLE anniversary / SME.V/ Equinox M.C. phonostage (fitted) / AT-OC9 (new) ex. con. £1650. Nakamichi cassette 2 virtually unused £135. Ear 834P MC/MM valve phonostage £275. Trio Quartz AM/FM/LW tuner £40. Tel: 020 8952 2044 (Sep(I))

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

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

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

QUAD 33 £60. Quad FM3 £65. Yamaha TX480L tuner £50. Does anybody have for disposal non working Quad 405 or 405-2 power amps. Wanted Denon DL103 DL103S cartridges. Tel: Mike 01758 613 790 (Sept)

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

TANNOY BERKELYS 15 inch dual concentric £750 or offers. Tel Jim 020 8805 5313 days or evenings up to 10pm (Oct(I))

WANTED: STANDS Unique CD 300 rack. Natural ash finish. Tel: 01738 442 766. Email: allanpenhale@hotmail.com (Perth) (Sept(I))

GALE GS402 loudspeakers original, walnut cabinet. One careful owner, boxed. 200 watts. Offers. KEF monitor, series RDM. Two loudspeakers excellent condition, cherry lacquer, bi-wireable 175 watts. Offers. Tel: 01360 312 132 (Sept(I))

AUDIO ANALOGUE Bellini/Donizetti pre and dual mono power amp in silver. Beautifully made, beautiful sound. Excellent condition. Boxed with manuals and interconnect. £680 ovno. Tel: Martin (daytime) 020 7566 1263 (London) (Sept(I))

STUDER 1/4" tape recorders EMT turntables very good condition. Tel: 0121 356 9636 (Sept(I))

VOYD TURNTABLE with Cylene II and Audionote IO (Japanese) £1000. Altec A7 V.O.T. speakers new bass cabs £1000 the pair. Phone for details 01189 310 410 (Sept(I))

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

CELESTION SL600 plus stands boxed £250 ono. ESL Quadropod stands £100 ono. Wanted ESL 63 speakers any condition. Technics SL1200TI turntables. Tel: 012476 460 729 or 07788 642 632, ask for Tony Ryan (Sept(I))



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	COST	PRICE			
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AUDIO NOTE QUEST MONOBLOCKS (single ended 300b)	2750	1600	TURNTABLES, ARMS & CARTRIDGES		
AUDIO RESEARCH LS15 line level preamp, silver fronted mint and boxed with remote	2250		A&R EB101		100
AUDIO RESEARCH 5P9 pre	800		EAR THE Head mc step up transformer		400
AUDIO RESEARCH PH1 phonostage	750		LINN TROIKA rebuilt by cartridge man		350
AUDIO RESEARCH VT60 power amp	1200		LINN LP12/ grace arm/V15 cartridge		375
AUDION SILVER NIGHTS 300b push pull punchy 17 watts		1300	LINN LP12 CIRKU5, LINGO, TRAMPOLIN/TTOK		1100
AUDION GOLDEN NIGHTS	4000	1600	LP12 valhalla/TTOK		550
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GAMMA RHYTHM REFERENCE, much modified		800	MICHEL GYRODECK WITH GYROPOWER PSU		700
MELOS 333 plus 2 box line pre, awesome dynamics	3000	1300	PINK TRIANGLE LITTLE PINK THING, rb250 goldring	1042	340
RUSSIAN VALVE AMP weird 60 watter with transmitting valves and c-core transformers		500	ROCK TURNTABLE with Excalibur arm, original model with hydroplanar		950
LOUDSPEAKERS			ROKSAN COGNOCENTI piano black with dsu and sps3.5 power supplies/artemiz 2, shiraz, artaxerxes phonostage with upgraded psu boxed 4800 2000 bearing, damped bellows suspension etc		
ALON II open baffle mid and top, 10" bass	2500	1000	CABLES		
AUDIOPRO active subwoofer AS USED WITH QUAD ES		250			
B&W DM14		120	Please note orig prices are approximate, I can't be bothered to look them up		
B&W CDM 7SE floorstanders boxed	1000	600	AUDIONOTE ANVX 5 m pair bananas	3000	1500
CADENCE ARCA recently upgraded to latest spec and with new panels, awesome in a big room	3500		NORDOST 5PM REFERENCE 2M	2000	1000
CASTLE CONWAY IIA 3 way stand mounters		150	GOERTZ M1/2 veracity with kimber plugs 2 m pair in packaging		100
CASTLE TAYS stand mount boxed	400	250	SILTECH BLUE 4/56 MK2 0.5M interconnect	225	110
CASTLE SEVERN 2 SE boxed	700	400	CARDAS QUADLINK 5-C 1.5M blue interconnect		200
CELESTION 5 pair		70			
CELESTION sl600zi	700	300	JULY CLEARING OUT SALE		
IMPULSE H7	800	400	ART AUDIO QUINTET power amp	1500	550
LINN ISOBARIKS, last version with external crossover and stands, black ash		800	SOUND DESIGN line level valve pre		150
MERIDIAN M3 active speakers teak		300	VTL 50 watt monoblocks	1500	500
MERIDIAN M3 active bookshelf speakers late black pair		350	AUDIOGRAM ELLE ONE 6ft electrostatics	2500	700
PROAC SUPER TABLETTES		275	CELLO 5ERAFIM active speakers	15000	4000
TANNOY t115		80	KLIPSCH BELLES	5000	1450
TANNOY DEVON, recently serviced		450	LINN Kabers, shabby condition but cheap.	2000	450
TOWNSEND GLASTONBURY5 mk1 serious speaker		700	ORIGIN LIVE RESOLUTION with stands	1125	400
TRANSISTOR AMPS			AVI INTEGRATED clean tight 100 watts	1000	450
AUDIOLAB 8000C late black pre, excellent		375	AVI S2000MP preamp/ S2000MM monoblocks	2350	1000
BRYSTON 0.5B preamp with phono		325	DPA DSP2005 pre amp, line only		250
CRIMSON 610C/620C pre/power		425	HEYBROOK C3/P3 Pre/Power	1400	500
CRIMSON 620 stereo power amp older version		250	LINN LK1/LK280 remote pre	1050	350
CYRUS PRE/MONOBLOCKS		950	LINN MAJIK boxed integrated amp, remote	800	350
CYRUS PSX-R power supply 4 available		each 300	MARK LEVINSOM ML12 pre, with phono	3500	800
EXPOSURE XIX pre (line only) boxed	900	450	MERIDIAN 101 pre/103 power		150
EXPOSURE XVIII regulated monoblocks	2000	1000	NAIM MAP 90 slim style		225
EXPOSURE X1, X11, SUPER VIII pre/psu, power amp	2000	1000	PINK TRIANGLE PIPTWO with battery psu	2800	800
MERIDIAN 605 monoblocks		1100	ROLAND CONCENTRA boxed remote	5750	3300
MICHEL ISO/HERA mc phonostage		350	SONY ESPRIT TAE86B pre boxed		250
MUSICAL FIDELITY F22/F15 pre/power		1700	THRESHOLD SL10 pre/CA5 2 POWER	3000	800
NAD 2700 power amp		200	ROCKPORT 6000 airbearing arm	6000	2500
QUAD 67 cd player .66 pre, 606 MK1 power amp		1200	VINYL CLEAROUT LPS 50 FOR £50 post free, specify classical, or pop jazz or folk 50 for £70 post free		
YAMAHA F2200 professional series power amp 200 watts per channel	300		SEE WEB SITE FOR FULL LIST		
CD & DACS					
AUDION CD PLAYER, with valves	5000	2000			
AVI 20 bit dac	1000	400			
CYRUS DISCMASTER/DACMASTER	2500	700			
CYRUS CD7AQ	900	450			
LINN KARIK, UPGRADED TO BRILLIANT PSU		700			
MARANTZ CD6000 ose boxed as new		250			
ROTEL RCD 980/980 transport dac, boxed	850	375			

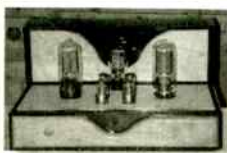
In addition to the above we have loads of cheap stuff - come and have a look!

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THE EMPORIHORN

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THE BLACK BEASTIE

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or Ellis on 07931 184216 or email: emporium@dircon.co.uk

Special Internet offer
see page 130 for details

TDL ELECTRONICS RTL4 floorstanding speakers (rosewood) boxed, very little used £300. Sale due to house move. Tel: 01883 627 185 (N.E. Surrey) (Sept(I))

DYNAVECTOR DV 507 tone arm in mint condition, boxed, precision arm £1500 ono. Tel: 01903 533 699 (Sept(I))

PINK TRIANGLE LPT
Roksan Tabriz Pickering cartridge, piano gloss finish, immaculate £425. Audiolab 8000A final version beautiful condition £300. Marantz CD 63SE like new £130. Tel: 01904 636 174 (Sept(I))

SONUS FABER Extremas Target Audio superb stands, excellent condition, no boxes £3000 ono. Cost new £6999. Tel: 01793 784 207 (Sept(I))

THRESHOLD SA-2 monoblocks. V.rare, limited production 125wpc, true Class A, zero feedback designs. Battleship build, superb sound, VGC, £1650 (£6500). Nakamichi PA-7 power amp, Threshold design, 200 wpc, excellent build/sound, vgc, £600 (£2600). No timewasters please. Tel: Adil 020 8673 3850 / 020 7919 8559 / 07979 538 841 (London) (Sept(I))

MUSICAL FIDELITY Nuvista M3 integrated amplifier £2450. Musical Fidelity XDAC 24/96 with 4 way P.S.U. £40. Tel: 01782 633 088 (Stoke, Staffs) (Sept(I))

AUDIOPLAN KONTRA-PUNKT IV loudspeakers 950 x 160 x 260 H,W,D, £450. Internally excellent, externally very good condition. Tel: 0117 974 4294 (Bristol) (Sept(I))

AUDIOLAB 8000S amplifier superb condition. Genuine reason for sale with Chord cables, remote etc. Cost over £650 accept £299. Tel: 0161 483 8498 (Sept (I))

TANNOY DEFINITION D700 speakers. Black ash. Excellent condition. £1250. Tel: 01435 830 202 (Sept(I))

CASTLE HARLECH 2's Santos rosewood. 6 weeks old, mint £1200. Accept £650. Ruark Templar, rosewood, boxed, mint £300. Audiolab 8000A boxed, mint £240. Arcam amplifier CD player tuner boxed mint £400. Tel: 01620 860 071 / 07759 517 699 (Sept(I))

MARANTZ PM6010KI amp £225 (£400). Marantz ST6000 tuner £99 (£180). Chord Chorus I/C 0.5m £80 (£150). Chord Rumour bi-wire 3 mtr pair 4mm banana coupled £85 (£165). Cyrus Quattro (tuner) £599 (£850). Cabletalk Broadcast2, 1.0mtr I/C £50 (£100). Tel: 023 8087 2620 (Sept(I))

MARTIN LOGAN Sequel 2 loudspeakers fitted with brand new panels, just replaced by Martin Logan dealer £1800. Contact Olivier on 020 8964 1797 or 07887 644 451. Email: olivier@venturini.co.uk (Sept(I))

AUDIOSTATIC ES100s full range electrostatics, black, mint, boxed instructions, upgraded Rata'd spikes integral 8TCMS superb, now too big, cost £3200. Sell £1450. P.T. DaCapo power supply needs service mint £375. Tel: 0141 954 8030 after 8pm (Sept(I))

EAR V20 amplifier, Ear phono stage, Ear pre amp, Ear MC3 transformer. All in mint condition, box and guaranteed. Looking for Gale turntable. Tel: 07944 909 209 (Sept(I))

ALTEC LANSING studio monitors, excellent condition £1200. SD hybrid ribbons, excellent sound imaging £700. Linn Sondek LP12 with Linn Basic arm and V power £350. Counterpoint Sail asking £600. Tel: 01323 729 971. Email: cherokee4816@aol.com (Sept(I))

BRAND NEW never used. KEF home theatre system KHT 2005 plus bass unit PSW 2000 unwanted prize. Offers W.H.Y. Wanted: Jelin Float 2 headphones any condition. Tel: 01428 683 385 (Surrey) (Sept(I))

AUDIO PHYSIC Sparks II in cherry worth £1795, mint condition, can demo £850. Tel: 020 8239 0409 (Sept(I))

FOR SALE - Owner upgrading Linn system: Linn Keltik Aktiv Loudspeakers (Black) w/current spec drivers + 4 x Linn Aktiv Klout power amplifiers. 7 years old Sounds amazing - will sell only as complete active playback system. £7,000. Also, Numerik D/A 9 years old, £500. Tel: 0161 280 5115 (Sept(I))

AUDIOLAB 8000A Integrated amp. Very good condition and sounds as good as new. £200. Tel: 01494 580 640 - leave message if out. (Bucks) (Sept(I))

THETA DATA Basic CD transport, boxed, as new £950 ono. Tel: 01636 830 944 or 07979 536 753 (Sept(I))

THIEL CS3.6 speakers, one of the world's best! Mint condition + boxes in 'Amberwood', 3 yrs old, current model, £2895 (5k new) see www.thieaudio.com for info. Tel: 07881 550 627 or Email: Pk67@btinternet.com (Oct(I))

MERIDIAN 206 transport, preamp, 204 tuner, bargain £650 compete. Marantz CD94 with CDA94 DAC, mahogany trim panels £625 pair. Rogers ABI unused, boxed £400 rosewood. Tel: 01344 873 943 (Sept(I))

NAIM HI-FI system NAP250 (power amp), NAC 82 (pre amp), CDX (CD player), Hi-Cap (p/supply), 6 months old, all boxed and as new with instruction manuals, cost over £7000. Genuine sale £4500 onvo will separate. Tel: 0121 358 0459. Mobile: 07960 945 994 (Sept(I))

LINN LK1, LK2, Spark. P/supply. £375. Musical Fidelity Digilog DAC £50. LP12 Trampoline base £50. Aiwa 850 3 head cassette deck. £60. Nakamichi BX-125E cassette deck £80. Tel: 0114 221 5271 (Sept(I))

NAIM NAIT 2, 1993, £200. Linn Axis, Basic+, K9, £175. MF XLPS, £80. MF MCI speakers £90. Marantz CD63SE £110. NAD 412 tuner £80. MA monitor I gold £80. All perfect. Tel: 07967 646 089 (Sept(I))

ARCAM ALPHA One CD player £125. Arcam Delta 290 amplifier with phono/290P £400. Primare D20 CD player £350. Sansui rack system amplifier tuner cassette turntable £200. Tel: 01444 453 790 (Sussex) (Sept (I))

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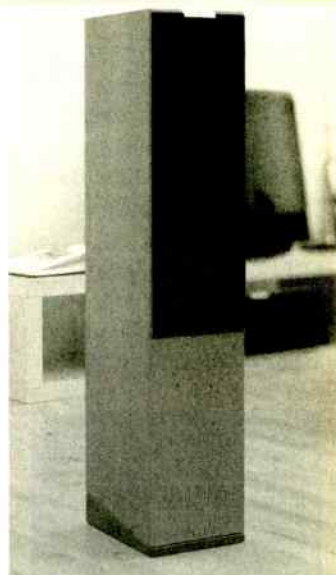
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IMPULSE H2's. As advertised in July's Hi-Fi World. Re advertised due to complete time wasters. In the right system these speakers are awesome. £1250 ono. Tel: Mark 01765 677 639 (Sept/1)

YAMAHA NS1000 monitors – excellent condition £725. Ear 834P MC/MM switchable valve phonostage £270. Musical Fidelity A1 Class A ex con £80. Castle Howard S3 latest model. Maple mint £875. Tel: 020 8952 2044 (Sept/1)

PROMENADE 3 way floor-standing loudspeakers. Audax drive units featuring Aerogel mid-range. can demo £375 ono. May p/x Rogers Studio 5 or 7 or similar. Tel: 07866 744 800 (Oakhampton) (Sept/1)

ONE PAIR of KLS 3 Gold Mk 2 with extending port. Piano black finish, excellent condition, can demo £675 ovno. One pair of KLS 10 high tech mini monitor, gold dome, mahogany veneer plus KLS10 sub woofer £530 ovno. All above built professionally. Calrad 15 watt integrated valve amplifier model API5 117V AC 60 cycle made in Japan, Mitsushita industries, vg condition, sensible offers please. Tel: 0115 975 4070 (Nottingham) (Sept/1)

PIONEER RT707 reel to reel, mint, boxed with instructions £235. Pioneer F93 reference tuner superb £175. Tandberg 440A cassette remote and instructions £115. Tandberg 310 cassette £70. Another free for spares. Sony TAF 500 ES amplifier excellent £125. Bang and Olufsen 8000 receiver 6002 turntable 9000 cassette CX 100 speakers £3000 worth of older classic B & O only £475. Tel: 01275 835 334 (Bristol) (Sept/1)

PASS ALEPH 3 power amp. 3 years old. Perfect. Boxed. Manual. Stereophile magazine amp of year. Very natural and realistic. Combines best of valve and solid state. £1100 ono (£2500) Bill Oxford 01993 851 508 (Sept/1)

FOR SALE. Trichord Dino MM/MC phono amp: with upgraded power supply. As new. Under guarantee. Manual & boxes £560. No offers. Tel: 01903 247 779 (Sussex) (Sept/1)

NAIM 72 Pre-amp, boxed £280. Tel: 01452 610 466 (Gloucester) (Sept/1)

S.P.M. 0.6m INTERCONNECT, boxed, £480 (£700). Red Dawn 1.0m interconnect, boxed, £200 (£300). Precious Metals 104 speaker cable, boxed, 2.0m £50. Linn Basik plus arm £50. Tel: 01903 533 069 (Worthing) (Sept/1)

TANNOY R3 Revolution loudspeakers, only 2 months old £325 (£550). Trichord Pulsar DAC and power supply, Pulsewire interconnect £795 (£2150). Rega Planar 3, RB300, ATOC5 moving coil £185. Tel: 07767 766 606 01344 464 055 (days) (Sept/1)

PINK TRIANGLE Anniversary, SME V arm, new ATOC9 cartridge, excellent condition, quick sale required, hence £1350 ovno. Yamaha NS1000 monitors, superb original condition £695. Also brand new Castle Howard S3's (£1349) £875. Tel: 020 8952 2044 (Sept/1)

MYRYAD MA120 60 watt power amplifier, as new £300. Tel: Dave (home) 01904 691 084, (work) 01924 299 966, (mobile) 07980 675 037 (Sept/1)

NAIM SBL's, walnut, almost unused, latest spec, boxed, mint £1395 ono. Naim Aro tonearm, boxed, superb condition £995. Tel: 01793 526 796 (eves/weekends) (Sept/1)

RUARK EQUINOX Loudspeakers, walnut veneer, unmarked, absolutely mint condition, boxed, lovely sounding hi-end loudspeakers, Stereophile recommended, £2000 new, £1150 ono. Tel: 01224 211 203, 0794 136 8479 (Oct/1)

TANNOY AMS8a active speakers, recommended Hi-Fi World favourite. Powerfull, refined sound £950. Tannoy D300 floor-standing speakers, American cherry finish £450. Sugden A21a+ integrated amplifier, pre-out upgrade £450. Tel: 020 8650 5963 or 07711 007 166 (Sept/1)

ARCAM DIVA DV88 DVD £700. Diva CD92 £600. Both new, boxed, unwanted gifts, receipts. Kef Q35.2 £260, boxed. Alpha 5 CD, boxed, modified, amazing sound £230. Tel: 07799 415 123 (Sept/1)

SONIC FRONTIERS Ultra Jitter Bug. Improves any transport DAC regardless of price. The ultimate re-clocking device placed between transport DAC with a difference you can hear. (Cost £700), £350. Tel: 0191 460 5251 (Sept/1)

WANTED: WAD K5881. For Sale: Quad 405 £180. NAD 1020 pre £80. Audiomaster MLS1 £100. All vgc, Tel: 01292 269 477 (Scotland). Email: alibali57@hotmail.com (Sept/1)

RADFORD STA15 Mk3 SC22 preamp, very good condition £650. Radford STA25 Renaissance £550. Pair Quad II professionally rebuilt £600. Roksan DPI CD transport DAC1 power p.s.u. £650. Quad 66 remote rare £110. Garrard 301 SME II in a stunning plinth. First to see will buy £450. Tel: 01446 418 207 (Sept/1)

MERIDIAN 201 preamp, system remote £300 ono. Clear preamp (passive line, Ear 834P phono) £230 ono. Monitor Audio Studio 12, immaculate £400 ono. Michell Hydraulic Reference £420. Tel: 020 8985 4452 or 07939 116 779. Email: alexkirkham@yahoo.com (Oct/1)

LOWTHER ACOUSTAS - originals - Finnish Birch throughout. Professionally renovated, dark oak with dud PM6s. Renovation cost=£1200 For Sale @£495. Tel: 01483 268 814 or Email: info@hornutopialoudspeakers.co.uk (Sept/1)

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

MARK LEVINSON No. 37 transport, Mark Levinson No. 36 DAC both mint, boxed, manuals £4750 ovno. Krell KSL pre amp mint £995. Also Klipsch La Scala boxed. Sensible offers. Tel: 01403 713 783 (Sept/1)

NAIM 72 Pre-amp, boxed £280. Tel: 01452 610 466 (Gloucester) (Sept/1)

Classified Ads

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MUSICAL IMAGES

PRODUCT		LIST	NOW
ACOUSTIC ENERGY AE 509 Speakers	EX/DEMO	£850	£425
ACOUSTIC ENERGY AE520 Speakers	EX/DEMO	£1,000	£500
ARCAM ALPHA 1 Amp	EX/DEMO	£230	£100
ARCAM ALPHA 10DAB Digital Tuner	EX/DEMO	£835	£400
ARCAM ALPHA 8 Power Amp	EX/DEMO	£250	£175
ATACAMA SE1000S Speaker Stands	S/H	£80	£50
CHORD DSC1100 Silver DAC inc Trigger	EX/DEMO	£2,815	£2,300
CYRUS AVMASTER+ Processor	EX/DEMO	£800	£400
DENON AVC A1D AV Amp	S/H	£2,000	£1,250
DENON AVC 2800 AV Amp	S/H		£250
DENON DVD3300 DVD Player	EX/DEMO	£1,000	£750
EAD THEATRE AV Amp	S/H		£1,000
HARMAN KARDON AVR80 & APD303 AV COMBO	S/H		£700
JAMO ATMOS Black Speakers	EX/DEMO	£480	£150
JBL XT120 Cherry Speakers	EX/DEMO	£400	£250
JBL XT140 Beech Speakers	EX/DEMO	£500	£350
JBL XT160 Cherry Speakers	EX/DEMO	£600	£450
KEF TDM45 Subwoofer	S/H	£800	£550
MARANTZ DV3100 BlackDVD Player	EX/DEMO	£400	£275
MARANTZ DV4100 DVD Player	EX/DEMO	£500	£325
MARANTZ MM500 Power Amp	S/H	£350	£100
MERIDIAN 506/24bit CD Player	EX/DEMO	£1,200	£800
MERIDIAN 519 Demodulator	S/H	£480	£250
MERIDIAN 565 Surround Processor	S/H	£2,850	£1,000
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NAIM FLATCAP Power Supply	EX/DEMO	£370	£250
NAIM NAC 3 Amp	S/H	£600	£425
NAIM NAC 5 Amp	S/H		£500
NHT VS1.2 Black Surround Speakers	S/H	£400	£200
NHT VS1.2 White Centre Speaker	S/H	£200	£100
PIONEER DV515 DVD Player	EX/DEMO	£250	£175
PIONEER DV626 DVD Player	EX/DEMO	£450	£300
PRIMARE A20 Amp	S/H	£700	£480
PRIMARE A30.1 Amp	S/H	£1,500	£950
QED P3600 Power Amp	S/H		£70
ROKSAN CASPIAN DSP Processor	S/H	£1,000	£400
ROKSAN RADIUS Turntable + PSU	S/H		£200
SONY SDPEP9ES AC3 Processor	EX/DEMO	£600	£275
SONY STRDB940 Silver AV Receiver	EX/DEMO	£500	£425
TARGET LR5 Silver Rack	S/H	£190	£150
THORNS TD166 MK6 Turntable, Arm & Cartridge	S/H	£500	£350
TUBE TECHNOLOGY UNISIS Stereo Power Amp	S/H	£3,000	£1,500
UNISON RESEARCH TWO Amp	S/H	£1,900	£600
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YAMAHA DVDC 996 DVD Player	EX/DEMO	£500	£350

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Cyrus XPA7 Monoblocs (Pair) (Blk)	£1399
Denon DVD1500 Region 2	£249
Denon DCD 435 CD Player	£99
Denon AVCA1SE AV Amp (Gd)	£2099
Denon AVCA10SE AV Amp (Gd)	£999
Denon POAT10 Pwr Amp (Bk)	£399
Denon AVR3801 AV Receiver (Bk)	£549
Denon AVR2801 AV Receiver (Bk)	£449
Marantz CD6000 OSE (Bk)	£179
Mission 774e Spkrs (Rosewood)	£349
Monitor Audio Silver 4i Spkrs (Cherry) (S/Hand)	£249
Musical Fidelity X-Ray CD/X-A1 Amp Package	£899
Musical Fidelity A3 Tuner (Gold Trim)	£399
Musical Fidelity A300 Amp (Gold Trim)	£999
NAD C520 CD	£109
Onkyo TX-DS787 AV Receiver	£699
Onkyo DR-S2.0 DVD/Receiver (Silver)	£749
Sony SCDXB940 SACD (Blk)	£299
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Leak	
Leak Troughline II Tuner (mono)	£75
Leak Troughline 3 Tuner (mono)	£75
Leak TL12.1 (Pair)	£1500
Leak Stereo 20	£250
Leak Stereo 60	£550
Most Models Of Leak Mono + Stereo Pre-Amps In Stock.	
Nakamichi 610 Pre-Amp	
620 Power Amp/630 FM Tuner	£500
Tannoy HPD15 "Gold crossover" (Single)	£50
Garrard 401 complete except rubber mat (paintwork bad)	£75
Thorens TD135 II	£125
Valves (G.E.C. Mullard etc.)	
KT66, ECC81/84, EF80	
Many Others. Please Phone For Details	
Quad ESL57 Electrostatic Loudspeakers	
2 pairs both in excellent condition and sounding superb. £600 (pair)	
Pair 1. Bronze, Serial No's 35882 + 35906	
Pair 2. Black, Serial No's 11031 + 7143	
Packing available in tailor-made export quality cartons £50 (pair)	

Mullard ECC81 Genuine N.O.S. Blue Box. Made In England each £8

Valves N.O.S.

ECC84 Mullard	£6
ECC84 Brimar	£6
EF80 Mullard	£5
ECC81/CV455 Mullard	£8
ECC81/CV4024 Haltron	£5
ECC81/CV4024 White Box?	£5

Photocopies Of Circuit Diagrams + Vintage Hi-Fi Literature
Spare Parts For Quad + Leak - Transformers
Etc. Garrard 301 Spares

Teac C-2 Cassette Deck. High quality deck in excellent condition, very little use, working, but requires minor mechanical service (running slow in 'fast forward'). Can be serviced at Natural Sound Services, Ealing, London. £75

HI-FI YEAR BOOKS - Please phone for details

Speakers

Rogers LS3/5A's (BBC Monitors)	£600
Tannoy Arundale, 15" Dual Concentrics, type 3639 (not foam surround) size 39" 20" x 20"	£650
Wharfedale Airedale corner speaker (single)	£175
Wharfedale Super 3 drive unit, needs new surround (single)	£25
Leak Sandwich Speakers (early type)	£60

Please phone for details of Tannoy speakers, stock often changes before the next advert

**WANTED
LARGE COLLECTIONS OF CLASSICAL LP'S**

Special Internet offer
see page 130 for details

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

TRANSPARENT ULTRA bi-wire speaker cable 12ft £1100 (£3400). Elemental Audio Modular Reference equipment stands special pewter finish, half price £800 (£1600). Two stands of four shelves available. Tel: 01797 253 073 eves (Oct/I)

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

MUSICAL FIDELITY XP100 £550 ono. Musical Fidelity XAS100 £550 ono. Musical Fidelity pair of XA200 monoblocks £650. Excellent condition all boxed with instructions. Selling due to upgrade. Call Steve: 07866 553 180 or 01489 881 249 evening (Sep/I)

NAIM CREDO loudspeakers, cherry veneer, mint and boxed as new, £650 ono. Roundale Research 2118 moving coil cartridge, (same as the Odyssey cartridge), £350 ono. Helios Model 1 CD player, mint and boxed as new, £800 ono. Dark Rock isolation platform £60. Absolute Sounds Sicomin isolation platform £60. Tel: 023 8073 5988. (Sep/I)

PINK TRIANGLE anniversary / SME.V./ Equinox M.C. phonostage (fitted) / AT-OC9 (new) ex. con. £1650. Nakamichi cassette 2 virtually unused £135. Ear 834P MC/MM valve phonostage £275. Trio Quartz AM/FM/LW tuner £40. Tel: 020 8952 2044 (Sept/I)

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

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

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

QUAD 33 £60. Quad FM3 £65. Yamaha TX480L tuner £50. Does anybody have for disposal non working Quad 405 or 405-2 power amps. Wanted Denon DL103 DL103S cartridges. Tel: Mike 01758 613 790 (Sept)

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

CELESTION SL600 plus stands boxed £250 ono. ESL Quadropod stands £100 ono. Wanted ESL 63 speakers any condition. Technics SL1200Ti turntables. Tel: 012476 460 729 or 07788 642 632, ask for Tony Ryan (Sept/I)

TANNOY BERKELYS 15 inch dual concentric £750 or offers. Tel Jim 020 8805 5313 days or evenings up to 10pm (Oct/I)

WANTED: STANDS Unique CD 300 rack. Natural ash finish. Tel: 01738 442 766. Email: allanpenhale@hotmail.com (Perth) (Sept/I)

GALE GS402 loudspeakers original, walnut cabinet. One careful owner, boxed. 200 watts. Offers. KEF monitor, series RDM. Two loudspeakers excellent condition, cherry lacquer, bi-wireable 175 watts. Offers. Tel: 01360 312 132 (Sept/I)

AUDIO ANALOGUE Bellini/Donizetti pre and dual mono power amp in silver. Beautifully made, beautiful sound. Excellent condition. Boxed with manuals and interconnect. £680 ovno. Tel: Martin (daytime) 020 7566 1263 (London) (Sept/I)

VOYD TURNTABLE with Cylene II and Audionote IO (Japanese) £1000. Altec A7 V.O.T. speakers new bass cabs £1000 the pair. Phone for details 01189 310 410 (Sept/I)

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

DYNAVECTOR DV 507 tone arm in mint condition, boxed, precision arm £1500 ono. Tel: 01903 533 699 (Sept/I)

STUDER 1/4" tape recorders EMT turntables very good condition. Tel: 0121 356 9636 (Sept/I)

GUIDELINES FOR BUYING AND SELLING SECOND-HAND EQUIPMENT

FOR THE BUYER

1. Not everyone is honest - Buyer Beware!
2. **Don't send cash!**
3. Accept no verbal guarantees.
4. Have you heard the item or something similar? If not, why do you want it?
5. Don't pretend to have knowledge - it's your fingers that will get burnt!
6. Is it working? If not, why not?
7. Has it been modified and, if so, have notes been kept?
8. Was it any good in the first place?
9. **Don't send cash!**
10. If you are in the slightest doubt, arrange an audition (see point 5). If it's too far, wait for another time.
11. Either buy it or don't: vendors are excusably impatient with 'consultation' exercises.
12. **Don't send cash!**

FOR THE SELLER

1. Not everyone is honest - Seller Beware!
2. Make no verbal guarantees.
3. Even 'nearly new' is still second-hand. If the manufacturer's guarantee is no longer in force, your price should reflect this.
4. There is very little intrinsic value in second-hand hi-fi: it's only worth what someone will pay for it.
5. The best guide to pricing is last month's Classifieds: that a 'classic' was worth £xxx a year or two ago is no guide. Values fall as well as rise.
6. Amateur second-hand dealing is not a big money game: you win some, you lose some.
7. Be prompt with despatch. If in doubt about buyer's bona-fides, either wash out the deal or send C.O.D.
8. There will always be time-wasters; be tolerant within reason!

Special Internet offer
 see page 130 for details

Dealers must not advertise in the Private Classified section.
 Monthly consecutive insertions will be considered Trade
 advertising. The Publisher reserves the right to judge submissions.

**AUDIO JUMBLE and
 Auction @ Leatherhead
 Leisure Centre, Surrey,
 close to M25. Sunday 4th
 November 2001. Tel:
 01372 452 900 for details.
 (Nov 1)**

**VINTAGE WIRELESS
 COMPANY LONDON**
 Website: www.
 vintagewirelesslondon.co.uk
 Buy-Sell-Exchange. Vintage
 wireless and classical audio.
 Repairs, spares, restoration,
 modification to all valve
 equipment. Quad II, Leaks
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 prices, call us at. 17 Bell
 Street, London, NW1 5BY.
 Tel: 020 7258 3448
 Fax 020 7258 3449 Email:
 vwirelesslondon@aol.com
 (Oct02(1))

**SONY 777ES SACD player,
 as new £900. Plinius 8150
 amp, as new £1100. Rega
 speaker/amps ex-display 30%
 off. Naim Intro/2 (maple)
 £550. Densen B200/300
 £1200. Tel: 01952 502 097
 (Telford) (Sept(1))**

**JEFF ROWLAND Model I.
 McIntosh 240 valve.
 Michaelson Audesius valve.
 Helius Syrius I. Spks Tannoy
 Cheviots Chrisma Metaxa
 pre. Exchange for Mercedes
 Diesel Estate or similar. Tel:
 01626 774 246 (Sept(1))**

**MARTIN LOGAN owners
 SL3 Sequel II etc. Bass prob-
 lems? Overwhelming the
 overall sound, using cut to no
 good effect. For the solution
 and total transformation
 please telephone 01226 764
 272 (Sept(1))**

**300B. HOLIDAY without
 your music? Two holiday
 cottages in spectacular
 position, off coastal path
 in South Cornwall.
 Quality music system
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 300B/EL84 SE amplifiers
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 Contact Martin and Fiona
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 (Sept(1))**

**NAGRA STEREO £1400.
 Nagra T-Audio £1800. E
 £400. Revox PR99 Mk III
 £950. B77 Mk II £650. A77
 MM IV £400. Studer A80 VU
 £800. B67 VU £750. A807
 VU £950. D780 RDat £800.
 Technics SLPI200 CD £400.
 Tel: 01246 275 479. Fax:
 01246 550 421 (Sept(1))**

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 (Aug(1))

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 tion of sensibly priced valve
 amplifiers in England. New
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 New class 'A' valve powers
 from £350. Stockists of
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 (Sept(1))**

**AUDIO TECHNICA OC9
 cartridge, brand new, unused.
 exchange price: £230.
 Crimson 610 & 620 pre &
 power inc DNM lead £390.
 Deltec Black Slink 0.75 mtr
 interconnect £90. Heybrook
 HBI 2000, dem'd once,
 immaculate £120. Linn
 Sondek LPI2, Afro, good
 condition early 1980's £400
 ono. Linn Lingo £400.
 Myriad T20 CD player, boxed
 as new £280. Sumo Athena 9
 + Power amp, Pre amp.
 excellent condition. (£1,700)
 £690. Target TT5 5 Tier rack
 £90. Transparent The Wave
 12ft speaker cable, Spades,
 new £170. Transparent
 Music Link Super. 25ft, High
 quality interconnect with RF
 boxes. £700. Please tele-
 phone Jules on
 01792 280061,
 E-mail:
 sales@sounddrjuleshifi.co.uk
 Web:
 www.sounddrjuleshifi.com
 (Sep(1))**

**WANTED - EARLY HI-FI
 LOUDSPEAKERS**
 Tannoy, Lowther, Parmeko,
 Voigt, Vitavox, RCA WE
 etc
TURNTABLES
 Garrard, BBC301, EMT
 SME, Ortofon, Decca, etc.
VALVE AMPLIFIERS
 AEI, EMI, Leak, Rogers,
 PYE- Quad, WE etc
AUDIO VALVES
 DA30, KT66, KT88,
 PX4, PX25, PP3/350, WE300
CLEAR CRYSTAL SYSTEMS
 John Petrie-Baker
 Tel: 020 7328 9275

**MERIDIAN 606/602 trans-
 port & dac includes Ecosse
 Reference Director digital
 interconnect worth £99
 boxed & mint £850. Arcam
 8SE CD boxed £350. Cyrus
 3i amp boxed £275 ono.
 Manley Stingray valve inte-
 grated 50 watt ex.dem £1695
 ono. Manley Purist Valve Pre
 amp ex dem £1110. could be
 the last pre you need to buy!
 The variable feedback con-
 trol can tame those forward
 c.d's without loss of detail!
 Roksan Rok L 2.5 Pre Rok
 S1.5 Power DS1.5 p.s.u.
 Silver,boxed,bargain at £1400
 ono. Now in stock the
 mighty Roksan Caspian C.D.
 player - phone for demo!
 vdH The First Ultimate 1m
 1/c ex dem £270. vdH The
 Wind speaker cable 3m pair
 ex. dem £225. vdH Tea track
 2x4 3m pair ex. dem £140.
 vdH The Second 1/c
 Balanced XLR 1M £115.
 Ecosse Reference MS 2.3 2nd
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 nated £115. Ecosse
 Reference MA 2 1/c 0.8 The
 MAESTRO ex.dem. £130.
 Ecosse Reference MS 2 1/c
 0.8M The Quartet ex. dem.
 £150. MIT Terminator 2 1/c
 1m £45. Einstein mains
 blocks 8 way ex. dem. to
 clear from £135 black. More
 stock arriving, loads more
 bargains phone for details.
 Don't miss the Veritas P400
 Digital power amp plus
 speakers on permanent dem.
 Musical Fidelity E200,E300
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 manuals serviced £400 the
 pair. P.S. Audio 2B Phono
 amp superb sound and condi-
 tion only £50. Contact Steve
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 336, Fax: 01527 450 320,
 E-mail Apexnm@aol.com
 (Sep(1))**

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S6

Single-ended pure Class-A integrated amplifier. This is how Hi-Fi World (April 2001) described it:”Strong, confident power delivery, wide tonal palette, with sweetness, warmth, rhythmic alacrity and a deliciously clean, open sound.....
“At the price, It’s easily the best tube amplifier I’ve heard...Superb value for money”.

S2K

Pure Class-A all-tube amplifier using the legendary KT-88 power valve in single-ended mode for maximum transparency and detail. The sound it gives is delightful, unforced and natural. S2K is truly a machine for making beautiful music.



SR1

Combines the virtues of valve and solid-state in a thoroughly modern, fuss-free design. With 80 watts per channel dynamic Class-A power, plus the grace and delicacy you would expect from triode valves. The SR1 really gives you the best of both worlds.



For more information on the range of Unison Research Products please contact:



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*models illustrated: S6, £1600. S2K, £1295. SR1, £1250. All complete with radiowave remote control.

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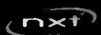


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