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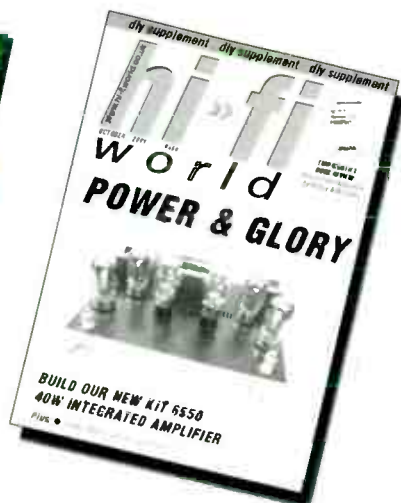
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- Denon DCD 485 CD player
- PMC FB1 speakers
- Phono stage group test
- Malaysia show report
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OCTOBER 2001



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# UNISON RESEARCH

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## S6

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## S2K

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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:*



23 Richings Way, Iver, Bucks, SL0 9DA, England  
Tel: 01753 652 669 Tel: 07000 853 443 Fax: 01753 654 531  
www.ukd.co.uk email: post@ukd.co.uk

\*models illustrated: S6, £1600. S2K, £1295. SR1, £1250. All complete with radiowave remote control.



**W**e get lots of letters at Hi-Fi World, but one struck a particular chord. A guy wrote in bemoaning the crazy cost of cables, arguing that, "if you want to hear music as it really sounds, invite the local brass band to perform in your home. You'll hear more in thirty seconds than you'll ever achieve with hi-fi, even if its cables are made from oxygen-free copper mined on the moon". Fair point, but I'm not too sure about the brass band, though!

He continued, "give the money to Sir Malcolm Sargent's Fund for Children with Cancer. It will give you a much warmer glow than even a single-ended triode can provide. Remember, it's the music that matters, not the flow of electrons." Well, I couldn't agree more but unfortunately other people have different priorities.

All audio journalists, to varying degrees, would sympathise with these sentiments. I was once approached by a chap who said he had, "thirty five grand to spend on music", and what should he do? My sincere suggestion that he sponsor a violin desk of any British orchestra, or donate some money to the Musician's Benevolent Fund and buy a £5,000 system had him miffed. So why do people feel the need to pay out vast sums for hi-fi? In my experience the top price stuff sounds impressive but hardly justifies the outlay. I fear that to many it's all about the 'wad' - some folks love spending vast sums simply because they have it.

This got me thinking about the links between hi-fi and modern art. What's the idea behind the latter, and why do people spend so much money on it? In both modern art and hi-fi we have the 'intellectual property' aspect. We know that a certain CD player simply isn't worth - in pure cost terms - the asking price. So what are you paying for? In many cases it's the idea, the design and the story behind it. Sometimes you're even paying for the creator having the gall to ask serious money for it -

Tracey Emin's unmade bed being a prime example in the art scene.

There's one major difference here though. Art makes money, hi-fi doesn't. Buy the aforementioned bespoke bedroom furniture for countless thousands, and at the same time shell out over £50,000 for an AudioNote Ongaku. Five years later, sell both and you can guess the rest. There's more work, though and expense gone into the Ongaku, but it will invariably lose money.

Modern art does the opposite - it's often a healthy pension. I'm sure many audio designers would like to achieve the same effect. So how to go about it?

The answer is to be bad. Loudly proclaim your tortured childhood and how your audio 'art' embodies it. Move to Brick Lane or Clerkenwell (the current modern art 'centres' of London) and regularly kick up a drunken rumpus in Soho - preferably, the Groucho Club or Quo Vadis. Then throw a glass of unoaked Chardonnay into the face of a big name art patron at a televised awards dinner, and pester gullible gallery owners with your story.

Hey presto, you're a millionaire hi-fi mogul, staring from coffee table glossies and Sunday supplements, and counting your loot as your audio esoterica gains true cult status! Why on earth haven't more designers thought of this? ■ ▲



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

## HI-FI WORLD

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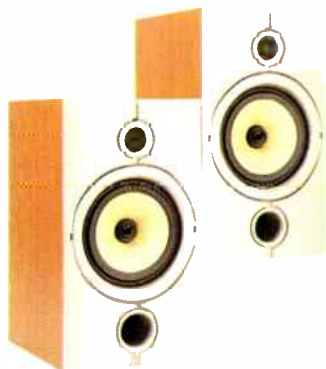
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# ECLIPSE TD

AUDIO SYSTEM

**as it was, so it will be again...**

Eclipse TD, based on Time Domain technology re-engineers from first principles the way we listen to recorded music. The result is a speaker uniquely able to replicate the accurate time and phase imagery of the recorded source. What you hear is the sound as it truly occurred at the point in time it was recorded.

Witness the launch of Eclipse TD at the Hi Fi Show 2001, 13 - 16 September. Visit us at soundbooth 5 on 1st floor at the Novotel, Hammersmith, London W6.

FUJITSU TEN

[www.eclipse-td.com](http://www.eclipse-td.com)  
World Radio History



email: news@hi-fiworld.co.uk

# world news

## ▶ TAG TEAM EXPAND CAPABILITY



The award winning AV32R audio-visual processor from TAG McLaren Audio has had yet a further upgrade due to public demand. The processor will now decode HDCD discs as an optional software upgrade due to the positive feedback from customers in the TAG website's Discussion Forum.

On paying a license fee to either their retailer or TAG McLaren direct and entering a unique Option Code into their AV32R via the remote control, existing customers can upgrade to HDCD. This upgrade version - 3.3 - is the ninth major upgrade for the processor since the launch in May 1999 and it also offers improved networking between other TAG McLaren audio devices when connected to the AV32R, such as the pause of a DVD disc in the DVD32R if the AV32R

is muted and if the display of the AV32R is switched off, then all other displays and indicators are switched off too. Version 3.3 also includes a subtle change to the algorithms which generate multi-channel sound from stereo recordings to increase "bottom end energy" in line with customers expectations. There's also a maximum volume setting to keep neighbours and parents happy. There are further software enhancements planned for later in the year, including DTS-ES6.1 Discrete and digital radio capability.

TAG McLaren Audio  
Tel: 0800 7838007  
www.tagmclaren.com

## ▶ 'LIVE' KEEP IT REAL

The Live 2001 consumer electronics show will feature a Hi-Fi Village with specialist exhibitors. Bose, for example will be exhibiting in a small house with a walkthrough tour to highlight the company's multiroom/external capabilities. Various loudspeakers will be placed throughout the house and in the garden and other multiroom installations will be operational, such as wall plates and radio remote control. Other exhibitors signed up so far include Arcam, who will be demoing their DiVA range, including the new DT81 digital tuner. They will have a separate demo room that will sit ten people per session. Other demonstrators include Sony, KEF, Celestion, Lenbrook/NAD, Boston Acoustics and Kenwood.

Live 2001 takes place at the NEC, Birmingham between 21st-23rd September 2001. It's a big event and last year saw over 46,000 visitors attending over just three days. Ticket prices are £10.50 in advance via the phone number or website below, or £12.50 on the door.



Live 2001 hotline:  
0870 902 0444  
www.livexpo.co.uk

## ▶ DUET IN UNISON

Two new amplifiers have been launched by Unison Research. Although the Italian company are valve specialists, the first of the two is a solid-state integrated design. The Unico I is derived from the SR1, especially the Mosfet output stage which has been developed to produce 100W per channel maximum output. One thing that does differ from the SR1 is the input stage, which is entirely solid-state and uses a Burr Brown specially integrated circuit in the Sound Quality series that employs J-Fet technology. It uses a high quality Alps type RK27 potentiometer and features an MM/MC switchable phono stage and is priced at £800.

Next up is a new dual mono power amplifier that offers 150W per channel of power that can be bridged to form a 500W monoblock. Instead of a solid-state input stage, the DM uses ECC82 valves and twice as many Mosfets in the output stage as the SR1. There are balanced and unbalanced inputs which can be used simultaneously and the DM uses six voltage regulators for each channel. It is expected to retail for around £850.

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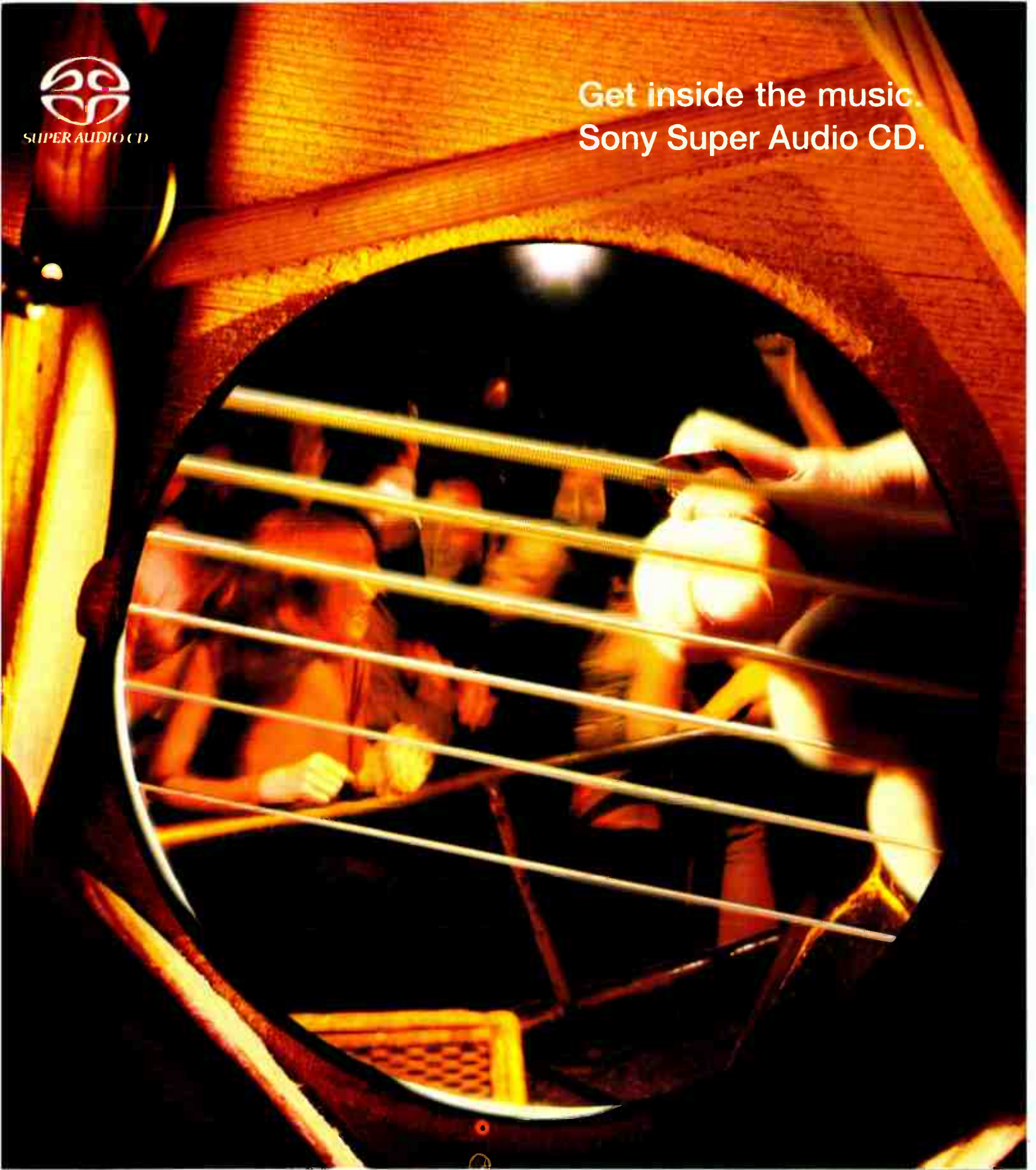






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World Radio History



## ►► ATC'S BUDGET PAIR

New from ATC is the CA2 preamplifier. It features separate power supplies for each channel, as well as a digital input control, infra-red remote control and a phono input option. There are a total of five line level unbalanced RCA inputs and a separate tape loop and a stereo headphone jack (which can be used with or without 'speaker operation'). The main output is via professional grade XLR unbalanced sockets - ideal for use with active monitors - and there's a tape out via RCA phono sockets. The CA2 is priced at £750, with a phono stage available (via the aux2 input) for £280 extra.

ATC has also turned its expertise in professional and domestic loudspeakers to a new 'budget' passive monitor. The compact SCM7 employs a specially designed ATC drive unit and new crossover technology in a sealed cabinet design. It features a 25mm neodymium magnet/soft dome tweeter, plus a 150mm mid bass driver which uses 45mm dome for dispersion of midrange frequencies. It's available in real wood veneers and "professional black" and optional floor stands and wall mounts and is priced at £480 per pair.



ATC Ltd.  
Gypsy Lane  
Aston Down  
Stroud  
Gloucestershire GL6 8HR  
Tel. 01285 760561  
www.atc-gb.net

## I trade winds

## ►► NEW PARTNER-SHIP HAILS CD'S SUCCESSOR

It's been announced in the last week that InterTrust technologies, the company that designs DRM (Digital Rights Management) technology has teamed up with new format pioneers DataPlay. They intend to launch a portable recording format with protected prerecorded music.

As reported a few months ago in HI-FI World, BMG Entertainment are already signed up to this new format. So are music industry luminaries such as Universal Music Group and EMI. They all intend to release prerecorded music on the new format, which can be used in a variety of electronic devices, rather like SD card. To remind those readers who missed our last report, the DataPlay discs are just 32mm in diameter and can store 500MB of data and up to 11 hours of MP3 files. The discs are expected to retail in the states for around \$5-\$10 for the recordable variety and prerecorded discs around \$15. Taking the pound for dollar usual rate, we can get some idea of the price when the format is introduced to Europe next year.

InterTrust has developed a new version of its DRM technology for DataPlay's portable devices with a "packager" that secures the data. Both DataPlay and InterTrust see the new format as a possible replacement for CD, due to its protection security, which they see as an essential factor for any future audio carrier. This new partnership makes DataPlay a serious contender among new audio formats.

The fact that the format is DRM-based will appeal to artists and record companies alike. They want to protect their work from piracy and DataPlay offer a more economic and appealing option to many in the industry than SACD or DVD-A.

Electronic manufacturers such as Toshiba and Samsung have already pledged allegiance to the format due to its versatility and portability. DataPlay may well appeal to consumers because of these properties, since people often favour portability over improved sound quality. There may well be quite a format battle looming yet again.

[www.dataplay.com](http://www.dataplay.com)

fig.1. AV receiver that sounds great in Dolby Digital.



"A strong budget contender for forward thinking music fans" **Hi-Fi Choice September 2001**

"Great stereo performance; commendably solid build" **What Hi-fi? Sound and Vision September 2001**

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



"A strong budget contender for forward thinking music fans" **Hi-Fi Choice September 2001**

"Great stereo performance; commendably solid build" **What Hi-fi? Sound and Vision September 2001**

**Sounds obvious, doesn't it?**

Unfortunately, AV products have always been a trade-off, usually sacrificing musical finesse in favour of brute strength and making too many compromises for them to ever find a place in an audiophile system. Now, NAD brings its wealth of experience in producing award-winning, no-nonsense stereo products to the world of home cinema, and the same principles of simplicity and value that make our amplifiers and CD players world-beaters, are now producing truly earth shattering AV receivers, DVD players and multi-channel amplifiers.

Contact us for your nearest NAD Home Cinema dealer, and figure it out for yourself.



## ▶ THREE OF THE BEST FROM LINN

Linn Products have announced details of three new loudspeaker models. The Espek, Ekwál and Melodik all employ new, advanced driver and crossover technology and high-density cabinet construction. The Espek is a dual-ported floorstander designed for both passive and active use. It features a soft dome tweeter and a polypropylene bass/mid unit, plus a rear firing bass driver, along with front and rear firing ports.

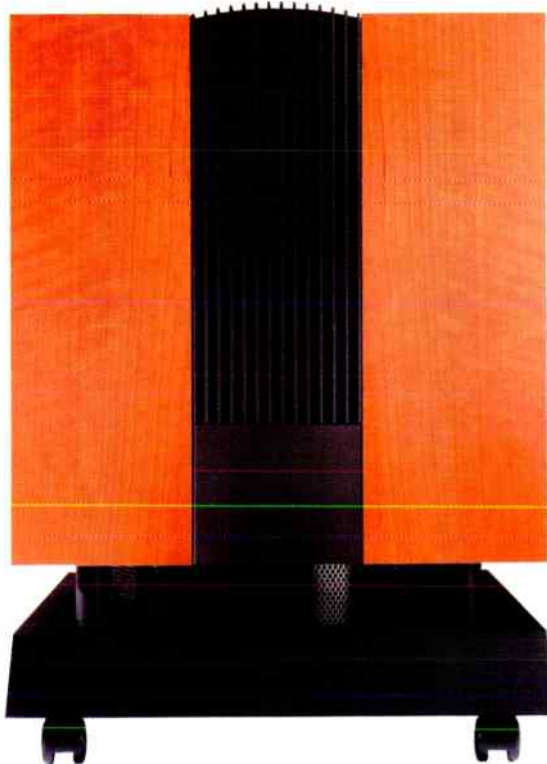
The Ekwál is another dual ported design, designed for either vertical or horizontal use, on a bookshelf, wallmounted or standmounted. It can be used as a centre channel partner for the Espek. Again, it's operational in either passive or active mode.

The last new model is the Melodik, an omnidirectional "bass reinforcement" loudspeaker. This features twin 305 (12") Isobarik coupled drivers with integrated amplification and, like the Ekwál, can be placed either horizontally or vertically. Prices are £750 for the Ekwál, £2,450 for the Espek and £2,850 for the Melodik.

Here's more news from the Glasgow manufacturer. The highly acclaimed Classik one box system has now the added benefit of two audio distribution options. The first allows simple multiple room audio with DIY installation. A single Classik can be connected to a maximum of four other separate Classiks to provide "an easy plug and play solution without any programming". Each secondary

Classik can select, listen and control the main room Classik as well as its "local" source. The other option offers greater flexibility by connection to a Linn Knect system fitted by a Linn specialist custom installer. A Knect Classik can distribute other Classik sources with two-way control from up to four rooms with Knect capability.

Linn Products Ltd.  
Waterfoot  
Glasgow G76 0EP  
Tel: 0500 888909  
www.linn.co.uk



### THEY MIGHT BE GIANTS. . . BUT THEY AREN'T DANISH!

In the sub-head of last month's NAD C541 CD player review, it was stated that NAD were 'Danish giants'. NAD Electronics is not a Danish company but is part of the Canadian based Lenbrook Group. We apologise unreservedly for this inaccuracy.

## ▶ CD'S COPY CATS

As mentioned earlier, any format replacement for CD has to have some kind of copy protection to make it a realistic option for record companies and artists to sign up to. Never mind the view that DVD-A and SACD will appeal to labels and artists because of their sound quality. Music industry moguls have berated CD for its lack of copyright protection, saying it has led to worldwide piracy. A prerequisite of these new formats is that they are copy protected against mass piracy. Bring the same to CD and what does the future hold?

U.S. copy protection company Macrovision have recently inserted their SAFEAUDIO copy protection distortion onto CDs and big labels such as BMG are testing out similar protection devices for CD. Bill Krepick, the President of Macrovision comments: "The proliferation of commercial grade CD-recordables and inexpensive CD-R media has become a major concern to the music labels. We believe that SafeAudio provides an opportunity for the music industry to regain the billions of dollars lost to unauthorized casual copying. We are eager to start our beta trials and to get the technology into the hands of the music labels for evaluations."

Meanwhile an Israeli company called Midbar Tech who specialise in creating prerecorded music CD copy protection have already introduced its Cactus Data Shield. The company see itself as the "official runner" in the protection business saying that there are already at least one million protected CDs on the European market, with the U.S. the next target. The Cactus Data Shield system adds digital distortion to the data during the mastering stage and it's been reported that the noise is ignored during playback but "derails" a recorder's error correction during copying. Midbar claim that there is no degradation of the sound quality during playback of a protected disc.



www.macrovision.com  
www.midbartech.com

## Next issue

Here's a little taster of what we hope to include in November's issue

### DVD-A/SACD GROUP TEST

We check out a selection of the latest players designed for high resolution edification. Which will offer the best value?

### SUGDEN MASTER CLASS PRE & POWER AMPS

These are the latest top of the range beauties from the British hi-fi specialist. Will they impress?

### ATC SCM7 LOUDSPEAKERS

These new budget bookshelf 'speakers from ATC promise to be a real find for the money. Find out what we think next month.

# Getting

David Price rounds up five of the latest leading portable music makers - pitting CD, MiniDisc and AAC/MP3 players against one another on the road.



## SHARP MD-MT88H £150

**T**his brand new design boasts bang up-to-date styling, but despite its relatively slimline proportions, still feels quite portly compared to the Panasonic (vital statistics: 81.1 x 19.9 x 92.4mm, 147g). Still, it's not short of facilities, boasting the full 'MD LP' Long Play smash - its ATRAC3 encoding system gives 160 minutes of stereo recording on 80 minute disks in LP2 mode, or 320 minutes of stereo in LP4 mode. It has a useful 40 second shock resistant capability thanks to its 16Mbits of DRAM. It's pretty sparing on battery life, giving 20 hours of playback from a single AA battery, and there's an optional Ni-MH rechargeable available. Facilities are relatively modest, extending to a 3-mode 'Digital X-BASS' booster, which

isn't really worth bothering with. For me at least, the highlight of this portable is its 24-Bit ATRAC/ATRAC3 Encoder Sampling Rate Converter. It gives absolutely superb sound

quality (for a portable) - incredibly big hearted and bouncy. The Sharp has oodles of detail, sophistication and raw-edged musicality in equal measure. Whatever music you feed it, it just dives in and boogies! Bass is the strongest here (with all boosters, EQs

etc. switched out) and treble the sweetest and most 'airy'. A fantastic performance then, and if you factor in the useful facilities and modest price, this is a winner.

## PANASONIC SJMR200 £199.95

In Japan, Panasonic has a reputation for the very best build quality and reliability. This is hardly surprising, looking at this exquisite high end MD portable. The makers claim that it's the 'world's smallest and lightest recorder'.



Whether this is true or not I can't say, but at 94g it gives many solid-state MP3 players a run for their money. The finish is exquisite and it feels like a million dollars to use. The unit is packed with features, including



# Personal



a comprehensive backlit LCD remote control, large two line display with a remaining battery power indicator and a 'Smart Operation Pad' (touch pad) for easy text entry. Although lacking MD LP, it will record discs in mono, giving double the playing time - useful for off-air recording. Battery life is over 35 hours using 2 AA batteries and the built-in rechargeable. Supplied accessories include decent sounding earphones, an AC adapter/charger and rechargeable battery.

It's a shame about the bland sound though, which lacks the Sharp's punch or the Sony's refinement. Despite the best efforts of Panasonic's HDES (High Density Encoding System) and 24-bit ATRAC DSP, the SJMR sounds a little over polite. It really isn't bad, or offensive in any way - it's just that it all seems a touch too polished and prim to really pull you into the music. It's not a bad effort though - the strength of the overall package will endear this player to many buyers, with only dyed-in-the-grain audiophiles feeling the need to look elsewhere.

**SONY MZ-R900**  
**£229.99**

**H**ere's proof positive that less is more. This is an impressively small and light MD portable (78.9x17.1x72mm, 135g)

crisp, with a lean, open midband bristling with detail. Where the Sharp pulls ahead is in the musicality stakes - it sounds more alive, with a more natural (less synthetic) sense of rhythm. Still, dance music and classical fans will love

that's positively dripping with features, from MD Long Play (giving up to four hours recording and playback, with the commensurate loss of sound quality), a variable speed control, timer and a very sturdy anti-shock protection system. It's surprisingly simple to use, thanks to Sony's usual Jog Level, plus a natty backlit LCD remote. The unit comes supplied with a rechargeable battery, dry battery case (housing one AA cell) and a carrying case with belt clip. There's a choice of blue or silver colour schemes.

As you'd expect from a portable at this price, build and finish are excellent - although not quite up to the giddy heights of the Panasonic. Sound is superb, but still a whisker behind the Sharp - essentially it's extremely clean and

its tidy and well ordered character. A lovely bit of kit with everything you could ever want, but so it should at this high price.

**PANASONIC SV-SD75**  
**£300**



This is the digital audio portable everyone's talking about right now - mainly on account of its bold styling. Rather than being a standalone portable in the genre of Akio Morita's original Sony Stowaway (nee Walkman) from 1980, this is something you actually wear (hence Panasonic's fiendishly clever new 'e-wear' appellation). Still, this is a distraction, because what will really interest Hi-Fi World readers is its AAC capability. As well as playing MP3s, it also works with the new Advanced Audio Coding format. As there are relatively few AACs on the net for downloading, you have to rip your own music from your computer's CD-ROM drive, using Panasonic's supplied software, though.

No doubt about it - The SV-SD75 is beautifully built and eminently wearable. Not everyone will like its cod 'Buck Rogers in the 21st Century' styling though. The fine pitch, 12-character x 2-line dot matrix inverted LC display (silver characters on a black background) is easy to read and looks good. There are controls for Play/Stop, Skip/Search, volume, S-XBS bass boost and hold functions, and they're all easy enough to use. The comprehensive package includes 'in ear' headphones, a neck strap and wrist watch band, a 64MB SD memory card (giving around 1 hour of high quality AAC music) with storage case, a PC software disc, headphone

extension cable, USB reader/writer and storage case. Playing time is around four hours from one small (AAA) battery.

Sound is excellent, especially when using AAC - smooth, sweet, clean and detailed with no audible artefacts. Although it's still a little way behind the best MiniDisc or CD has to offer, it isn't that much - I get the feeling that what's really holding the Panasonic back is its modest headphone amp rather than its MP3 or AAC decoder circuitry. When you consider how much lighter, more compact, portable and robust feeling this is than all the other formats here, this makes a very strong argument for itself, even at this high price. Brilliant, but pricey.

## SONY D-EJ925 £150

Just over a decade ago, Sony introduced its first 'CD Discman'. It's amusing to remember how it was greeted - seen as a veritable miracle of modern science. CD portables soon became 'Yuppie' fashion accessories, just as mobile phones would be a few years later. So what of the latest crop? Well, as the D-EJ925 proves, they've come along amazingly. Although bulky compared to the oth-

ers here (of course, CD portables are limited to the size of CDs!) at 127.2x15.4x135.6mm, it's still incredibly compact for a Discman and also reasonably light at 205g. It's a joy to behold and use, with a sleek aluminium plastic case and stick remote with backlit LC display. It uses two AA batteries to give a staggering 80 hours of playback time if combined with its internal rechargeable battery. Accessories include the aforementioned Ni-MH cell, remote, in-ear phones and carrying case.

Sound quality is excellent. Being a non-compressed digital audio format, it's got a headstart, but I've still heard many CD walkies that can't compete with superb MP3 portables such as Philips Rush SA-126, so that's not the only explanation. Ultimately, Sony has spent time and money engineering this player's one bit DAC to work well, and the result is a smooth, even, crisp and detailed sound. By separate standards, it's a little bass light and soft around the edges, and lacks real dynamic grip and gusto, but it's still surprisingly pleasant to listen to and worth the tag of 'real hi-fi' in its own right. Better still, there's an optical digital out, so you can always listen to it via a hi-fi DAC or hi-fi MiniDisc or CD recorder. Superb value. ■ ▲



## World Verdict

SHARP MD-MT88H  
Great sound, useful facilities and a modest price makes it a winner.

## World Verdict

PANASONIC S-JMR200  
Good build and a wide range of facilities but the sound is a little bland.

## World Verdict

SONY MZ-R900  
A well balanced all-rounder with lots of facilities and good sound too

## World Verdict

PANASONIC SV-SD75  
A glimpse of the future - brilliant but pricey.

## World Verdict

SONY D-EJ925  
A fine sound from conventional CD. Well engineered sonically.



KEF Q series  
home theatre.  
Clearly  
outstanding.



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

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

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



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# Master Stroke



The CDMaster is a stylish new CD player from the venerable Sugden. Mani Sandher is suitably impressed. . .

I've been a fan of the old 16bit CD format ever since I purchased a Rotel Mitchi CD player, some five years ago. Yes, I know CD isn't as good as vinyl or the new high resolution formats, but CD can sound outstanding (just listen to some DCS gear if you don't believe me). There is a vast catalogue of titles, and it is easy to use and maintain. CD remains the digital format of choice for the majority of people, for now.

Sugden have a long and rich audiophile history and remain one of the oldest British owned hi-fi companies, continuing to make gear of constantly high quality where others have fallen by the wayside.

The first thing that struck me about the CDMaster is its size. Part of Sugden's Bijou range, at 140x 230x 267mm it's tiny by serious hi-fi terms, and incredibly cute. The player is

designed to sit on top of other Bijou components, forming a 'midi'-sized system that looks as good as any lo-fi 'lifestyle' system out there. But Sugden haven't just focused on cosmetics, they've gone to great lengths to optimise the design of the CDMaster to improve sound. The case comprises two tiers: the lower housing the transport mechanism and the digital/analogue output stages, and the upper a digital display, the function controls and power supplies. The isolated transport mechanism is a heavily modified Philips 12.1. Interestingly, conversion is achieved through a DAC 7 18bit x 4 times oversampling hybrid IC, which I believe allows for a simple 1st order analogue filter. All digital filtering, noise shaping and analogue conversions are carried out on original Sugden circuit boards. The final analogue output has zero

feedback and is a low impedance voltage reference stage, using discrete components throughout.

Importantly, the CDMaster sports seven regulated power supplies to minimise interference between digital elements and the analogue output section.

Once I'd finished admiring the CDMaster's aesthetics and build, I began setting it up in my current system, comprising Pass Labs X1 preamp/Aleph 4 power amp, B&W Nautilus 803 speakers, Nordost Red Dawn interconnects/speaker cables and Cardas Golden Cross mains leads. The CDMaster sat directly on a Townshend 3D Seismic Sink (in my experience, for CD players to perform at their best, it is crucial to ensure adequate physical isolation from vibrations).

I lived with the CDMaster for almost two weeks, over which time I managed to listen to a great variety of music and become acquainted with its sound. I've come to the conclusion that this is one serious CD player - hats off to Sugden. For me, the most



# A lot of changes - and still rather a lot of money.



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

Rather a lot, as it happens. Take the high order crossovers, for example. They've been completely redesigned, using advanced polypropylene capacitors for even greater lucidity. And every crossover is further fine-tuned to match the parameters of each individual drive unit. We even found ways of making the drivers themselves with greater precision to iron out the slightest sonic imbalance.

Having perfected the acoustics, we turned to aesthetics. Hence the choice of five stunning contemporary finishes - exquisitely book-matched veneers, now including Cherry and the highly figured pale Albina Burr, with corners carefully radiused to eliminate residual edge diffractions. In all, literally hundreds of painstaking improvements were made.

So many small improvements can make a big difference to sound quality - and these do. You'll find the Reference Series~Two vastly more accomplished than its illustrious predecessors. Sweeter. Purer. Even more lavishly detailed.

Like all the best things in life, they still don't come cheap - but to anyone who really appreciates sound, they're better value than ever.

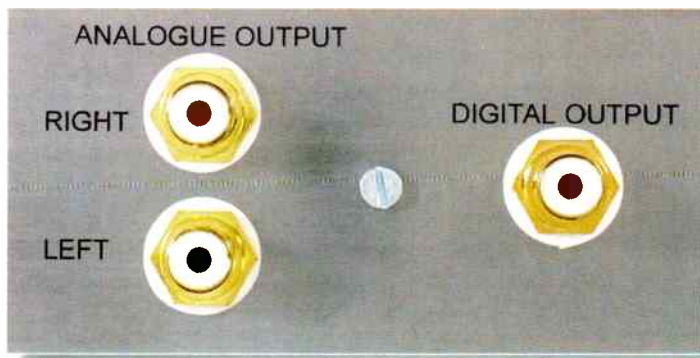


REFERENCE SERIES



► impressive aspect of the CDMaster is its top-end. On lesser machines, the top-end can sound dry and lifeless or nasty and edgy. But not on the CDMaster. The cymbals on Duke Ellington's 'Blues In Orbit' (MFSL pressing) sparkled, sounding airy and so sweet. They floated in space exactly where they should - never too forward and never too recessed. The opening track on Ry Cooder's 'Buena Vista Social Club' was presented with a realistic impression of the atmosphere and ambience of the Cuban studio . . . in my living room! This is more the sort of top-end performance I associate with SACD than CD. Imaging, separation and depth are also impressive. All the tracks on the 'Buena Vista Social Club' were presented with a strikingly real and large sound stage, with each musician in his/her rightful place.

Fortunately, the CDMaster's mid-range isn't far behind its top-end performance. For the most part, the mid-range was pure and smooth, and never nasty or sharp. Vocals and horns were particularly impressive. The only music that gave the CDMaster any hint of trouble in the mid-range was piano. Keith Jarrett's piano on his famous 'The Köln Concert', was produced with a slight 'edge' around each note, which made some of the more intricate moments less satisfying to listen to than I remember. This is no big criticism as I find that piano is simply difficult to



reproduce well, even for a great CD player. So, how are things down below? Well, not bad, but could be better. The CDMaster's low-end, though well extended, could be tighter and more focused. Also, low-end transients and dynamics are a tad flat, which has implications for timing and rhythm. The CDMaster had Maxwell's 'Embrya' shaking the windows out of my flat, but the bass was a tad too sluggish to do this music justice.

Overall, the CDMaster's resolving power was good, but not quite in the same league as my reference player - a highly modified Sony SCD-1! The CDMaster did a good job of Nusrat Fateh Ali Khan's track on 'Spirit of India', but couldn't resolve the slight noises being made by the musicians as they sing and play around the lead vocalist. Now, how fair is it to compare a £1250 player to one that costs nearly four times as much (with the Sony's modifications taken into account)? Well, take the fact that it is

not disgraced in such company as an indication of how good the Sugden really is. CD replay has come a long way since 1983 and the Sugden CDMaster continues this upward trend. If you've invested in a reasonable CD collection over the years and are in the market for a CD player between £1000 and £1500, then do audition the Sugden CDMaster. There's strong competition in the bracket from the likes of Meridian's 206.24 and Arcam's FMJ 23 but it's up there with the best. It won't play movies or give you multi-channel sound, but is incredibly stylish, and makes good old-fashioned CDs sound great. You'll get a taste of what the truly great (and expensive) 16bit silver spinners can do. ■ ▲

Audio Synergy Ltd.  
Valley Works  
Station Lane  
Heckmondwycke  
W. Yorks  
Tel: 01924 404088

### MEASURED PERFORMANCE

This is a multibit player, which some people prefer for its sound, feeling it is punchier than today's bitstream. Performance figures suffer though. Distortion from this player was higher than today's norm., measuring 0.04% at -30dB and 1% at -60dB, about double what is common. There may well be a little bit of sharpness as a result.

Sugden have sought to prevent the sound becoming too hard by rolling off high frequencies gently, as our response analysis shows. This sort of roll down softens things out a little and often brings a sense of cohesion too.

The Sugden doesn't measure too well but Sugden are successful at offering a product that

sounds good and I suspect it will be subjectively different. **NK**

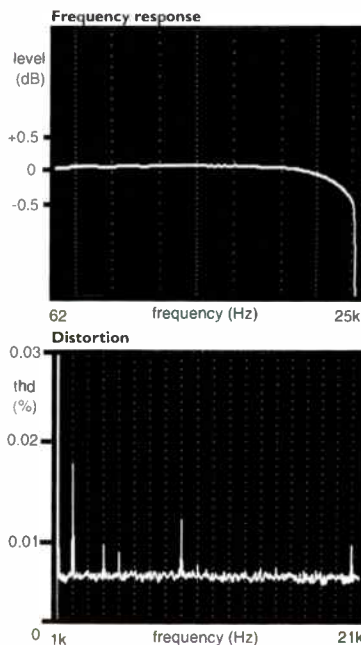
Frequency response 4Hz-21.3kHz

	left	right
Distortion		
-6dB	0.004	0.004
-30dB	0.038	0.036
-60dB	1	1.16
-90	44	42

	left	right
Separation		
1kHz	93	94
20kHz	68	69

Noise with emphasis -96dB

Dynamic range 99dB  
Output 1.9V



### World Verdict

The stylish and sleek CDMaster is a fine performer that's easily at the top of its class. Highly recommended.



# A professional job

**Professional loudspeakers don't always work well in the home, but PMC's transmission line FB1s are an exception, Simon Pope found.**

▶▶ **T**he Professional Monitor Company supplies loudspeakers to professional knob twiddlers - and they are after the domestic market. If you're used by the professionals, what other recommendation do you need?

Unfortunately, it's not always the case that hi-fi hobbyists will fall head over heels in love with 'speakers from a professional background. My experience of Pro monitors (mostly the passive type) is that they have a very detailed and forward sound. Whilst undoubtedly lively and exciting it can often be tiring. This is often the effect I've found with some Pro gear that's transferred to the consumer market. Remember, this stuff isn't necessarily designed to make music listening enjoyable; it's often designed to bring out faults - both obvious and subtle.

From experience (albeit fairly limited) I know PMC to be slightly different. PMC's monitors are found in studios and mastering suites throughout the world - from broadcast and film scoring to CD and DVD mastering. Just as Tannoy's professional range of passive monitors can often be as effective in the home, so this company's speakers migrate well into the world's front rooms.

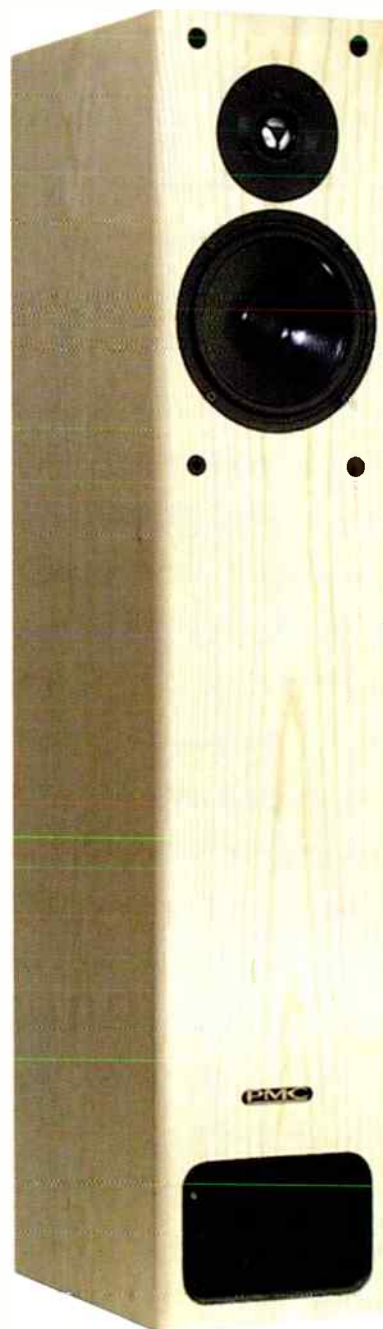
Their 'entry level' floorstander is the acclaimed FBI. It's a very attractive looking 'speaker that blends unobtrusively into any room. The accumulated knowledge and experience of PMC has been incorporated into the production of the FBI. PMC state the different traits of domestic and professional

'speakers and domestic product is "nothing, bar the finish" and so they offer a choice of tasteful real wood veneers to make the essential change between "work tools" and furniture.

The company employ their own version of the transmission line principal in an attempt to create a true full range sound from average cabinet dimensions. They claim that their transmission line technology meets the following criteria: full frequency response, lower coloration, neutral and dynamic performance and higher power handling without distortion or compression. If all this is found in the FBI than it promises to be one fine 'speaker - and perhaps an engineering first!

There's a lot of serious work going on here. The cabinet construction is an in-house, computer-aided design where details such as the width and radius of the front baffle have been designed to eradicate diffractions. More details abound, such as tolerance selected crossover components, professional grade drive units and custom engineered internal acoustic foams. The bass/mid drive unit uses a 170mm doped cone, and a cast magnesium alloy chassis and the tweeter is constructed from aluminium alloy. It is phase corrected and ferrofluid cooled.

Round the back there are 4mm banana speaker input connectors in a bi-wire configuration (with bridging links for single wire option). Optional sculptured plinths can be used to add structural and sonic stability. PMC are also the UK's distributor for the very



fine Bryston professional amplifiers (again used in many domestic set ups) and the FB1s have unique mounting points for Bryston Powerpac 60 or 120 monoblock power amps, creating a tidy and powerful active loudspeaker.

Being negative and expecting the worst - everything else is then a bonus - I imagined the sound emanating from the alloy drive units would be the usual hard and furious 'Pro' sound that would have me

# Ortofon



# Pro-Ject

## The year is 2001, the age of .com, poor service and fast turnover.

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▶▶ running for the nearest door. Oh ye of little faith! How wrong I was - the bonuses were many. The FBI's are a highly involving listen and one of the most exciting sounds you'll get from a passive speaker at this price. Yes, they have the unmistakable fast and forward sound that comes with the alloy drive units (a trait of the professional industry) but it's different in that there's none of the grate or scratchiness, especially at the top end, that can occur with lesser designs.

Literally kicking straight in with Radiohead's 'OK Computer' and Garbage's 'Version 2.0' the FBI's delivered a detailed and fast sound that was both controlled and huge. Combine this with excellent imaging and you have one great rock 'speaker. Vocals were pin-point accurate and guitar tracks detailed and cohesive. Frequency wise, the bass isn't as low as you'd get from, say, Mission's 783 but it's very fast and accurate, beyond the realms of any 'hi-fi' 'speakers of a similar price I can think of.

Treble, whilst again forward, never fell prey to the overtly harsh sound that can arise with metal dome designs; the detail in cymbals was

clean and remarkably sweet. The only time I found the FBI's to become just a little too much was in loud vocal crescendos, when voices could become a little too hard at higher volumes, but the overall fun nature of the 'speakers vastly outweighed this slightly negative aspect.

Rhythm plays a crucial part of the FBI's addictive character, with drums vibrant and energetic, driving you back into the listening seat one moment and on the edge of it the next, because of their dynamism.

This 'edge of the seat' effect was expertly demonstrated in a recording of Orff's over-exposed (but still exciting) Carmina Burana on Decca with the RSO Berlin, conducted by Riccardo Chailly. This is a fine recording with explicit detail and drive and the FBI's certainly made the most of it. Movements such as Tanz and the tavern scenes had an enticingly dynamic nature that was subtle and expectant one minute and a full unleashed aural assault the next. Acoustic bass instruments sounded vibrant and alive and strings and woodwind benefited from a natural timbre, showing up the impressive

neutrality of the 'speakers.

These are great 'speakers that make listening a roller coaster ride but one which you want to stay on. Yes, too much excitement can lead to a bit of giddiness but they also handle smaller scale music such as acoustic guitar with a certain amount of sophistication and sensitivity. There's undoubtedly a slight treble peak in the FBI - it's the nature of the beast - but it's handled with sweetness and never becomes annoying or grating.

There's plenty of competition at this price. Mission offer tip-top imaging and staging and KEF offer smoothness and sophistication. If you like your music listening to be a full-on involvement with what's coming from the 'speakers I'd recommend the FBI's wholeheartedly. 🏠 📶

PMC FBI £1,410 (inc. plinths)

PMC Ltd.  
43/45 Crawley Green Road  
Luton  
LU2 0AA  
Tel: 0870 444 1044  
www.pmccloudspeakers.co.uk

MEASURED PERFORMANCE

PMC say they "implement their own unique version of the transmission line" in the FBI. The ported reflex can be modified toward transmission line working however and this is what PMC have done with the FBI.

A true transmission line will have a flat impedance curve at low frequencies, instead of the classic "twin peaks" of a ported reflex. The FBI quite clearly has twin peaks but they are lower than usual, suggesting the line provides broader damping than a conventional port. It should, by inference, give tighter bass as a result.

Further up the audio band the FBI has a midband impedance peak with gentle slopes around it. This means it will draw little current and there's little reactive energy storage to upset an amplifier's feedback loop. Since the bass/mid. unit has a DCR of 6ohms, a few ohms above what is common these days, overall the speaker has a high-ish overall impedance of 8ohms (measured).

Put together, these properties make the FBI a very easy load for any amplifier, including valve amplifiers.

They are a very tidy piece of design work and undoubtedly the designers know what they are doing.

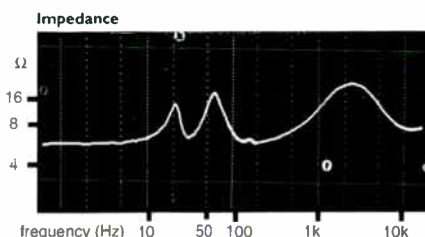
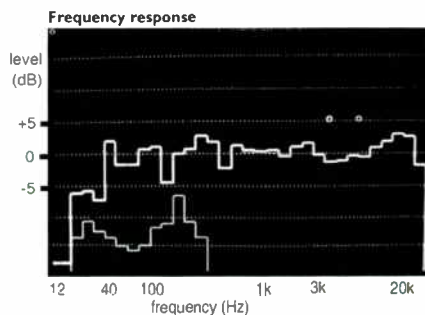
Sensitivity was average at 87dB from 1W input, partly due to the higher than average impedance, but the FBI is still reasonably sensitive.

Frequency response measured flat over a wide range of forward listening angles, showing very good phase matching between the drive units. They have what I call "academic" flatness, except for a tweeter peak. Academic flatness can give a lean, dry balance, and a tweeter peak, especially with a metal dome is just unwise in my view. It's found in studio products to compensate for the hearing loss engineers suffer by blasting themselves whilst monitoring! Such a peak is plainly audible and can be unpleasant with bright CDs especially.

The port's contribution to forward output is a little odd, but it seems to add rather than cancel, as a transmission line should, and PMC's claim that the

FBI reaches down to a very low 22Hz is substantiated by our measurements; this 'speaker really does go low.

The FBI is a good bit of engineering. It definitely earns its place in the hi-fi market, offering a very balanced and quite advanced set of properties. It's suitable for transistor and valve amps. Definitely worth checking out, but forward treble may well be noticeable. **NK**



World Verdict



Highly involving professionally designed 'speakers with excitement and speed that make hi-fi a whole lot of fun.



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# Music, Maestro



Simon Pope, with the aid of a block and tackle, encounters a larger than life musical Italian. . .

**W**hen an amplifier arrives on your doorstep inside a screwed wooden crate you know you're in for something serious. This new mega-integrated amplifier from Audio Analogue is 52 (yes) kilograms of metal in the true high end mould of design. It has a price tag of £2500.

The first noticeable thing about the Maestro, and excuse the schoolboy sniggering, is the size of its knob. A great hulking slab of a potentiometer control sits unashamedly in the centre of the fascia, accompanied in minimalist style by a selection of six small LEDs and three metal buttons. At the sides of the amp sit the aforementioned heat sinks - kids and pets, beware - and at the rear are just two pairs of 'speaker outputs, two balanced inputs and five line inputs, as well as an MM/MC internally switchable phono stage.

There is also a tape out and a pre out (although the idea of using a 52kg preamp is, frankly, bananas). It also comes complete with the coffin-like metal remote control attributed to the new Puccini Remote models. This is a 'mutha', as they say and make no mistake.

Power is rated at 150W per channel into 8ohms and up to 600W

into 2ohms. The Maestro is designed as a separate pre and power pair inside the same casing, right from the power supplies to the amplification stages. The power supply is designed around two humungous 750VA toroidal transformers (helping, or rather hindering, to account for the weight of the thing) and the mains filtering is performed by four 15,000µF capacitors for each channel. The two channels of the preamplifier section are each fed by a dedicated power supply taken from the transformers' secondary wiring. This preamp section employs a wideband, low feedback circuit where close tolerance, low noise resistors work back to back with polypropylene and Os-Con capacitors.

In the massive power stage are eight 250W bi-polar devices and the company claim the 'speakers are not concerned by load phase and according to the press bumph should be "perfect for electrostatics and idiosyncratic 'speakers'".

Never one to turn down the opportunity to catch someone out, I duly hooked up my Quad 988 electrostatics and got down to the serious business of listening.

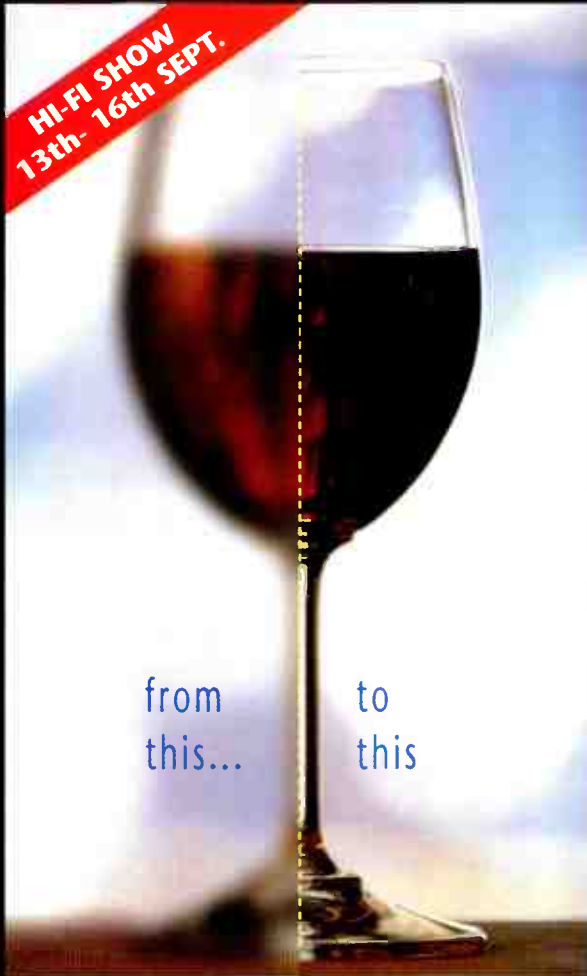
Looks are deceptive, and just as the fairly mundane saloon look of a

BMW M5 belies the ferocious fire power under the bonnet, so the dragon like look of the mean heat sinks belie the relative lack of fire breathing from the Maestro. There's more to powerful amps than just weight and clout and the Maestro is a prime example of this. Those hoping that the sound will match the mucho macho look will be sorely disappointed - there's none of your Naim NAP500 mega-slam here. It takes its sonic stamp from the traditional fluid sound of the rest of the company's amps such as the Puccini SE and the Bellini/Donizetti pre and power amps.

The sound centres more on fluidity and smoothness than rhythmic weight or low end grunt. That's not to say that it can't go deep and loud, because it can, but not to the extent of say, the aforementioned Naim amps, Krell's powerhouses or the upper range Musical Fidelities such as the M3 Nu-Vista integrated.

When I played a record of Paul Weller's Greatest Hits through the phono stage (MM) I was treated to a very smooth and well balanced sound that basically seemed far too polite for the amp's bad boy aesthetics. Most noticeable was the relative lack of deep bass compared to my

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Most systems are spoilt by the preamp. Listeners do not realise how much information is being lost or corrupted by this under-rated item...

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Remember the best sound stage you ever heard: **NATURAL-SIZE** musicians, placed with unmoving pinpoint accuracy in **WIDTH, DEPTH AND HEIGHT**. Imagine the **PHASE** precision at all frequencies needed to conjure up that 3D holographic image from just two speakers.

We are very sensitive to **TIMING** with sound. Phase change, or time "smearing", confuses imaging. Our brains also detect an "**EVENT**" before the pitch, so the **START** of notes is critical. Any damage will be amplified through the chain.

Preamps with wide bandwidth, fast power supplies and low noise are hard to design and expensive to build. Anything costing less than £3k is probably suspect.

We offer some very good preamps. *Valve* - Balanced Audio Technology (especially the VK55SE), CAT SLI, Hovland HP100 and Nagra. *Solid state* - DNM and Spectral.

**BUT** do you need a preamp?! If your main source is CD consider a better DAC with **DIGITAL VOLUME** (eg dCS) and drive the power amp direct. Their new digital upsampler even has two **ANALOGUE** inputs...

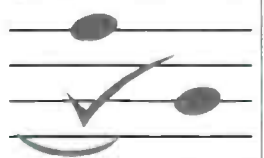
Customers say we make some of the **BEST SOUNDS** they have ever heard, so you know we can do the same in your home. Our advice will take account of your best components and guide you where change is needed, in stages you can afford.

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

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## The Right Note

*Music in the home*



## BATH

01225 874728

**CD:** ACCUPHASE, ADVANTAGE, AUDIO SYNTHESIS, BAT, dCS ELGAR, DELIUS AND PURCELL, MERACUS, PASS, SAT, 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, HOVLAND, NAGRA, PASS, SAT, 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.

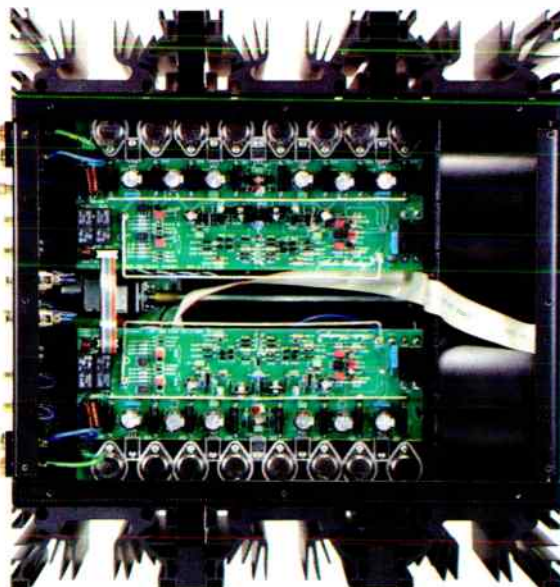


reference transistor Meridian 557 power amp. What it perhaps lacked in musical weight it made up for in staging and phrasing, though. Vocals were lyrical and clear and the amp honed in on the musical aspect of the mix as a whole, as opposed to showing off its super-fi credentials simply in terms of muscle.

It was in Jazz and classical that the Maestro, not surprisingly, felt more at home. Miles Davis's Sketches Of Spain was aptly cool and restrained but was never lacking in atmosphere or intensity, the Maestro being suitably in control of everything.

Timbral qualities weren't up to the best valve standards and the sound couldn't be described as startlingly neutral, but Davis's trumpet had a nice tone - not too bright - and there was especially good depth of field, with the sound stretching way back into the bay window.

Chamber music in the form of Spohr's double quartets on a Hyperion CD fared surprisingly well. I say 'surprisingly', because it's not necessarily a trait you associate with overtly powerful amplifiers. Here, however, the sound was well rounded



and cohesive, strings never too harsh or scratchy and each line's phrases well documented. A little bit of heavyweight orchestral in the form of Stravinsky's Rite Of Spring showed that nothing was lacking in control but overall speed and attack, along with dynamics, could have been a little better executed.

The Maestro certainly stands out from the rest of the crowd when it comes to both looks and sound. It has all the aesthetic appeal of a high end American powerhouse yet none of the sonic characteristics - it's surprisingly warm and fluid to the

extent that bass heavy rock and dance music can actually sound a tad thin compared to the competition. You have to remember here that a big, heavy chassis doesn't necessarily mean you get a ballsy sound. If you err towards classical listening, especially with vinyl as the phono stage is a fine one, you could do worse than give the Maestro a good listen. It has refinement and

poise by the bucketload but it won't suit heavy metal freaks or dance music bass heads. Just don't forget the back support and block and tackle! ■ ▲

Audio Analogue Maestro integrated amplifier £2,500

UKD  
23 Richings Way  
Iver  
Bucks SL0 9DA  
www.ukd.co.uk  
www.audioanalogue.com

### MEASURED PERFORMANCE

The massively heavy Maestro produced 180W into 8ohms and 324W into 4ohms. There are smaller amplifiers around able to equal this; those from Musical Fidelity spring to mind. All the same, it is a healthy amount of power and will allow this amplifier to go loud.

Whilst distortion at 1W output was low into an 8ohm load (0.03% at 10kHz) it jumped to 0.14% into a 4ohm load. A sudden increase like this is not a good sign. Otherwise levels were fairly low at 1kHz and at 10kHz, hovering around 0.05%, although there was an increase at high power levels, -1dB below full output giving 0.5% at 10kHz. This again is bettered nowadays.

The Maestro has wide bandwidth, the upper response limit measuring 140kHz, so it is ready for SACD and

#### DVD-A.

A high sensitivity of 230mV allows matching to most sources.

Audio Analogue fit a phono stage. Ours suited moving coil cartridges, having a high sensitivity of 230µV for full output. This is good enough for even very low output (high quality) moving coils. Overload was satisfactory and equivalent input noise 0.4µV, about normal for an MC input.

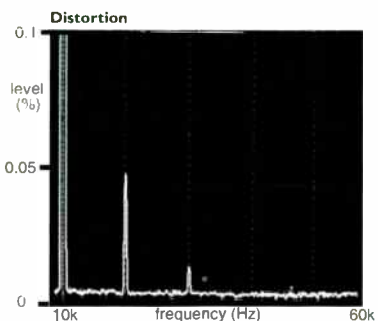
The Maestro is powerful and capable, if not quite up to the best going in terms of measured performance. **NK**

Power 180watts

#### CD/tuner/aux.

Frequency response 8Hz-140kHz  
Separation 65dB  
Noise -104dB

Distortion	0.02%
Sensitivity	230mV
dc offset	7/10mV
Disc	
Frequency response	11Hz-98kHz
Separation	58dB
Noise	-58dB
Distortion	0.022%
Sensitivity	0.23mV
Overload	9mV



### World Verdict



Plenty of power on tap but it uses it subtly to favour jazz and classical. Build quality is simply superb for the money.

# Classic



Dominic Todd listens to the latest budget CD offering from Denon, the DCD-485.

▶ The new Denon DCD-485 is a replacement for the DCD-435 – an evolutionary rather than revolutionary change. The 435 was well finished and reliable, but surprisingly fatiguing to listen to for long periods of time. Denon have sought to put this right with the latest model by fitting a new DAC. In Denon's terms, it's an "Enhanced Multilevel noise shaping" DAC no less. Otherwise, there's little else inside to really get the juices going, but then for £140 it would be churlish to expect trick power supplies and capacitors!

This new Denon is extremely well built. From the neatness of the circuit layout, to the rounded lid casings, it's clear that there is little that can touch it for class at this price point. It may look rather boring, but you just know it will last for many years. My local Virgin Megastore has dozens of older Denons playing all day long, which has to be the ultimate recommendation in terms of reliability.

Featurewise, the Denon can't be faulted either. There's an optical output, remote control, headphone socket and now the ability to play back CD-RW discs. In terms of design, in slick user friendliness only the Sony CDP-XE530 comes close. Along with the Marantz CD5000 at

£150, these two machines are its main rivals. However, serious competition in the form of the NAD C520 is available for just £30 more.

To see if Denon could match these fine static impressions with sound quality, I began with Claire Martin's, "Man in the Station". Unlike the previous DCD-435, the newer Denon is highly refined. The guitar was sweetly resolved and the track flowed smoothly. What it was not, however, was particularly involving. Guest vocalist, John Martyn, and Claire Martin's vocals both sounded rather indistinct. The bass response was rather lightweight too, although this isn't unusual for a machine of this price. Whilst far from being unpleasant to listen to, the whole effect was rather bland.

Classical music showed the Denon in a better light. Mahler's 8th, performed by the Royal Concertgebouw Orchestra, conducted by Riccardo Chailly, may not have been quite as dynamic as it could, but was vibrant none-the-less. The thunderous kettledrums had good impact, and there was plenty of vivacity from the brass section. Within the huge choir there was also decent separation between the differing vocal sections. The main vocalists did, however, come across as slightly undernourished and rather

weedy sounding. But, over all, it was a fair performance, well layered and with good staging.

Cosmic Rough Riders, "Revolution", proved more disappointing. Rather like the previous Claire Martin song, the whole performance came across as being too polite. The main culprit was a bass response that failed to really drive the music along with the gusto it deserves. In a neutral system, it would simply prove too light of touch to really involve the listener. This could perhaps be forgiven, if other aspects of the sound made up for it, but they didn't quite. Whilst vocals were smoothly portrayed, they lacked emotion and colour.

On a more positive note, treble detail was good and I had no complaints with the guitar's resolution.

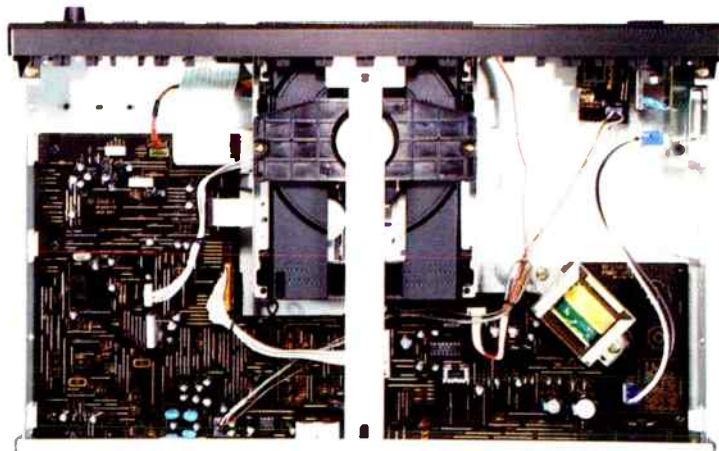
Unfortunately, Moby's 'Porcelain' did little to change the Denon's apparent bias for classical music. Yet again it was the bass response that really let the side down – there was not enough and it was rather too soft. This had the unfortunate effect of playing havoc with the timing. Otherwise, separation was fine, detail fair and the piece flowed in a smooth and unfatiguing manner. A shame then, that although it was an easy machine to listen to for long periods of time,



# Rocks

one wouldn't necessarily want to because of the lack of involvement.

It seems Denon haven't quite got the best sonic balance here. It would appear that in order to improve refinement, which is certainly good, they have lost the emotional content of the music. In terms of timing, texture, timbre and depth of sound, the DCD-485 rather falls flat. It does, however, appear to favour classical music, and could be a useful addition to a rather bass heavy and brash system. Class leading build quality, finish and features also make it appealing for some. Yet, the truth is, all these are available from the equally soulless sounding Sony CDP-XE530. At least the Sony has a stronger bass response to compensate. But it's only when heard against something like the NAD C520, that you'd really notice



just how much extra musicality an extra £30 can buy. The Denon has evolved, but more work is still needed. ■ ▲

DENON CDR-485 £130

Hayden Laboratories Ltd.  
Hayden House  
Chiltern Hill  
Bucks SL9 9UG  
Tel: 01753 888447

## MEASURED PERFORMANCE

Denon have always made a good CD player; technologically they are one of Japan's more expert companies. The CD-485 has an almost ruler flat frequency response, our analysis shows. This is theoretically correct, but in practice it does tend to result in a bright sound.

Our distortion analysis of the player shows it is linear right through its dynamic range, on both channels. There was little distortion at -30dB, normal music level. The published analysis accompanying this report clearly shows a smooth noise floor, free from quantisation noise or distortion harmonics - a good result. Performance was equally good at -60dB and for this reason the DCD-485 turned in an excellent dynamic range figure of 110dB.

Output measured a normal 2.15V and channel separation was wide.

As expected the Denon

measured well in all areas but it will likely have a presentation that is a touch bright. **NK**

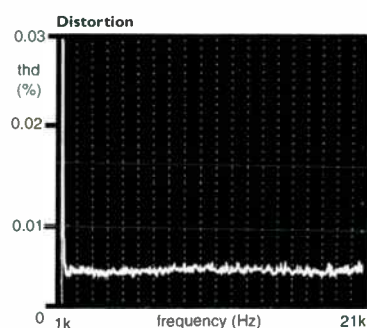
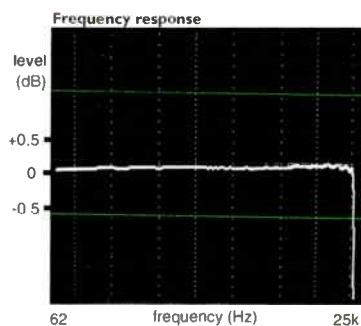
Frequency response 4Hz - 21.2kHz

Distortion	left	right
-6dB	0.005	0.005
-30dB	0.018	0.016
-60dB	0.4	0.42
-90	29	28

Separation	left	right
1kHz	110	111
20kHz	89	89

Noise	-99dB
with emphasis	-99dB

Dynamic range	102dB
Output	2.15V



## World Verdict



A detailed and appealing performer - especially with classical - but although well built, the sonic competition at the price is simply too good.



# CYRUS

## DVD7 DVD Player **£999.95**

"Unusually for a DVD player, we're going to start off talking about stereo replay. There's good reason for this: Cyrus has produced a great-sounding DVD player. Play a CD and the sound is not unlike the lean, dynamic presentation of the CD7, but unusually for a DVD player it's also a dab hand with timing and rhythm... Switch to multichannel movies and performance remain high, with the DTS soundtrack of *Close Encounters Of The Third Kind* taking the breath away. The dynamics are first rate, but there's also a sense of control and refinement that means the sound remains listenable even when things hot up.

We think the **DVD7** makes a great compromise product for people looking for a one-box music and movies solution. When it comes to playing CDs it's possibly the best 'sensibly' priced DVD-player we've yet encountered, while it also sounds great with movie soundtracks. Oh, and it's no slouch when it comes to picture performance either." ★★★★★ *What Hi-Fi?* | August 2001

### 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 MKII CD Player **£894.95** Caspian MKII 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. Yes, it's the most expensive here, but no rival can touch it when it comes to bringing music to life - regardless of genre. And that's what hi-fi is all about." ★★★★★ *What Hi-Fi?* | May 2001

### Caspian MKII Integrated Amplifier

"When it comes to dynamics, the Caspian's a real star. Spin REM's *Reveal* set and the natural sweep of songs like 'Imitation Of Life' is given superb air and space allowing the music to breathe effortlessly. The Caspian was a fine amp at the price. The **Caspian MKII** is absolutely stunning." ★★★★★ *What Hi-Fi?* | September 2001

### Caspian Series

DVD Video Player	<b>£1194.95</b>
DSP Processor	<b>£1294.95</b>
5 Channel Power Amplifier	<b>£994.95</b>
2 Channel Power Amplifier	<b>£594.95</b>
Tuner	<b>£694.95</b>

### Kandy Series

CD Player	<b>£494.95</b>
Integrated Amplifier	<b>£494.95</b>
Tuner	<b>£374.95</b>

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# ARCAM

## DiVA Series

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



**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

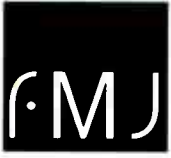


*The CDM™NT series from B&W continues the unbeatable sound purity of their highly acclaimed Nautilus 900 Series and the classic looks of their predecessors, the CDM SE. Complete in both looks and sound quality, this is one of B&W's finest loudspeaker ranges to date. The CDM™NT Series is available in 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**



*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.

**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

## MONITOR AUDIO Gold Reference

*Monitor Audio has been designing and manufacturing high quality British Loudspeakers since 1972. In the mid-eighties, the RS22MD 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.*

## GR20 Speakers £1499.95

"Monitor Audio has made an immensely accomplished pair of speakers in the Gold Reference GR20. 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



## A3 CD Player £799.95 Integrated Amplifier £849.95

*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.*

**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

### MUSICAL FIDELITY

<b>X-Ray</b> CD Player	<b>£799.95</b>
<b>X-A2</b> Integrated Amplifier	<b>£499.95</b>
<b>A3</b> Pre Amplifier	<b>£999.95</b>
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**783** houses a larger 200mm bass unit with massive motor system, capable of floor shaking, yet tightly controlled low frequency extension. Both use Keraform midrange drivers for outstanding clarity and midrange detail coupled to superb dynamic range together with the smooth and finely detailed Mission silk dome tweeter.

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Please Note: Some products may not be available at all outlets. Advertisement valid until at least 20th September 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.

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solutions



sevenoaks



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

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## recordable dvd

With the DVD format well established as a video source the natural progression is to offer a recordable version.

DVD was originally conceived as a superior format for playing movies. However, when the DVD Forum announced the official recording standard - DVD RAM - its application was best suited to PC's and data, and not to home video. Subsequently, three formats with their various backers have been vying to make recordable DVD for home video a reality.

DVD RAM, which is backed by Panasonic and Hitachi is a considerably different format to the RW alternatives. A DVD RAM disc is pre-embossed with a groove, which gives the recording laser a timing reference. The pits on the disc are also pre-embossed with headers which help to index the recording.

To protect the delicate DVD RAM disc, it is housed in a caddy. Unfortunately, existing DVD players are not equipped to accept caddies, so they cannot play DVD RAM recordings. To overcome this basic incompatibility, the first European DVD RAM recorders will adopt the DVD-R write once specification as a secondary recording system.

Pioneer who have been promoting the DVD-R system in Japan are also developing DVD-RW. The Pioneer re-writable system requires no caddy for the blank disc. The number of re-writes is lower than DVD RAM. However, when this is applied to video recording - as opposed to PC or data application - it is more than adequate.



The DVD-RW format works in two modes: one for editing, and one for video recording. Currently, edited discs are not compatible with existing DVD players, although Pioneer claim that the recording side will work with most DVD machines.

Technically, each system has strengths, but finding the most suitable application will undoubtedly be the factor that decides which will become as ubiquitous as DVD Video.

**Potentially the most effective of the recording formats available for home video archiving is the DVD+RW system from Philips.**

This format requires no caddy, and both DVD RAM and DVD-RW records onto a pre-grooved blank disc. However, the laser only writes into the groove, so the disc can spin at a constant velocity - like a DVD Video disc. The DVD+RW system also writes its own headers onto the disc as it records, thus giving it more accurate labelling than the DVD RAM system.

DVD+RW offers up to four hours of recording time on a single, double-sided disc, and, has demonstrated its backwards compatibility with other formats.

The Philips DVD+RW system is incorporated into the DVR1000 recorder. As well as offering this groundbreaking new technology, the DVR1000 will play DVD Video movies, conventional CD's, and both variants of the re-writable formats - CD-R and CD-RW. Thus, making it a comprehensive solution to many of today's applications.

**Philips** DVR1000 **£1299.95**, available mid-August from all Sevenoaks outlets.

# PHILIPS

# Diamond

Mani Sandher gets intimate with the larger of Wharfedale's new Diamond models.

Wharfedale seems to have a very clear idea of its target market before releasing a product, and did its homework well before it released the first 'Diamonds' back in 1982. By the mid-80s, it seemed that the Diamonds were standard issue for any discerning, music-loving university student, including myself. As I recall, the most impressive feature of the Diamonds was their bigger-than-life sound.

Other manufacturers soon realised what they were missing out on and quickly got in on the act. In the intervening years, the budget speaker market has become increasingly competitive, but Wharfedale has managed to keep apace with the times, claiming the Diamond to be Britain's best selling speaker, year on year, for the last 18 years! To see if this trend is likely to continue, we decided to take a listen to the 8th incarnation of the Diamonds, in the form of the 8.2s. Selling for a reasonable £150, the 8.2s sit in the middle of the current Diamond series between the excellent 8.1 and the 8.3 floorstander.

Our samples came in a maple finish (black is also available), with a grey front baffle – not exactly my cup of tea, but they looked pretty unobtrusive sitting on top of my grey Atacama stands.

Judging by the technology going into the 8.2s, it seems that Wharfedale are on a mission to keep that 'best selling speaker in Britain'

position. The 8.2s are a completely new design, sharing not a single component with their predecessors. The reasonably small sized two-way design houses a 165mm Kevlar bass/mid unit and a 25mm silk dome tweeter. The bass/mid unit sports vented dual layer voice coils as well as a host of other features designed to control resonance. The tweeter sports ferrofluid cooling and a neodymium magnet.

I proceeded to connect the 8.2s to my reference system: heavily modified Sony SCD-1, Pass Labs XI/Aleph 4, with Pure Note Epsilon interconnects and Monster M2.4s bi-wire speaker cables. The 8.2s are designed to be bi-wired, but they come with jumpers, should you have only a single pair of speaker cables available. The 8.2s were left playing pink noise for half a day before any serious listening was undertaken.

As a fan of the high end, I have to admit I wasn't really looking forward to writing this review. What positives could I possibly come up with about a budget pair of speakers? Well, I needn't have worried. On first listening, I was impressed – I never imagined that budget speakers could sound this enjoyable! In general, the 8.2s sounded at their best with dynamic and electronically processed music, such as dance. Thomas Dolby's 'Hyperactive' was weighty and controlled, with a punchy beat and good rhythm. The opening bass line on the first track, 'Dissidents', was not only punchy, but also well



focussed in the middle of the sound stage, with the percussion coming in to the left and slightly behind. Backing vocals were always clearly discernable to either side of Dolby's lead vocals. These are pretty impressive imaging capabilities from a budget pair of speakers.

The more I listen to various speakers, the more I prefer silk dome tweeters to their metal dome counterparts – the former tend to produce a sweeter sound. The 8.2s are no exception, being very easy on the ear. There is a complete lack of harshness in the high and mid-range, which is common in many entry-level speakers. Moby's 'Play' sounded smooth and nicely rounded. Even the piano on track 3, 'Porcelain', sounded good – not exactly real, but perfectly listenable (this is a better complement than it may appear).

I'd describe the top-end of the 8.2s as slightly recessed, giving them a laid back, but not dull, sound. With





# Geezers

certain music, such as Journey's 'Arrival', this was more of a blessing than a vice. This recording can sound too bright and forward, but was presented with a nice tonal balance here.

So what about weaknesses? Well, for the price, none. If I were pushed to comment, in absolute terms, the bass is not particularly well extended, as might be expected from a smallish box. My preference was to place the 8.2s about 1m from the rear wall, which seemed to give a reasonable balance between low-end extension and punch. But even close up to the wall (with a forward firing port, they can be used in this way to reasonable effect), the 8.2s are not going to shake the foundations of your house. If you are a bit of a bass freak, I'd recommend you listen to the Diamond 8.3s, which use identical



drivers to the 8.2s, but are housed in a floorstanding cabinet. Also, I'd say the 8.2s can sound overly boxy, with certain music. Claire Martin's vocals on 'Take My Heart' sounded echoey and confined. Only on the simpler tracks, such as 'Queen Bee', could the 8.2s do this music justice. My Deutsche Gramophon 4D recording of Orff's 'Carmina Burana' sometimes sounded muddled at higher volumes, as if it had been recorded in a cavern. However, these criticisms would be valid for most speakers costing considerably more money than the 8.2s.

Overall, the 8.2s are a great pair of speakers. Like the 8.1s, they need to be hooked up to a good amplifier (the 8.2s have a quoted nominal impedance of 6 ohms and a sensitivity of only 86 dB per watt at 1m).

If you're building a system on a tight budget, go and take a listen to the new Diamond 8.2s – you'll be impressed with the smooth and punchy sound that your £150 buys. ■ ▲

**WHARFEDALE DIAMOND 8.2 £149.95**

Wharfedale International Ltd.  
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## MEASURED PERFORMANCE

The new Diamond 8.2 is quite large; Diamonds have traditionally been half the size of this one. Bigger volume usually means stronger, cleaner and deeper bass. This Diamond reaches down to 40Hz from the bass cone's forward output, whilst the port extends down to around 25Hz. The port is widely tuned and quite well damped. As a result the Diamond should have pretty well controlled bass, but it looks as if Wharfedale have arranged to roll off deep bass in acknowledgement of likely near-wall use, so the 8.2 may seem a little light in the bass. This is also the reason for using a front firing port, which otherwise is better sited on the rear panel to reduce box colouration and port noises.

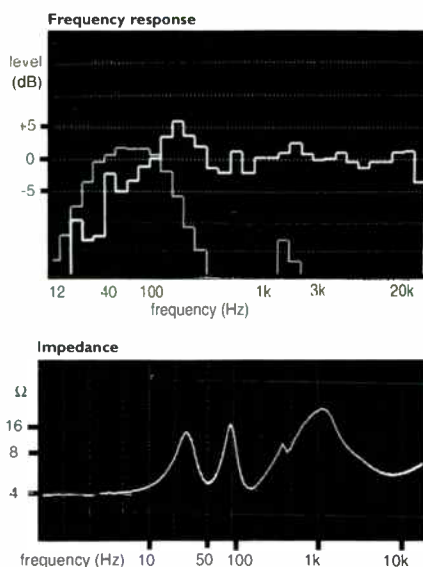
Quite a strong peak exists around 160Hz. If the 'speaker's front baffle is 38cm (15in) or so away from a rear wall this should partially cancel due to rear wall reflection, but it may also mean the Diamond sounds a little boxy or coloured.

Further up the frequency range the 'speaker measured well, with a reasonably flat and smooth response characteristic right up to 20kHz. There was no crossover suckout over a wide range of forward angles, showing the two drive units are well integrated. Treble output is strong up to 16kHz so the sound will not be lacking treble.

Output was quite healthy at 87dB Sound Pressure Level from 1W nominal (2.8V) of power. Wharfedale use a 4ohm bass/mid driver to help them achieve this, which with an 8ohm tweeter gives the Diamond a 6ohm overall impedance value, confirmed by pink noise measurement. The impedance curve swings around a bit, which is not ideal. This sort of thing accentuates amplifier differences. All the same, the Diamond 8.2 is a reasonable load, one that most amplifiers

will handle well enough.

Wharfedale's new Diamond 8.2 measures well in all areas. It is a balanced design and likely to give a very good account of itself with a bright, detailed and lively sound, underpinned by well defined but dry bass. There may be colouration though. **NK**



## World Verdict



Great value 'speakers that are detailed and smooth. Simply a steal at the price.

# STAGE

With vinyl's continuing renaissance, budget phono stages are becoming ever more popular. David Price rounds up five of the best budget boxes.



## QED DISCSAVER £25

This is arguably the one that started it all. Of course, Michell's ISO preceded it, but that was an expensive high end design. By contrast, the Discsaver was an unashamedly entry-level product, with no airs, graces or fancy packages. Several years down the line, its bold simplicity still appeals. You plug your turntable into it, hook up the weedy looking power supply, depress its only button, the power LED lights, and hey presto - Thunderbirds are go!

Considering its beer-budget price tag - and remember this is less than the cost of two audiophile vinyl LPs! - it isn't half bad. No, you're not going to get a walk around sound stage, amazing bass power and wonderful treble finesse. Rather, you get a rather mechanical, transistorsy sound without much in the way of depth. There's a surprising amount of detail, although if you listen hard into the rear of the acoustic, all you hear is a grey, transistorsy fuzz - no wondrous analogue air and space here!

But there's a trick - simply unplug the grotty little mains adapter, unscrew two cheap looking Philips screws and pull the thing open. Therein, you'll find a space for a PP3 9v battery (remember them?). Hook up one of these and you'll hear a surprising transformation. Suddenly you'll gain a fair degree of presence, and the little QED gets far smoother and more natural sounding. Thus aspirated, it becomes something of a giant killer - used in conjunction with a rich, smooth cartridge (i.e. Goldring 1042) it works a treat. It's very musical and engaging, and sounds far more expensive than it looks. It's still way behind the Dino, but

kicks the NAD into the long grass and closes in on the Pro-ject and Creek. A bargain, if battery powered.



## NAD PP-1 £40

It didn't take long for budget hi-fi kings NAD to move in on the QED Discsaver's action - the PP-1 was the result and it's been on sale now for several years. It comes with a good pedigree because anyone who's ever owned an original 3020 integrated will know that this company knows how to do cracking phono stages on a budget. At 135x35x70mm it even looks like a shrunken NAD amp, so I was eager to give it a go.

Like the Discsaver, it's MM only (a shame because the old 3020A offered MC too), with a sensitivity of 2.5mV. It comes with captive flying leads which is handy for Joe Public, but not to tweaky types like yours truly, as it means you're limited by NAD's choice of cabling. It uses an external 15v PSU (no battery operation here) and has gold plated input sockets and output plugs - luxury! In truth though, this won't make a jot of difference to the sound and is more of a sales gimmick.

Sound isn't so hot - a shame because I was expecting more. It's perfectly adequate for your rediscovery of old fave albums, but if it's serious fidelity you're after, you'd be better off with a Discsaver - and a year's supply of PP3s. It's smoothish, but bland and muffled with a little too much of that transistorsy mush. Depth perspective is virtually non-existent and stereo imaging is only after a fashion. Not at all bad for the money, and a fine little package - but not a giant killer like the battery QED.





# SHOW



**PRO-JECT PHONO BOX £40**

Imported by Henley Designs (of Ortofon fame), these guys know a thing or two about black plastic, so it's no surprise they're carrying this little box of tricks. I remember reviewing Pro-ject's 7 integrated amplifier some six years ago, and being mightily impressed with how well it acquitted itself on vinyl. Even better was the existence of an MM/MC facility - rare at twice the price. The Phono Box, I presume, is this same phono stage without the rest of the amp - it certainly sounds that way.

An awkward looking contrivance, it's hardly a lifestyle product bristling with facilities. Indeed, it's a pain to switch from moving magnet (5mV sensitivity) to moving coil (0.45mV sensitivity), requiring removal of the case. Still, beggars can't be choosers - if you want fripperies, then buy one of those old Audiolabs! Otherwise, it's simple enough to use - just plug it in and go. Like the NAD, the lack of a power switch suggests it's designed to be left on permanently.

It sounds superb considering its slender means - once warmed up it's surprisingly smooth and there's actually a fair degree of three dimensionality to it. Put on an acoustic recording and you get a better sense of the recorded acoustic than with some CD players at 100 times the price (although that says more about the limitations of CD)! Although lacking bass power, it's also pleasingly rhythmical - good at conveying the subtle inflections of the music, it's an involving listen. Factor in a reasonable degree of detail and you've got a listenable phono stage for surprisingly little money. Treble is nice and sweet too, with little in the way of 'tizzy' distortion. Whole heartedly recommended.



**CREEK OBH-9/OBH-2 £130**

This is the pricier moving coil version of Creek's popular £99 OBH-8 moving magnet phono stage, and has been on the market for some three years now. This one comes with the OBH-2 power supply, which is a high power, voltage regulated device costing £20 more than Creek's cooking OBH-1. The OBH-9 itself uses a Class A, single ended circuit with passive RIAA equalisation and discrete transistors rather than IC-based op-amps - Mike Creek is a passionate advocate of all-discrete circuitry. Although hardly a looker, it's superbly built and businesslike to use - another well conceived budget blockbuster from this company, methinks!

By the standards of the QED, NAD and (to a lesser extent) Pro-ject, it sounds great. Combining real smoothness and refinement with genuine musicality and tunefulness, it really enlivens your vinyl. It's satisfyingly smooth from bottom to top, if a touch bass light thanks to a warp filter that comes in a little early. Soundstaging is another high point, the OBH9 letting instruments hang in space with relative ease. The inclusion of the OBH-2 PSU really heats things up though, bringing real delicacy and finesse plus bags of low level detail and even better depth perspective. By absolute standards though, it's still a little rough around the edges and slightly mechanical sounding, but then you can't have it all at this price. If you want a bridge between the junior league of phono stages personified by the NAD, and the bigger, more pricey 'real hi-fi' designs that the Dino represents, this is the one to go for.



## REVIEW SYSTEM

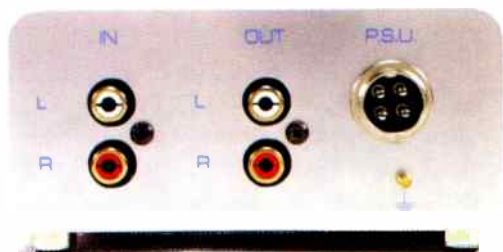
Michell Orbe turntable, Origin Live RB250 tonearm, Ortofon Kontrapunkt A moving coil and Goldring 1042 moving magnet cartridges, Denon PM-850 amplifier, Yamaha NS-1000M loudspeakers.



**TRICHORD DINO £299**

Expensive as entry level phono stages go, but if you're only looking to buy one (as opposed to upgrading over the years), this could actually prove the cheapest in the long run. A relatively new design, it comes in a beautifully finished silver all-Perspex case. Inside we find audio grade bipolar and JFET op amps, metal oxide resistors and ultra low impedance capacitors throughout. Underneath, four DIP switches let you choose between 1.1nF, 33 ohms, 100 ohms and 1.1k ohms cartridge loading and 48, 52, 63, 70 and 74dB gain. This means it will accommodate practically any MM or MC cartridge around, which is brilliantly useful. The Dino comes with a bog standard Michell PSU (which is no lightweight) but can be upgraded with better power supplies at a later date, meaning it can carry you from budget to super-fi should you ask it.

Sound is superb - not just at the price, but by the standards of many other cost-no-object designs. With a clean, open, up-front presentation, there are plenty of similarities between the Dino and its Delphini big brother's sonics. Yes, it's definitely a solid state sounding device, but is still commendably neutral, lacking much of the transistor's trademark 'grey mush'. I'm still amazed by the maturity of the Dino sound - smooth right up the spectrum. One highlight is a bass that's both warm and fast and punchy. The effect is both engaging yet relaxing - you can get into the music without any distractions. It's detailed, although not forensic, so you needn't worry about the failings of your source as much as you would with a more expensive design. Treble isn't particularly sweet, but is still crisp and clean with no nasties. With great across-the-board abilities, this baby is all many vinyl junkies will ever need.



**MEASURED PERFORMANCE**

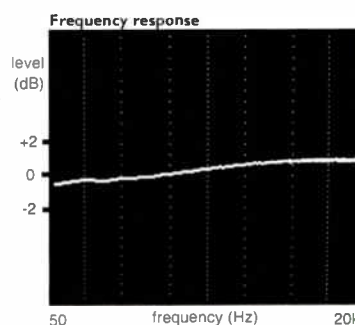
The QED has nearly 2dB of overall tilt toward high frequencies, our response analysis shows. It will sound a little brighter and thinner than other stages, but detailed too. There is no warp filter, low frequency gain extending down to 25Hz, after which there is a slow roll down.

Noise was highest of the group and gain low at x37, so flexibility isn't great. With some amps volume

may have to be cranked right up. An output overload ceiling of 2V is not too impressive either, although due to low gain translates to a satisfactory input overload value of

57mV. This is not the most flexible or accurate of stages but it is inexpensive and does its job well. **NK**

Frequency response	25Hz-37kHz
Separation	78dB
Noise	0.38µV
Distortion	0.004%
Gain (1kHz)	x37
Overload	57mV in / 2V out



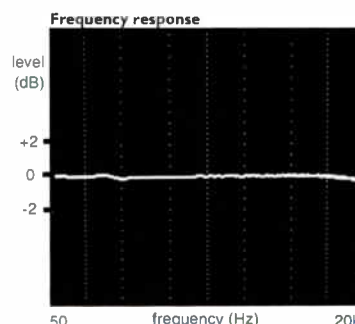
**MEASURED PERFORMANCE**

A surprise with this stage is lack of a warp filter, something NAD dilligently include in all their amplifier phono stages. Frequency response runs flat from 10Hz up to 57kHz, with no tilt up at high frequencies, so there'll be no high frequency emphasis. The PP-1 will emphasise warps, where they exist, producing cone flap in reflex 'speakers. Noise was low and gain high enough at x80 to be able to boost even

low output MMs and high outout MCs usefully, meaning the NAD will cope with a wide variety of cartridges and amplifiers. With a 4.5V output overload ceiling it had a satisfactory

60mV input overload limit. The PP-1 is a neat little stage that will match a braod range of conditions. It is accurate and quiet. **NK**

Frequency response	10Hz-57kHz
Separation	64dB
Noise	0.32µV
Distortion	0.005%
Gain (1kHz)	x80
Overload	60mV in / 4.5V out



**World Verdict**

**QED DISCOVERS**  
Cheap as chips and does the job. Just don't expect wonders.

**World Verdict**

**NAD PP-1**  
Excellent value but lacks a bit of subtlety.



**MEASURED PERFORMANCE**

There are some interesting differences here. The Project makes no attempt to roll down low frequency gain below 40Hz, running flat to a very low 3Hz. Warped records will cause cone flap with reflex loudspeakers, but there will be a strong sense of bass depth and power. Gain was a modest x50 so this stage will not especially suit low sensitivity amplifiers, nor high output MCs. It is for normal MMs only. Modest gain plus a high output swing of 9.3V gives excellent overload ceilings. Equivalent input noise was very low at 0.26µV, the lowest of the

group, so this stage is quiet. Ironically, since it caters best for high-ish output cartridges it least needs low input noise; Project could usefully raise gain a little to improve all-round matching, to both low output cartridges and low sensitivity amplifiers.

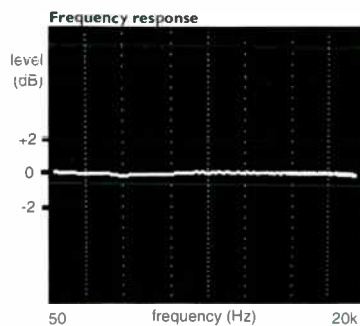
Equalisation was deadily accurate, giving the stage a very flat frequency response.

This stage is well engineered, but will not match unusual conditions.

**NK**

Frequency response 3Hz-80kHz  
Separation 88dB

Noise 0.26µV  
Distortion 0.006%  
Gain (1kHz) x50  
Overload 193mV in/9.3V out



**MEASURED PERFORMANCE**

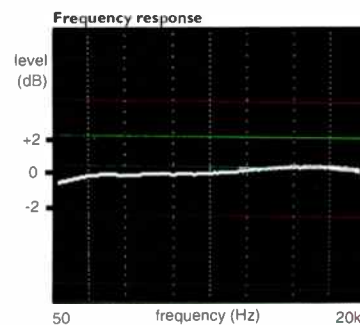
We tested the OBH-9, designed for MC cartridges only, meaning a lot of gain is needed. This stage provides x1150 gain (62dB) according to our tests, which is about right for a general purpose MC stage. The OBH-9 will swing 5.3V out maximum and input overload measured 4.4mV. A little more overload would have been possible but the Creek is right down the centre line design wise. It will suit all MCs, but very low output types may need volume turned up, especially with low sensitivity amplifiers.

Input noise was low at 0.13µV (IEC A wtd.) and channel separation

adequate at 56dB. Creek have engineered a very accurate equalisation characteristic, resulting in 'flat' frequency response, as our analysis shows. This stage lacks the slight treble lift that many stages have, but gain starts to roll down below 40Hz so as not to emphasise warp signals below 10Hz. The roll down is slow however and does not affect gain from 40-100Hz, so the Creek will sound less lean than other stages with such filtering. It is a good balance.

The OBH-9 measured well in all respects. It is well designed and executed. **NK**

Frequency response 40Hz-86kHz  
Separation 56dB  
Noise (x150, MM) 0.8µV  
Distortion 0.005%  
Gain (1kHz) x1150  
Overload 11V out



**MEASURED PERFORMANCE**

This stage is very flexible in that it caters for all cartridge types, from very low output Moving Coils (top-end MCs) to very high output moving magnets (budget MMs). The underside has switchable gains that range from x150 for budget MMs up to a massive x3500 for lowest output MCs. So the Dino will handle absolutely every cartridge available, past and present - not so common an ability.

Our response analysis shows the Dino has a small amount of high frequency lift (0.5dB) which will enhance detailing and clarity. Gain falls off below 23Hz (-1dB point) to

provide some attenuation of warps.

The Dino will swing 11V output. With the lowest gain available of x150, input overload should therefore be 73mV, which it was under measurement. It will be 3mV at highest gain for the lowest output MCs. Both these values are normal enough and satisfactory.

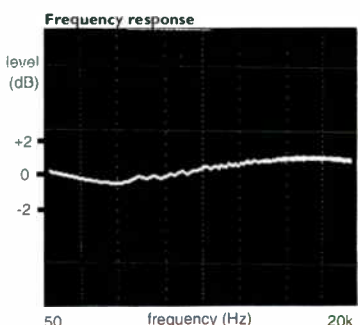
Channel separation measured 68dB, more than enough for the medium, where 30dB or so at most is available.

Noise (equivalent input noise) figures were reasonably low, if not exceptional.

The Dino measured well in all respects. It is well thought out and

can cope with anything thrown at it. **NK**

Frequency response 23Hz-40kHz  
Separation 68dB  
Noise (x150, MM) 0.8µV  
Distortion 0.005%  
Gain (1kHz) x150 - x3500  
Overload 11V out



**World Verdict**

PRO-JECT PHONO BOX

Reasonable detail and sweet treble - a steal at the price.

**World Verdict**

CREEK OBH-9/OBH-2

Good low level detail and image depth from this MC-only design.

**World Verdict**

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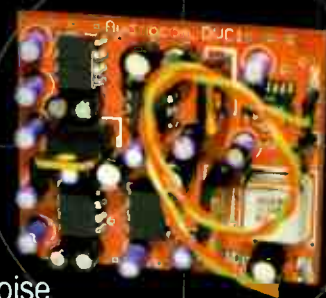


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# Cyrus-ly Impressive!

The latest batch of products from Cyrus have been very impressive. Will their first DVD player carry on the tradition, asks Simon Pope?



tem isolates the disc mechanism from the rest of the innards to minimise vibration. Audiophile components are, of course found throughout the player.

But perhaps what the DVD7 has above its rivals is the possibility of audio upgrading on a big scale in the form of the Q7 DAC module and the PSX-R external power supply. The Q7 DAC module isn't available at the time of writing but is expected to cost around £300. It's an internal upgrade that features twin mono DACs with a differential analogue post-filter circuit that should really add some zip to the overall sound. However, the latter upgrade in the shape of the PSX-R external power supply is well and truly available (for all of the company's electronics) so one was called in for reviewing duties. It allows the player to 'tap' into its DC energy reserves and separates the analogue from the digital supplies.

As mentioned earlier the design is resolutely in the house style casework, complete with an excellent, easily legible dot matrix display window (as well as on-screen back-up display). Fascia buttons are kept to a minimum and the supplied remote control is simple looking and doesn't require a doctorate in advanced experimental physics to use. It's a very appealing

company have taken many steps to tackle this task. The DVD7 uses similar 24bit technology developed for the excellent CD7 - the audio DAC features an integrated stereo filter DAC running at eight times base sampling rate. This results, say Cyrus, in exceptional dynamic range that ensures high quality audio detail retrieval. There's a traditionally engineered linear supply with low-noise toroidal transformer to provide the power source for the circuitry. Cyrus has good experience in power supply design and the DVD 7 uses twelve fully regulated power supplies. The power distribution is apparently based on a similar concept to that employed in the Discmaster transport (the company's classic two box player). A look inside the casework confirms there's inter-stage power supply decoupling and extensive star earthing throughout the circuits. A self centring suspension sys-

Cyrus are the latest in a steady line of specialist hi-fi companies to not only realise the enormous growth and potential of DVD but to also do something about it. Instead of sitting on the sidelines and moaning, Cyrus are playing for the A-team with their new DVD7 DVD player.

As you'd imagine from a company with such a solid background in hi-fi the aim of the player was to reproduce audio to as high a degree as possible - all in their familiar compact metallic alloy chassis. As Cyrus's Peter Bartlett puts it "As a company with an established reputation for making some of the finest audiophile CD players, the challenge for Cyrus was to design a disc player with a sonic performance to equal a Cyrus CD player and DVD video performance to match." The

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hi-fi+, Issue 10 - Mar/Apr 2001



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imaging and detail. Both were in plentiful supply with the Cyrus playing the disc. Whilst the top end wasn't as smooth as I'd have liked, the sound was generous and open with a great sense of both timing and dynamics. Vocals were clear and supple and the bass was firm, deep and downright dirty, giving great urgency and drive to tracks such as 'Little Baby Swastika' with its dynamic aural-assault chorus.

The Messiaen piece tests out hi-fi when it comes to detail and coherence, being scored for massive woodwind, brass and percussion sections (including, it seems, a whole army of very well-built gong bangers!). The DG recording is superbly clean and the DVD7 picked out intricacies in the scoring with commendable insight and delivered climaxes with a controlled and full wall of sound, even if the top end traits of the player reared their heads a little with the massed tam-tam (gong) crescendos, which although naturally extreme sounding, became a little too harsh for comfort. This music isn't about tunes (there aren't any!) but about orchestral colour and timbre and the DVD7 and PSX-R showed it could highlight different sounds and colours as well as any £800 CD player in the business and demonstrated the DVD7 is without doubt one of the best sounding DVD players I've

encountered, at any price.

Trying out the DVD7's video performance also turned out to be a pleasant surprise. It delivered a wonderfully clean and detailed picture with New Order's '316' - a stereo PCM disc of concert footage. I ended up playing the whole thing through and taking a second look at highlights. I never once felt that the DVD7 was any less of a video player than it was an audio player, and vice versa. It made viewing discs such as this a consummate audio and visual musical experience, and one I hadn't come across to such an extent in my own home.

To summarise, the DVD7 - with the PSX-R option - is simply one of the best sounding DVD players on the market, as well as being a very fine video player. It actually delivers the promise of an audiophile player more than most rivals. Although not quite as sophisticated or subtle as a £1,000-plus CD dedicated machine, it excels in drive and involvement to ensure that it's never a dull listen. A must-listen audition!

Cyrus DVD7PSX-R power supply £1000

Cyrus Electronics  
Spitfire Close  
Huntingdon, PE29 6XY  
Tel: 01480 43 55 77

▶▶ machine to look at and refreshingly unrecognisable as a DVD player. The DVD7 will play DVD video, CD, CD-R/RW and video CD discs. As far as connections are concerned, there are composite video, S-video and RGB (SCART) outputs as well as optical and digital audio outs and stereo decoded analogue out via a high quality DAC.

When it came to audio performance the DVD7 turned out to be a real gem, especially so with the PSX-R upgrade option. I started off with a few acid test CDs in the shape of Skunk Anansie's Sunburned and Snowblind album and at completely the other end of the musical spectrum, Olivier Messiaen's ruthless orchestral masterpiece, Et Expecto Resserrectionem Mortuorum (if you think that's a demanding title, you should try listening to it!). The Skunk Anansie album isn't immediately appealing as a recording, being slightly rough around the edges and vague with most equipment but when played well it reveals a host of great traits such as

**MEASURED PERFORMANCE**

Our analysis clearly shows a top end roll off, output falling steadily above 10kHz. This sort of effect ensures there's little sign of a 'sting' in the treble, keeping things nicely under control in terms of tonal balance.

Our distortion analysis at -30dB shows the DVD7 is very linear at ordinary music levels. There are no harmonics to be seen in the noise floor and the distortion readout was low enough at 0.01%. At lower levels the picture was not so rosy, distortion rising above what is normal for CD nowadays. As a result the EIAJ dynamic range figure was low at 102dB, against a more common 108dB or so. The effect upon sound quality is likely to be minor though.

Channel separation was wide and noise low at -99dB. Output was a normal 2.15V.

The Cyrus DVD7 measured well

enough. It should have an easy sounding tonal balance and seem clean at normal music levels. **NK**

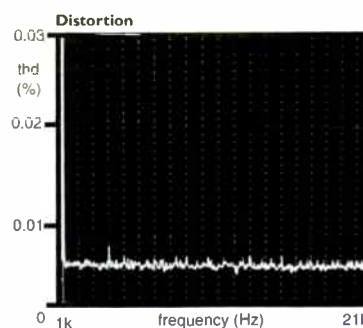
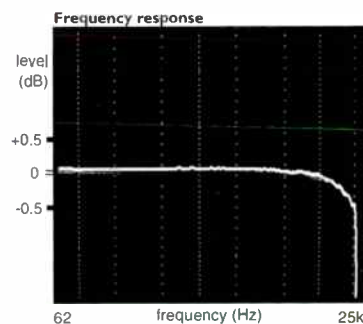
Frequency response 4Hz - 20.9kHz

Distortion	left	right
-6dB	0.005	0.005
-30dB	0.01	0.01
-60dB	0.669	0.62
-90	37	35

Separation	left	right
1kHz	112	113
20kHz	107	107

Noise with emphasis -99dB

Dynamic range	102dB
Output	2.15V



**World Verdict**



One of the best sounding players around, the DVD7 is the player of choice for discerning audiophile. PSX-R upgrade improves quality to super status.

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## LETTER OF THE MONTH

### SNOOZE OF THE WORLD

Hello all at Hi-Fi World,

I have just finished reading Simon Pope's editorial in the August edition of Hi-Fi World, with particular reference to the "nodding off" or "snooze factor" as it is also known. I have found that the higher the quality of the sound system, the better able am I to snooze whilst listening through it. Smoothness and detail are the watch-words for applying this theory. For example, if I were to listen to say, a transistor radio, I would find it impossible to snooze, no matter how restful or sympathetic I may be to the music being played. I think that this is due to the inherent distortion in transistor radios, even when played quietly. At this point, I would have to exclude television from this theory. I can of course nod off to this medium quite readily which I put this down to visual boredom, which I find usually overcomes the generally indifferent quality of in-built TV speaker sound.

It is my belief that a listener should be able to nod off if they so choose, no matter what type of music is being played, or, within reason, the volume that

it is played at. Yes, this would apply even to lively and inspiring music. Simon appears to have picked a good set of tuners to audition here, as he has not said in the review that any one of them has prevented him from applying the nodding off factor. Perhaps one of the most difficult places to nod off whilst listening is at the hi-fi show. This is mainly due to the inadequacies of the listening environment and sometimes the equipment being demonstrated! If a listener can snooze here, then the equipment must be truly magnificent and in synergy with the listening room. Therefore, should an exhibitor detect a listener in his audience nodding off, the exhibitor should not assume that the listener is bored - it is more likely that he has found musical peace and therefore he should take great comfort from this.

Similarly, when purchasing a new piece of equipment, the "nodding off" test should be applied in the demonstration room, if a home trial is not possible. I would not go so far as to say that your reviewers should try to apply this test, or give scores, but it could be an important consideration for some people. After all, how many people can

nod off through sounds (not music), which they find unpleasant, sibilant or hard? Note that I have not used the word "tiring". This is quite different phenomenon, and a listener is more likely to turn off a tiring sound rather than nod off.

**Yours faithfully**  
**Alec Fray, Bolton**

Wow! There speaks an expert. Are you sure you're not Rip van Winkle under a different guise? Presumably you take along a sleeping bag and night cap for your dealer demos. . .

In my experience it's not just the "musical peace" factor - it also depends on the individual. Whereas I am quite content to hit the sack to the quiet strains of high fidelity music, my better half can only nod off to the spoken word - she apparently concentrates on the notes too much! It's a nightly battle between Radio 3 or 4 - thanks heavens there's a sofa bed downstairs in the listening room!

**SP**

**PS** I'm sure if I applied the "nodding off" test to my reviewing routine a

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**The editor finds musical peace, at last...**

few manufacturers and my publisher would have something to say on the matter! ■

## THUNDERBIRDS ARE GO

I require what can only be described as the hi-fi equivalent of International Rescue! Over the last 15 years I have acquired what can only be described as a 'stir fry' (everything chucked in) system. I am currently between houses and my hi-fi is all boxed up. It currently comprises: PT Too (with reference bearing, platter & clamp), Linn Ittok LVII & Dynavector 17D2, Lynwood phono pre-amp and Audio Innovations 800 step up transformers, Audio Innovations LI pre-amp, Audio Innovations First Audio power amp (2A3 model), Marantz CD52SE CD player, Aiwa cassette deck (for car tapes) and Heybrook Quartet speakers (now sold for domestic reasons - wrong sort of finish).

In the last few months before being packed the power amp died (I suspect it needs a total rebuild being 8 years old) so I have been using an old Musical Fidelity A100. My dilemma is what to do now? Do I get my power amp re-built (it had new valves shortly before it packed up) or do I cut my losses with my valve gear and go solid state? I was planning on tracking down a second-hand Audio Innovations PI phono stage, but this is on hold. Also I am in the market for new speakers but this is also on hold until the amp question is sorted out.

I also suspect that CD players have moved on since the days of my Marantz, so a replacement is probably on the cards. I do like the 'valve sound' but as I

attend a lot of concerts I found it a bit lacking. In fact it sounded like two boxes 8 foot apart! My musical tastes are very varied. The new room will be 15'6" x 14'11" and the components will be adjacent near-by in the next room (again for domestic reasons!). Over the next year I can probably put up to £1500 (if I have to!) towards sorting things out, also I have no qualms about second-hand equipment. So all and any suggestions will be gratefully received. F.A.B. (whatever that means?).

**Ian Munday**  
via email

I hate it when people ask me whether to go transistor from valve, or vice versa. It's like saying should I eat Japanese or Chinese - the answer is get the one you prefer! What I am certain of is of the quality of your existing Audio Innovations kit, and if it was me I'd get the amp overhauled and run with that. The PI is a great idea too, as it's a corking phono stage. This means you'll need a decent set of speakers, and again these are intensely personal choices and dependent on whether you stay with valves, not to mention 'her indoors' thoughts on the subject.

Try to listen to as many designs as you can, including Jamo Concert IIs, Dynaudio Audience 70s and KEF Reference Series One-Twos. As the new £1500 speakers market isn't actually overburdened with choice right now, you could always consider an overhauled pair of Quad ESL57s if you're into buying second-hand, possibly used in conjunction with a REL subwoofer (the bigger, the better) for some extra LF punch.

You're right to identify your CD

player as being a bit past it - but you really need to spend around £1000 to get a comprehensive improvement. In the context of Audio Innovations amplification, I'd audition Arcam's FMJ CD23, Meridian's 506.24 and Cyrus's CD7/PSX-R - all of which will give you loads more detail, power, poise and musicality. **DP**

Time for me to add a little something. Stick to valves - be different! And if you're sticking with the Audio Innovations as DP rightly suggests, I'd go for a big hearted 'speaker that's a little easier to drive than the Dynaudios, for example. Although not the best-lookers in the business (they make your old Heybrooks look like Kate Moss) try to get a listen to a pair of Heresy IIs from Klipsch, (0131 333 5179). These are remarkably well detailed and sophisticated sounding boxes (literally!) with more life than a bag of snakes. They aren't admittedly to everybody's taste but a taste of high end 'horn' esoterica for a relatively sensible £900. **SP** ■



**The very fetching Heresy IIs - Ed's choice!**

## THE AGE OLD DILEMMA

I badly need your help! I have just finished upgrading my system. It consists of a Cyrus DAD3Q player plus PSX-R power supply, bi-amping using CYRUS 3i amp plus PSX-R (woofers) and Cyrus XPA (tweeters) plus good quality interconnects. My final purchase was a pair of Ninka speakers from Linn. I was just congratulating myself on a fine sounding system when I made the mistake of listening to a pair of refurbished Quad ESL 57s driven by an historic Leak valve amp driven from a Wadia CD player. This sounded sumptuous, with gems of music laid out

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precisely on a velvet background. Now I am far from sure about my own system which sounds rather vacuous in comparison. A couple of questions: was this great sound due to the player (unlikely I think), the valve amp, the speakers, or all three? If I traded my Ninkas in, would my Cyrus kit be able to drive an old toughie like ESL 57s, or would a valve amp soothe my current system and make it sound equally well upholstered?

Having just finished a spending round, money is tight.

P.S. Grave reservations about David Price's new hair style.

**Peter Norrie**  
Leicester

Aha! Your dilemma goes to the very heart of hi-fi. Is it better to burn around in a 1960s E-Type or a new XKE? The newbie will in many ways work better at the job intended, but is patently less entertaining, sexy, engaging or just so much fun. This is more of a philosophical conundrum than an upgrading issue. The difference in sound isn't just down to the Wadia/Cyrus dAD3i difference - both are excellent silver disc spinners, and although the Yank may have the legs on the Brit, we're talking fractions of percent here (unlike the price). The difference you hear is a combination of the Leak's famously musical, big-hearted sound and the Quads' unique insight. Your Cyrus kit is all excellent, and the Ninkas are truly capable loudspeakers, but you seem to have inadvertently discovered that you'd rather be listening to a less neutral 'classic' system.

I'd venture to suggest that the Leak/Quad combo is incredibly able - especially in terms of musicality - but you may actually find that after the novelty has worn off, you prefer your Cyrus'. Give me the Leak/Quad system any day with Miles Davis's 'Sketches of Spain', but when it comes to pile-driving out Goldie's 'Inner City Life' I'd take the tranny set-up any day. Each unto their own. So where does that leave you?

Linn speakers aren't famously adept at working with valve amps, which means if you wanted to change your amp you'd need to swap your speakers too. Only you can decide if you like the valve sound, or if you want more from your transistors. If

it's the former, then a rebuilt Stereo 20 from Graham Tricker is the way to go - or (more expensively) a new Unison Research S6 (as reviewed in April 2001) for £1600. You'd then need the aforementioned Quad ESLs, or if you wanted a modern pair of moving coil loudspeakers, the Mission 782s are superb - as good as the Ninkas but easier to drive.

Good luck!

**PS** - At the recent Hi-Fi World/Linn bash, someone came up to me and told me how 'incredibly' better I looked in real life than in my new photo - the only trouble was, he was a bloke! **DP** ■



**If you want to chill out, take a Leak!**

### I'M A BELIEVER

*First of all thanks for a great read - I've just rediscovered the joys of vinyl after a long relationship with CD. My problem is this: I need a new cartridge for my deck, but what to buy? My system comprises a Heybrook TT2 deck / Linn Basik Plus arm / K9 cartridge, Pioneer A400 amp & Mission 733i loudspeakers which are sand filled & spiked.*

*The system has Russ Andrews Yellow Power cables all round plus a Silencer plug with a single run of Kimber 4PR to the Missions. The amp sits on Oak Feet and the deck on rubber feet, both are mounted on a pine shelf on the wall.*

*Apparently the K9 is no longer available. I guess technology has moved on and there are better alternatives available these days but I've no idea what is available or even if they'd suit my arm or system. Is a figure of about £150 enough to spend, or too much? MM or MC? New arm or deck completely?! Your thoughts and advice on*

*this and turntable set-up (as I have limited knowledge) would be most welcome. Finally, when I first listened to an LP again after a long break (Weepin' Willie - At Last, On Time) I was quite simply astonished how good it was. I'm a convert.*

**Rob Stevenson.**  
Chesterfield.

Hey Rob - nothing gets past you! Vinyl, as all but the congenitally cloth eared realise, is a far better sounding source than CD. No, it isn't just a prejudice of mine, because everyone I meet these days tells me the same thing - as if it was a new discovery.

Some of us have been aware of this fact since 1983 - it's just a shame many influential hi-fi journalists didn't cotton on sooner!

Your Heybrook is a superb turntable - not quite LP12 level but far superior to any CD player - regardless of price - nonetheless. If I were you, I'd fit an Origin Live modded Rega RB250 tonearm as soon as you can, to really get the best from it, and a new Dynavector DV10X4 high output moving coil cartridge (£199) which is light years ahead of your old Linn K9. Of course, there are still better cartridges available, but I'm afraid the main impediment to you enjoying them is the pretty feeble phono stage in your A400. The amp itself is excellent through line level sources, but the phono stage is dire.

With this in mind, the third major upgrade would be a separate phono pre-amp - Trichord's Dino would be ideal, but if that's too expensive, go for a Creek OBH-8/OBH-2 PSU. Thus fed, your Pioneer amp would sing, leaving you only to upgrade your

speakers to Mission 782s (or Mission 752s if you're buying second-hand). All this said and done, the next step would be a Michell GyroDec SE turntable, onto which your new arm and cartridge would fit handsomely. **DP** ■

upgrading the speakers now, possibly adding a 556 or 557 power amp at a later date. With just over £1000 to spend I have considered the Kef Ref 1-2 and PMC FBI. However, in your recent review of the 557/502 you used Linn Ninkas. Would this be a better match?

would be greatly appreciated

**I Hayward**  
**London**

You have approximately the same size room as the one in which I did the review you refer to. Firstly I'd definitely upgrade to the 557 if you can manage it. It's one of the best amps Meridian have ever made - a big warm sound but with good neutrality and a fast, deep bass. It's a solid and reliable workman. The 556 is slightly thinner sounding and lacks the clout of the 557. Also, upgrading to the new 506.24 (24bit version) would reap rewards, giving more insight and three-dimensionality to your CD collection. But if you have to choose between the two, I'd go for the 557 above the 506.24 first - it will make the biggest difference. If you wish to get rid of your 551 to rustle up some cash, the powerful 557 also works well with a good passive preamp, such as those from Creek or Rothwell, if you're not fussy about multiple inputs and armchair usability.

When it comes to your choice of loudspeakers, both fit the bill nicely



The Creek OBH-8 is a fine little phono stage.

►► **THINKA NINKA!**

Dear Hi-Fi World

My system consists of a Meridian 506 18 bit CD player, 551 integrated amp and Tannoy 611 speakers. I intend

Also, should I consider upgrading the 506? My musical taste is mainly folk - both acoustic & electric- but I also listen to classical & rock. My listening room is approximately 5x3.5m and well furnished. Your comments and advice

**definitive audio**

Part exchanged and ex-dem clearance.

**Digital**

	Sale	New
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
Helios Cyalene - tonearm	£590	£1350
Hadcock GH228 Super - 9" tonearm - nearly new	£440	£640

**Loudspeakers**

Living Voice Auditorium - Hi-Fi Choice 'Best Buy'		
4 pairs - Walnut - ex-dem	£1150	£1500
Living Voice Avatar - Hi-Fi Plus 'Product of the Year'		
2 pairs - Cherry and Rosewood - ex-dem	£1900 / £2100	£2500
Living Voice OBX-R - Hi-Fi Choice 'Editors Choice'		
2 pairs - Cherry and Rosewood - ex-dem	£2900 / £3700	£4000
<b>Cadence DS</b>	£750	£1750
<b>Dali 104 (MS)</b>	£390	£650
<b>Lowther Bi-Core 2000</b>	£500	
<b>B&amp;W CDM1 SE - inc' custom stands - mint - 'give away'</b>	£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 Class A. V.good	£1500	£2650
Art Audio VPI Special - phono and line pre amp	£850	£1900
Tube Technology MAC phono pre-amp with Hovland caps	£900	£1400
Joule Electra 2 box phono pre-amp	£800	£2000
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 Micro Groove plus - phono stage - new	£490	£750
DNM PA 3S - 200 hours - ex-dem	£2290	£2900
DNM Pre 3C Primus - inc' phono - 200 hours - ex-dem	£1590	£2100

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depending on what you want from the system. The Meridian set up will have a naturally deep and smooth sound which is well matched to the open and slightly forward Linn Ninkas. They add a bit of piquancy and spice to the sound that balances it out nicely, especially for rock and rhythmic, percussive classical. If you prefer a more bass light sound such as that of acoustic folk or chamber music, then the KEFs could be the right choice. Adding a touch more warmth than the Ninkas and a good sense of both intimacy and lyricism, although they are also as dynamic as anything else at the price. I'd suggest a good audition of both models with a Meridian 557 power amp, if possible, to find out which recipe best suits your taste. **SP** ■

source, therefore I want to keep it going despite my small collection of LPs. My taste in music is wide but mostly *Classical/Instrumental, Pop and Jazz in that order.*

*My short list is: Monitor Audio Bronze-2, KEF Cresta 1 or 2, Mission M71, Wharfedale Diamond 8.1 and perhaps B&W 601.2, and a cartridge from Ortofon. I shall have a proper listening room built in 6 to 8 months time. I live on the Isle of Man so it is not possible for me to listen to any of the items on my short list with my own system unless I spend about £250-£300 on a trip to the UK, but most items can be ordered, hence your help is required as you/most of you have heard and have vast experience in mixing/matching the equipment.*

*Many thanks in advance.*

**Jakk Limungkoon**



**Meridian's 557 (pictured here with the 502 preamp) has power and poise in abundance.**

**MANX FOR THE ADVICE**

Dear Hi-Fi World

*It's taken me all these years to ask for help! I was 20 and it was 22 years ago when I purchased my first hi-fi system, it comprised of Aiwa mini components (smaller than some micro system available today). To cut a long story short, after some 300 hi-fi magazines and several upgrades later I've ended up with an A/V system, plus the following: Thorens 160S/Stanton Cartridge + Sony CDPX2ES CD player, Marantz PM66ki Sig. Amp + AR48s 'speakers.*

*I'd like to replace the cartridge (up to £40) and the speakers (up to £200). I have to say I can't completely detach myself from the analogue source. To me the sound from my TIT still gives more presence and emotion than the CD*

Hi Jakk,

You spun me a bit at first by putting the words "hi-fi" in the same sentence as "mini components" but you've obviously seen, or rather heard, the light. For the cartridge look no further than Ortofon's OM10 - a great buy at £30 - it's not going to outgun a Rohmann, obviously, but at this price it's simply impossible find fault. Although a tad harsher than more expensive models at the top end it has good midband detail and a solid and tuneful bass which brings vigour and life to old and tired records.

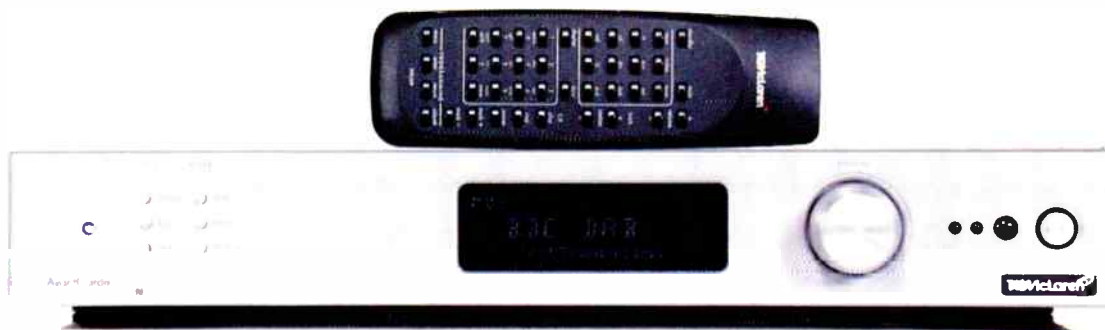
It's not quite as easy to recommend some sound boxes, though. Your choices are all good (as are your ARs when it comes to vinyl), with the smooth and pretty sophis-

ticated Cresta 1 and 2s being slightly more 'classically minded' than the Mission M71s (which have superb imaging and detail) but there are some other, less likely, contenders to consider. When I reviewed them in these pages last year I was gobsmacked by the NHT (Now Hear This!) SuperOnes. Being 'infinite baffle' (closed box design) as opposed to reflex ported, they take some driving from a fairly powerful amp - say at least 60W per channel - but offer a tight and detailed sound that pushes the competition at twice the price. At £250 they're slightly above your budget but offer a real slice of the high end realism for a fraction of the price. Other options which will be easier to drive but slightly looser in the sound include B&W's new DM303s or Eltax's big and friendly Monitor IIIs. Otherwise consider the Mission M71s or the Wharfedale Diamond 8.1s or fuller sounding 8.2s. The Missions, as I've said earlier, offer good imaging and detail but perhaps the 8.1s, with their use of Kevlar drivers, are slightly better all rounders. **SP** ■



**The Superones - Now Hear These!**

# A DAB



Many people wish to welcome digital radio into their homes but regret spending hard earned money on just a radio. There is an alternative - Simon Pope listens to the multi-faceted DPA32R from TAG McLaren Audio.

**T**his is a bit of kit very much in the 'Superman' mould ("Is it a bird, is it a plane...?") as not only is it a line level preamplifier, it can also be a digital radio tuner and a DAC! Whilst TAG McLaren are now established as the manufacturer of some of the finest audio/visual components around, let us not forget they founded themselves in the wake of Audiolab and the expert technical and electronic development of the R7D dept. up in Huntingdon can still put their expertise to use in the shape of two channel components, a fine example of this being the product reviewed here. The DPA32R can be field upgraded at any time to receive digital radio broadcasts by adding the DAB module, which was jointly developed by TAG McLaren and Bosch Multimedia Systems. The company regard this as using high quality DAB broadcasts in a cost effective way, as the power supply and DAC for the tuner module are already housed in the preamp. The 24bit/96kHz DAC used for the digital radio can also be used for direct connection of both digital and analogue

sources, turning the DPA32R into an external number cruncher. The chassis also houses a 20bit/192 DAC that can be used for digital taping from an analogue source to replace the internal DAC inside the digital recorder. In this respect it's quite a revolutionary bit of kit, as it's both truly digital and analogue in a way that few other products are.

The preamp itself has five stereo analogue line inputs, one pair of tape in/outs and five digital inputs (three coaxial and two optical). Outputs consist of two coaxial digital and one optical digital as well as two pairs of stereo analogue. TAGtronic link is fitted, which allows the DPA32R to interface with suitably equipped components such as the CDT20R CD transport or DVD32R DVD player, ensuring the master clock is as close to the DACs as possible. ADC sampling frequency is selectable to suit the recording medium (44.1, 48 or 96 kHz).

The DPA32R has a nice and easy on the eye ergonomic look, with a fine, large and very high quality dot matrix display (more of which later)

and a well weighted, machined rotary knob as well as an array of metal input buttons. It employs the same powerful 16bit micro-controller found in the excellent AV32R AV processor. This allows inputs to be sonically customised (they have adjustable sensitivity) and named to improve fluid and painless source switching. The impressive aforementioned display window is a custom designed Vacuum Fluorescent Display and features TAG's 'Dot Burst' layout to result in pinpoint legibility and clarity - as good as you'll get anywhere and at it's gorgeous best whilst scrolling digital radio text! More high tech capability is found with the TAGtronic Communications Bus which allows for further future expansion in the form of multi-room control and internet PC field upgrades from the company website. As well as all this high tech frippery, you'll also come across some serious 'old fashioned' audiophile componentry in the chassis, including Vishay resistors, Wima polypropylene and Elan Carafine capacitors and Burr-Brown op amps. The power



# Hand



supply employs a low stray field toroidal transformer which feeds nine independent regulated supply rails.

The good news is that despite its heavy technological bias and system complexity, it's a bit of a doddle to use. The remote control is a full system type and very comprehensive and all functions can be executed from it without too much confusion. A variety of display options are available at the touch of a button, such as radio text, signal strength and broadcast data rate - in a variety of configurations, too. I used the unit as both a digital radio 'receiver' (ie. using it as a preamp as well) and also as a standalone digital tuner into a passive preamp. Like other digital radio receivers, you simply scroll through the stations and the multiplexes (which 'house' a selection of stations) until you come across the required broadcast. I used the small solid aerial supplied with the package that's

connected via a BNC type socket. In a fairly poor reception area in Surrey I managed to get an average signal strength quality of about 80%, which is a lot better than I'd do with an indoor FM aerial. Of course, the only difference with digital signal strength comes at less than 10%, when you'll get either a loud digital glitch or nothing at all!

Radio Three and Four broadcasts were what I'd come to expect from digital radio - precise and clean with a good 'flat' sound. Live broadcasts on radio Three had a fine realism of tonality and the few Prom broadcasts

I tuned into were highly enjoyable - with the lack of interference or hiss, along with the digital radio live broadcast quality the DPA32R is the ultimate tuner for the trigger happy

Proms recorder! You won't always get perhaps the analogue warmth of, say, a good Naim tuner, but in certain respects it's highly realistic. Orchestral works had a good depth of field and width, with the Albert hall acoustics helping to give a full and warm sound. There's an exceptional amount of detail to be gleaned, including the ubiquitous members of the Bronchial Complaint Lobby in the audience. A Prom performance of a new work by James McMillan and Strauss's *Ein Helden leben* proved to be good receiving fare. The McMillan piece was scored for a whole army of percussionists each with a seemingly large battery and the tuner relayed



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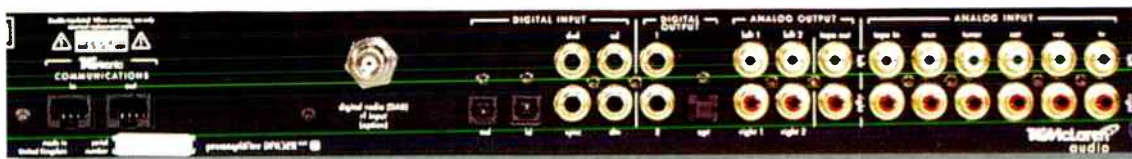
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the sometimes overwhelming sound with good control and detail, even though the scoring at times resembled a primary school picnic in a percussion shop the TAG coped admirably!

Indeed, the quality was equally impressive with commercial stations, where although studio processing is still evident the picture is less sibilant and more natural than with FM broadcasts. Good bass and an fine open midrange were the highlights of the overall sound, delivering as good a digital broadcast sound as I've heard from any other receiver. Vocals were especially impressive and there's also a good sound stage which creates a fine openness to the sound, again especially with live broadcasts.

As an external DAC, the DPA 32R also fared well with my reference Meridian 506.24 CD player. Playing Talvin Singh's new excellently

produced album, 'Ha!' the bass was firm and fast with superb detail in the upper frequencies. With classical orchestral music the separation of instruments was very impressive, cleaning the sound up somewhat, if taking a little of the natural warmth of the Meridian away. Likewise used as a preamplifier the DPA32R is clean and smooth, although a little thin and lacking in overall transparency it carries the music with vitality and clarity.

The complete DPA32R digital radio package isn't cheap. Other radio modules are similarly (or more expensively!) priced, such as the excellent Naim Nat02 and the now defunct Linn Kremlin but all you get (or got) with these is a tuner - albeit a good one. I can't help thinking that inclusion of an FM tuner would have had the competition well and truly stumped but you still get a very fine

digital radio (easily as good as Arcam's 'FMJ' model), a very good external DAC and a pretty good, if slightly 'flat' sounding, line preamplifier. So in this respect I suppose you could say it's a bit of a bargain. It's certainly a great way to get digital radio, especially for armchair Prommers with a bit of cash. ■ ▲

DPA32R £1695 - digital radio option  
£595 extra

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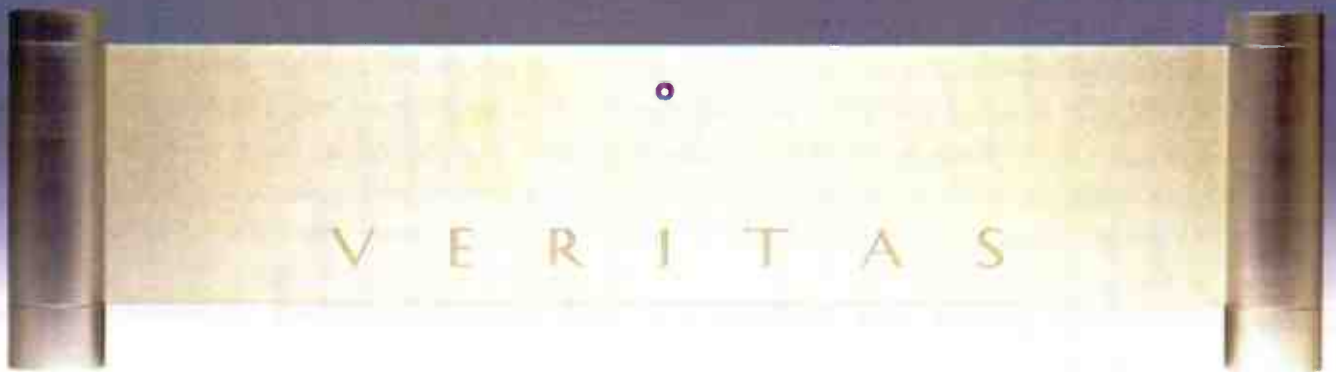
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Ivor Humphreys, HiFi News



# All Shook up

It's now commonly accepted that vibration is a bad thing when it comes to hi-fi. Simon Pope checks out two new affordable options for reducing it.

## CD-STR5 EQUIPMENT SUPPORTS

There have been all manner of resonance damping options throughout the hi-fi ages from the simple to the bizarre but I can't think of any that have looked quite like the CD-STR5 supports. Designed and manufactured in Germany, each support ring consists of a strung 'cobweb' of nylon that is wound around five metal rollers situated inside the 11cm diameter ring. Also attached to the outer ring is a screw for adjusting the nylon string's tension for accommodation of equipment weighing up to 100 kilos - make no mistake, these aren't flimsy contraptions! They are compatible not only with source players but also amplifiers and loudspeakers.

Setting the discs up properly is essential to the sound quality and it's a bit of a pain in the backside, to boot. Each foot of the component must be placed on the foam and plastic damped plate located in the centre of the cobweb. This is a fiddly job, as each disc's tension ideally has to be tightened to compensate for the uneven distribution of weight in any component, i.e. a power transformer on the right hand side of an amp will need a tighter tension than the lighter, left side.

Once you've fiddled around and tweaked 'til your hearts content, you'll actually encounter a difference to the sound. The greatest effect was on my CD player and resulted in a slightly more focussed sound with a tighter and cleaner bass - this was decidedly more

effective with cheaper players, although even my Meridian 506.24 was 'lightened' somewhat, too, as the bass was quickened. If you're after a reasonably affordable and effective upgrade to your source player (results were less discernable with amplification and 'speakers') I'd highly recommend these odd looking characters. They may take you the best part of a morning to set up properly, but they really work!

CD-STR5 £59 set of four  
[www.hi-fi-accessories.co.uk](http://www.hi-fi-accessories.co.uk)

## CLEARLIGHT AUDIO RDC SUPPORTS

These are far more traditional looking supports than the trampolining type CD-STR5 discs. Also German, these cones and support feet from Clearlight Audio are constructed of RDC, a resin-based compound which is made up of a host of materials ranging from rubber to lead, all in minute pieces. The idea is that the component materials make a composite structure that is resistant to resonance and passes energy in a linear fashion. Apparently the material has already been taken up by numerous hi-fi manufacturers for use in their equipment. As well as the RDC cones and feet I've tested here there is also an isolation platform that I'll deal with at a later date.

The cones can be used again on source players or amplifiers and can be supplied with a screw thread to replace the bog standard spikes on your 'speakers. I tried them in a variety of circumstances, including

under CD player, power amps and on the bottom of my Quad ESL-988s! Do they actually



CD-STR5 Equipment supports



RDC 4 cones

work? Well, yes. I've always been a bit sceptical of the black art form of equipment supports but I found they made the sound, not only from the CD player but also to a lesser extent, the power amp and 'speakers, more nimble and supple.

In creating a lighter sound, the bass was more tuneful and the whole sound was 'lifted' somewhat without compensating for bass depth or grunt. The screw threaded and plain RDC1 cones worked well in all applications but the more expensive double layered RDC 4 cones took the CD player's performance one step further, although these aren't cheap (£150 for four). I'd definitely recommend the cheaper RDC 1 cones for CD players and 'speakers for a fun and cheap upgrade, you'll notice a difference - not a lot mind you, but a difference! ■ ▲

RDC 1 cones (with or without threads)

£44.95 set of four

RDC 4 cones £149.95 set of four

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Clearlight Audio RDC supports

# Glance At



Rega's Mira integrated amplifier jumps straight in at the £500 deep end. With so much strong competition, how will it fare? Dominic Todd investigates. . .

▶ **A** word of warning to all potential Rega Mira buyers. When delving into the box to retrieve my latest review, my digits were met by a sharp and painful sensation! No, the couriers hadn't sent me a consignment from Gillette by mistake, but the Mira features a substantial heat-sink placed unconventionally at the base on the unit. This is just one of the features that makes the latest £498 offering from Rega rather unique.

The Mira is housed in the same solid casing and features a similar board layout as its baby brother, the Brio (Sept. 2001). A 50% increase in power-output, up to 60w, has been achieved via a larger Carnhill toroidal PSU and a doubling up of the 4700uf capacitors. The demonic heat sink is there to provide the extra cooling required.

Rega have fitted a bi-function control knob. Twist for volume, push and twist for source selection. It allows the Mira to be remote control ready, although a remote isn't provided as standard. Whilst this cleans up the styling a little, I did find the volume display rather irksome. Volume is dis-

played via an LED scale, which takes five clicks on the volume control to change. Although it's easier to make small changes in volume, the indication is rather vague. Rest assured, though, despite this electronic wizardry, the controls are still served by decent quality Alps pots. Finally, the new Rega also benefits from internally switchable pre/power connections, allowing for greater flexibility with multi-room systems, or when upgrading. As with the Brio the vivid orange circuit board is CAD designed, which explains its neatness of layout, and features a decent MM phono stage.

It's hard not to warm to the Rega's eccentricities and solid build quality, but the important thing here is how it sounds next to a whole host of pretty impressive competition. Rivals from the likes of the Marantz PM6010KI (£400) and NAD C370 (£450) to more similar Brits such as the TAG McLaren Audio 60i (£500) and Musical Fidelity X-A2 (£500).

From the outset it was clear that the Rega was more from the school of 'resolution' as opposed to sonic fireworks. With Moby's 'Why Does My Heart Feel So Bad', the dynamic

range was reasonable, but certainly not of the seat of the pants variety one would experience with the NAD C370. Likewise, the bass response was quite powerful, with reasonable extension. It certainly offers an improvement upon the Brio here, yet still doesn't have the ultimate power or control of some rivals. By contrast the piano from the song's introduction was superbly portrayed, as were the vocals.

Clare Martin's 'Monk's New Tune' made a better companion for the Mira. Here fine timing and detailed percussion made for a far more involving listen. Strengths that had only shown them briefly before made their presence felt. Martin's vocals were fluid and textured, with the amp showing a healthy dose of realism. Ditto the piano, which showed accurate timbre. The slightly pinched soundstage I'd put down to the recording being live and not studio 'enhanced'. The Rega may not be of the warts and all variety, in terms of presentation, but it certainly proved to be revealing to the location and quality of recording.

The Mira's characteristics were flushed out further with The Divine Comedy's 'The Beauty Regime' and 'Bad Ambassador'. With the later track there was just enough grit and drive to prevent the rendition from being too polite. That having been said, refinement was still a key





# The Mira

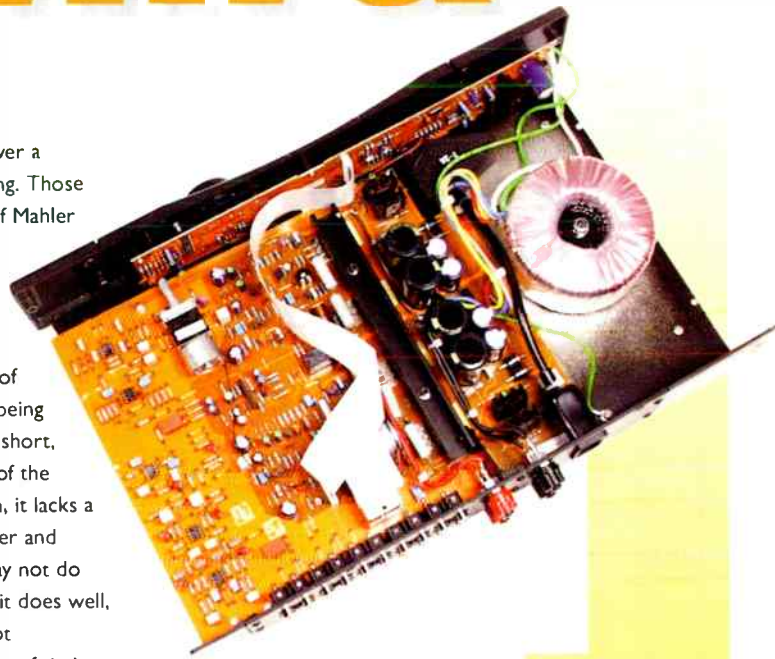
feature, with good instrumental decay and excellent resolution of guitar and voice holding the listener's attention. Whilst the upper bass response appeared strong, there did appear to be a lack of extension and, hence resolution, with the really deep notes. Sound staging and separation I'd judge as good, but not especially outstanding for this price of machine.

Sonically, I was finding that the Rega seemed very much to tread the middle ground between the likes of the lush Musical Fidelity and the rather more rousing NAD C370 or precise TAG 60i. With the rich classical fare of George Butterworth's *The Banks Of Green Willow*, I found the amp almost engaging, but not quite. It was sweet and mellifluous enough, but failed to let the music simply wash over the listener as the best, admittedly lower powered, Class A (and Class A sounding) amps can do. In its favour, the Rega does strike a fine balance with classical music, in that instruments sound realistic and the response doesn't

grate or try the listener over a sustained period of listening. Those with a taste for the likes of Mahler or Bruckner however, will find the dynamic response somewhat restrained.

The Rega Mira is one of those products that risks being damned by faint praise. In short, its sonic values are those of the middle ground and as such, it lacks a certain amount of character and listener involvement. It may not do anything poorly, but what it does well, it does merely well and not exceptionally well. In terms of timing, detail retrieval and timbre the Rega scores. It also proved a good long-term listen in that there's nothing to obviously irritate the listener. Yet, despite the power hike over the Brio, there's still not quite enough grunt to really drive dynamically demanding music.

For those looking for an all rounder at this price the Mira is still worth a listen. The sheer quirkiness



of design is a further bonus, but just watch out for that heat sink! ■▲

Rega Mira £498

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

## MEASURED PERFORMANCE

The Mira produces 66W into 8ohms and a healthy 120W into 4ohms, so it has plenty enough power to go loud.

Distortion figures were well controlled, but did not quite match up to the best, with a little third harmonic present on a 10kHz test signal. Its level measured 0.016%, low enough not to be a problem subjectively. The output stage maintained this performance at low and high levels so the Mira is consistent in its performance.

Frequency response measured 10Hz to 53kHz within 1dB limits, Rega traditionally limiting both ends of the spectrum to give a fairly refined presentation.

The Mira's inputs were sensitive too, needing 230mV for the amplifier to deliver full output. This means the amp will handle all sources, including

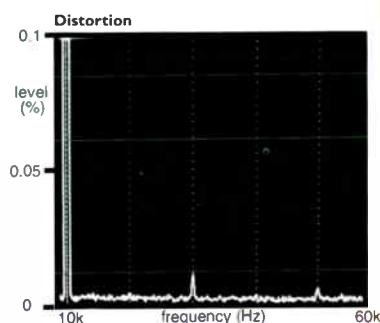
low output tuners and cassette decks.

The phono stage is for MM cartridges, having a normal sensitivity of 3.5mV. Equalisation was accurate at high frequencies but there was a slow roll off below 500Hz that will give the amp a lean sound from LP. Gain was 1dB down at 35Hz and rolled off below this to suppress warps. There was little noise and a good overload ceiling.

The Mira is a neat performer in all areas. It measured well, as Regas usually do. **NK**

Power	66watts
CD/tuner/aux.	
Frequency response	5Hz-105kHz
Separation	86dB
Noise	-96dB
Distortion	0.004%

Sensitivity	220mV
dc offset	1/2mV
Disc MM	
Frequency response	14Hz-30kHz
Separation	54dB
Noise	-80dB
Distortion	0.004%
Sensitivity	2.3mV
Overload	53mV



**World Verdict**  
£

Not the last word in dynamic resolution or bass clout, the Mira is nevertheless impressive when it comes to detail and timbre.

# Boxing



David Price traces the history of Cyrus Audio, purveyors of compact audio esoterica for over fifteen years, and talks to Peter Bartlett.

“Ah, the Cyrus One!” Henry Azima reflects fondly on one of his many fine creations. “I can still remember the complete circuit of that amplifier, down to the smallest resistor.” And why not? It was, after all, an incredibly important amplifier, not just for him and his company Mission Electronics, but also for many impoverished audiophiles of the 1980s.

The story starts with his brother Farad, who launched Mission at the peak of the hi-fi boom back in 1977. Henry worked as designer and although new on the hi-fi scene, soon made his mark. His first effort was 1978’s Mission 770 loudspeaker, the first audiophile loudspeaker to use ‘high tech’ polypropylene drivers. It was a sign of things to come.

In his subsequent products Henry showed an enduring passion for employing unusual materials. Then he did the first DC-coupled transcription tone-arm, 1979’s Mission 774. His first dabble with audio electronics was 1981’s Mission 776, which was the world’s first DC-powered pre-

amplifier, and the partnering 777, the fastest MOSFET power amplifier of its day.

What followed was a smaller, shoebox-like creation going by the name of the Mission 778 integrated amplifier. Although not a landmark product for Mission, it was to have enormous significance - for it was, in effect, the very first Cyrus amplifier. One year after designing one of the first ever British Compact Disc players in 1984, Henry created the Mission Cyrus One amplifier, and the rest, as they say, was history. A range of ‘budget audiophile’ electronics was born, that would go on to win over forty international awards.

Today, Cyrus Audio is an independent company based in Huntingdon with sales running at over three million units last year. Cyrus’s Peter Bartlett believes the heavy R&D bias has been the company’s making. “We maintain an in-house R&D team who bring many years of audio experience to any new project. Thus Cyrus is one of a very small number of audio brands that are able to

engineer new products rather than simply re-box an existing model and tweak a couple of components.”

The Cyrus One was launched in 1985, costing £149. Although rated at a low 30W RMS per channel, it packed a bigger punch than the numbers suggested. The new Cyrus Two sold for £299, offering heavily reworked electronics to give 50W RMS a side, along with double the output current driving capability.

Although instant hits, both Cyrus amps got regular minor component changes and upgrades. The first 1985 incarnation had a plastic case and featured a push-button power switch beneath a pilot LED. The second series which followed was identified by a backlit Cyrus logo instead of an LED indicator, along with the use of a metal case. The third series arrived in 1990 and featured the new, non-backlit Cyrus logo (with no mention of Mission to be seen), flip up power switch and tiny round LED pilot lamp, plus a dual-ganged volume/ balance control and switchable muting. The later the model, the better the sound.



# clever

## CYRUS WHO?

Cyrus was a famous Persian king who would invade countries and appoint a local ruler in his name. Rather than destroying his territories he empowered the locals in his name.



In the early 1990s, the £499 50W Cyrus 3 arrived. It was better built than its predecessors, with an exquisite die-cast case that's gone on to embody the Cyrus Audio look. Signal paths were kept to the minimum, and the preamplifier's MM phono input was a dual stage plug-in module which could be converted to an extra line input simply by reversing its position.

At this time the PSX-R external DC power supply appeared, designed as a natural upgrade path for the Cyrus 3 and all forthcoming Cyrus separates. Offering a large reserve of highly regulated DC power, it gave a smoother midband and top end with faster and weightier bass.

It wasn't all good news though, because many disliked the sound. The result was the Cyrus 3i, a gently reworked development which was a noticeably more musical performer. At the same time, Cyrus launched the SL (Straight Line) integrated amplifier, which stripped the 3i of its fancy microprocessors in an attempt to revisit the Cyrus One's value for money audiophile origins.

The early nineties also saw the new Cyrus DiscMaster/DacMaster CD player, a superb sounding high end player with an extremely sweet demeanour. Very quickly, Cyrus offered a cheaper, one box version called the dAD7.

In 1995 this was joined by the dAD3. A more conventional tray-

loader, it had a de-coupled Philips CDM12 laser transport assembly with an integral, self-centring magnetic disc clamp. In 1997 this too was tweaked into the £599 dAD3i, and joined by the £899 dAD3Q. This top-of-the range dAD7 replacement boasted Cyrus's newly designed Q module using high quality 20bit Burr Brown converters (and then latterly 24bit chips, known as the Q24). Both dAD3i and (especially the) dAD3Q were superb sounding devices, which were often puzzlingly overlooked by the hi-fi press of the day.

In 1999, the range was joined by the entry level dAD1 which - although boasting the same exquisite external detailing - featured low specified circuitry to force the price down to £499.

Back in the eighties, Mission had briefly offered a digital tuner to partner the Cyrus One and Two and true to form, the new '3 series' also boasted its very own FM radio in the shape of the Cyrus FM7. An oddly styled device, its novel control layout had both manual tuning (via the rotary knob) and automatic tuning with 29 presets. Inside, there was a triple stage IF section and judicious use of both active and passive filtering in the stereo decoder made for minimal phase anomalies. It was a fine sounding device, but overshadowed by the success of the accompanying amps and CD spinners.

After completely severing links

with its Mission parent in October 1998, the newly born Cyrus Audio began work on the new '7 series'. This finally arrived in 2000 and brought with it a range of brand new, 'clean sheet' designs. All doubts about the Cyrus 3 integrated were allayed with the arrival of the £799 Cyrus 7 - which is externally identical but totally reworked inside. Sound is superb - and when used in conjunction with the latest £349 PSX-R is incredibly clean, tight and transparent as well as engagingly musical. Likewise the new £899 CD7, which again when aspirated by the PSX-R is supremely open and engaging for an amp of its price.

The range has since expanded with a line of new products, including the Cyrus aCA7 preamplifier, AV Master home theatre control processor and DVD 7 DVD player - all of which have proved popular thanks to the final tuning stage, says Peter. "Having taken a new design to the pre-production stage, where it would be launched by many companies, we have a listening panel to finesse the product until we are happy we have the best possible performance. This can be 3 months work and in other companies just could not be afforded due to financial constraints. This is one of the hidden benefits of the Directors being at the heart of the company."

So where next? He's optimistic about the future. "Ten years from now, hi-fi will sound better, speaker technology will move forward, prices will be higher as consumers demand better performance and build quality will become a bigger factor". Good news then - and it looks like we can expect a few surprises from Cyrus too. While continuing to specialise in two channel hi-fi, Peter also intimates that there may be action on the multimedia, MP3, SACD, AV and multi-room fronts. Having started as another company's budget amplifier brand, Cyrus is looking to the future with an open mind, with only full-width separates ruled out!



The **Nu-Vista M3 Super Integrated Amplifier** is the final amplifier in the Nu-Vista series. It has been designed for ultimate performance: an amplifier which is truly transparent with no 'sonic fingerprint'.

Each power amp is effectively a monobloc. It has a separate PCB, separate heat sink, separate choke regulation and a separate mains transformer which is linked only to its power amp. Because the Nu-Vista M3 is configured as an integrated amp, the output stage of the preamp is perfectly optimised to drive the power amp. It produces predictable results all the time, every time.

The circuitry in the M3 is a revised version of the renowned Nu-Vista preamp and Nu-Vista 300 power amp and provides 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.

*"This is one bit of kit I'm dreading giving back, but go back it must since only 500 will be made. If nothing else, this ensures it will attain cult collector status - expect to see one on Antiques Roadshow in a hundred years from now!."* *Hi-Fi World • January 2001*

The M3 has huge power, typically delivering more than 275W per channel. It will deliver about 40 Amps of peak current and drive any load without difficulty. It has an uncanny quality of effortlessness and ease, but is capable of dynamic peaks in the kilowatt range. As a result, it never sounds fizzy, bright or hard. And it never clips. The sensation of listening is one of complete relaxation, since the M3 does not impart any character of its own to the sound, ambience or dynamics. It never clips. It simply does what it is supposed to do, superbly.

By any measure, the M3 is an immense amplifier. Its appearance confirms this. The heat sinks are vast, custom-made sculptures. The front panel is machined from the highest quality, ultra-pure HE39 material. The gold fittings are plated in 24K, hence the deep rich colour. The seven-part knob construction gives a visual indication of the depth and detail of the research and development that have gone into the M3.

**We believe the Musical Fidelity Nu-Vista M3 is one of the best amplifiers ever.**

The **Nu-Vista 3D CD Player** is the last Nu-Vista product ever, and the greatest. Chances are, there will never be another audio product made using nuvistors ever again, anywhere, by anyone.

Our research has shown that the audible differences between CD and SACD are caused by in-band non-linear distortions, group delay, phase-shifts and intermodulation anomalies. So we have engineered the Nu-Vista 3D to ensure that it has dramatically better HF performance than ordinary CD players in distortion, phase shifts, group delay, inter-modulation, non-linearities and noise ratios. The result is that in-band (20Hz to 25kHz), the Nu-Vista 3D actually measures better than SACD.



To achieve this, the Nu-Vista 3D up-samples 24-bits at 96kHz. This takes all digital error artifacts out of band so they're not a factor up to about 35kHz. As a result, we were able to simplify and re-design the digital and analog filters to be far above the audio band, so that their phase shift and group delay is out of band. This allows for a reduction in overall feedback and simpler circuitry.

*"The 3D retails at £2960, which - for my money - makes it the best-value high-end CD player ever."* *Hi-Fi News • September 2001*

Quite simply, Musical Fidelity believes that the power supply almost is the amplifier. We have taken our famous choke-regulated philosophy and applied it to the Nu-Vista 3D. By putting choke regulation on every vital state of the CD player, we have ensured inter-stage isolation and an almost-silent power supply. Thus all elements of the Nu-Vista 3D circuit perform perfectly, with no interference from any other part.

When we put this together with our up-sampling DAC improvements, we achieved dramatic improvements in CD performance.



**A limited edition of 500**

Musical Fidelity has enough nuvistor tubes to build 500 Nu-Vista 3Ds and also to hold a spare set for every unit. (The limited edition Nu Vista preamp, power amp and integrated are proving to be remarkably reliable, with a tube failure rate of about 0.1%). Music lovers don't need SACD technology, they just need a better CD player. Now a lucky few will be able to own the Nu-Vista 3D compact disc player. Out of the total production of 500, 265 are allocated for sale in England, and of these, 97 have already been reserved.

**Please Note:** Some products may not be available at all outlets. Advertisement valid until at least 20th September 2001, E&OE.



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Contact our outlets via **E-Mail** [outlet@sevenoakssoundandvision.com](mailto:outlet@sevenoakssoundandvision.com)

## 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.

As the business grew the number of outlets increased, and by 1981 there were also branches in Beckenham, Brighton, Chatham, Tunbridge Wells and Woolwich.

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 steadily, both in size and stature. 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



DVD Video is a great way of enjoying movies at home

## solutions brochure available in all outlets

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

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

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

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

**As the world becomes a more complex place and people search for entertainment and relaxation, Sevenoaks Sound & Vision believe that whatever the requirement, they have the solution.**

# Marital



The new Musical Fidelity A300<sup>CR</sup> power amplifier promises to be a great match for the recently reviewed A300 integrated. Hi-Fi World's resident amp expert, Andy Grove, pairs them up.

Once again I was greeted at the door by a wheezing delivery man. The A300<sup>CR</sup> is one heavy beast. Presumably the chokes in the power supply contribute to the amp's considerable weight.

My first impression upon opening the box was one of a product with quality and style. Although a simple shape, the amp's silver anodised front panel gives it wife acceptance factor, because it matches modern décor. I know I should try to be as objective as possible, but as I said about the recently reviewed ATC integrated, if I'm presented with an ominous black box it has an adverse psychological effect on me.

This is really my only gripe with the QUAD 989s I use as my reference loudspeakers. Sitting in front of them I feel like one of the primitives in the opening sequences of 2001 A Space Odyssey. There are dents in the ceiling where I have tossed a bone into the air.

The rear panel also exudes quality, with double sets of gold plated speaker terminals of a very high standard. They looked like top flight WBTs, and were so beefy they could

have accepted an arc welder cable with no problems at all. The amp was supplied with a special high current mains lead, presumably to give a lower resistance path back to the ring-main.

Unfortunately the interior of the amp remained a secret to me, lack of time, and lack of Torx drivers, deprived me of a peek inside. This amp uses chokes (inductors) in its power supply to improve filtering and regulation. This should result in less intermodulation of the signal by mains frequencies and less supply droop under dynamic conditions. It should provide an increase in clarity and sharper, snappier bass.

As far as I know, although chokes are used commonly in valve amplifiers, when it comes to solid state amps only Musical Fidelity and Cello use them in their power supplies.

The output stage of the A300<sup>CR</sup> obviously runs at a high quiescent current, as the box got quite warm after being switched on for a while. I would guess that there is quite a lot of Class A available at normal listening levels.

I started my listening with the

Mediaeval Babes' 'Worlde Blysse' CD. This is a very complex recording of acoustic instruments and voices and instantly shows up any signs of distortion or 'jamming' of the signal. In true Musical Fidelity style, there was absolutely none. The soundstage was crystal clear, the girls' voices were projected into the room with haunting realism. Each voice harmoniously blended with the others, rather than turning into a grating drone which is a sign of intermodulation. Anybody who listens to choral music will understand what I am saying. Drums and percussion did not interfere in any way with the complex voice passages either. In fact, all of the instrument's characters were accurately defined and placed within the mix.

Possibly, the use of choke regulation contributes to the A300<sup>CR</sup>'s excellent midrange resolution. Higher frequencies did seem to be a little brighter than I'm used to, almost having a 'silvery' character. The acoustic drum used on this recording was reproduced with a very realistic resonant quality. I could feel the skin vibrate.

Moving on, I used the phono



# Fidelity

stage of the Musical Fidelity A3 I had as a preamp. I dug out a couple of my faves and gave them a spin. First on was Vaughan Williams' 'Fantasia on a theme by Thomas Tallis' conducted by Sir Malcolm Sargent. This piece has a wonderful flowing, rolling character and the A300<sup>CR</sup> reproduced this feeling exactly and precisely, if perhaps lacking a little romance of the English countryside it depicts so well. Once again it's powers of differentiation were blatantly obvious, the orchestra was presented before me in my living room. However, that over-sparkly treble was again present.

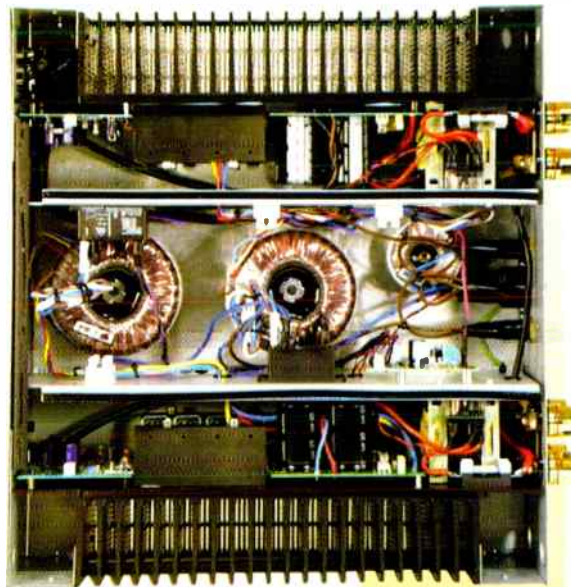
Dynamically the A300<sup>CR</sup> is very agile - the smallest dynamic change was delicately reproduced. This is sometimes seen as the domain of the valve amplifier. But here was a big solid state amp dancing around like the slightest ballerina.

Next on the platter was Rimsky-Korsakov's 'Scheherazade' - another favourite at the moment. Again the orchestra was laid out in front of me. Solo violin, which represents the Sultana Scheherazade's voice, had an alluring shimmering quality, almost like birdsong. The strings of the

Sultan's stern voice possessed a booming, organic and wooden quality. These opening passages highlighted the amp's large scale dynamic abilities, really taking a grip of the 989s by exploiting their lightning fast dynamics.

Now I wished for something a little different, so on went Korn's 'Follow The Leader' CD, in particular 'Freak On A Leash' and 'Got The Life'. The resultant seismic event in my front room was amazing. The power and anger in Jonathan Davis' voice pushed me back against the rear wall. As you can imagine the system created an intense wall of sound. The A300<sup>CR</sup> succeeded in 'cleanly' reproducing what is essentially a heavily compressed and distorted recording.

Overall the A300<sup>CR</sup> is an excellent amplifier. It is supremely clean and detailed, with a fleet footed dynamic ability. It has what seems to be an endless reserve of power, even when driving the relatively complex load of an electrostatic loudspeaker. The resolving power of the 989s did reveal that unusual glittery treble quality, which although different isn't



too intrusive. There are many out there who couldn't ask more from a power amp - the A300<sup>CR</sup> represents a slice of the hi-end for a fraction of the oft-asked-for price. ■ ▲

Musical Fidelity A300<sup>CR</sup> £999

Musical Fidelity Ltd  
15/16 Olympic Trading Estate  
Wembley, Middx HA9 0TF  
Tel. 020 8900 2866

## MEASURED PERFORMANCE

The A300<sup>CR</sup> has high power and good regulation; it produces 200W into 8ohms and no less than 324W into 4ohms, more than enough to generate high volume in most homes.

Our distortion analysis shows there are virtually no visible distortion harmonics with a 1W 10kHz test signal. It is at high frequencies that amplifiers can look weak in this area, but the A300<sup>CR</sup> was linear at all power levels, producing just 0.016% second harmonic distortion at full output - a low figure. Low distortion figures are a good indicator of smoothness and cleanness of an amplifier's sound.

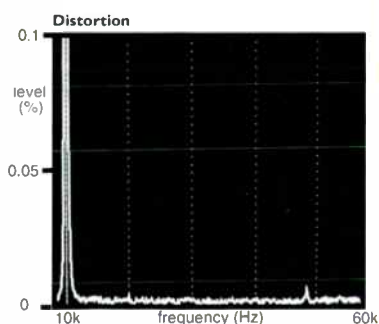
Sensitivity on all inputs was the same as an earlier combination at

220mV, enough to be able to cope with all sources, including older design tuners and cassette decks.

Musical Fidelity make the A3 preamp friendly to other 'legacy' sources (i.e. old kit you might still be using) by including a phono stage that handles Moving Magnets or Moving Coils at the push of a rear panel switch. The A3 does a good job of putting in a good set of performance figures with both types of cartridges.

The A3 preamp in conjunction with the A300<sup>CR</sup> gives a powerful and specialised amplifier that is flexible in its accommodation of sources. **NK**

Power	200watts
CD/tuner/aux.	
Frequency response	5Hz-105kHz
Separation	86dB
Noise	-96dB
Distortion	0.004%
Sensitivity	220mV
dc offset	1/2mV



## World Verdict



Power, dynamics and transparency by the bucketload, although treble can be a little bright at times.

# 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 1 Hz to 75kHz, separation 71 dB, 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
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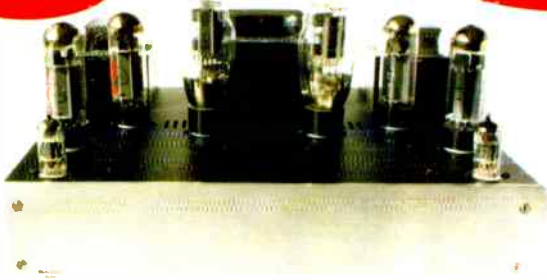
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## KAT34 VALVE POWER AMPLIFIER KIT & KIT34 VALVE INTEGRATED AMPLIFIER KIT

£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(i) x 8cm(h) weight 4kg.

£195



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## 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**  
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**£164**

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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

**TRANSI 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-EL83 etc

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

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

## Printed circuit boards

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

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

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

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

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

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

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

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

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

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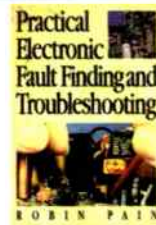
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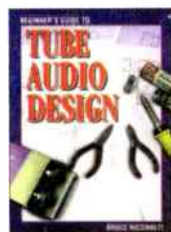


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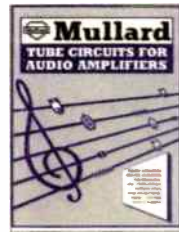
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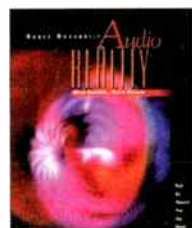
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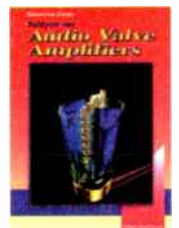
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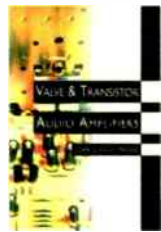
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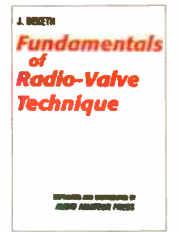
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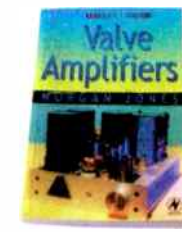
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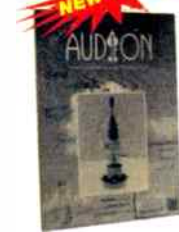
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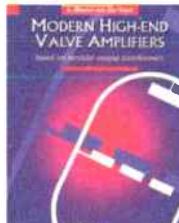


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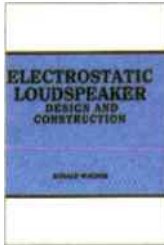


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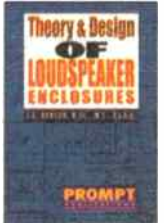
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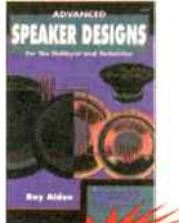
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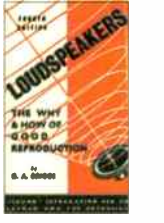
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# HI-FI WORLD'S GREAT COMPETITION GIVEAWAY

WIN AN EXCELLENT SUGDEN CD MASTER CD PLAYER IN THIS MONTH'S SUPERB COMPETITION



Sugden are a hi-fi company very much in the traditional British mould. Jim Sugden introduced the first Class A integrated amp to the hi-fi world way back in the mid-sixties when, at the time, it was considered a revolutionary, even controversial, product. At the time the market was saturated with Class B designs and the audio press at the time furiously debated its merits. However, there's no denying it placed Sugden firmly on the map.

Known as the A21, the design was a highly influential classic. The circuit was based on current feedback, which is now a commonplace technique in high-end amplification. When it's done properly, as in the case of the A21, it's superb. Tonally, the sound is smooth and easy going, with excellent balance.

After five years of the first Sugden Class A amplifier on the market, much of the competition had become Class AB designs. Meanwhile Sugden themselves had started manufacturing high bias Class AB units. They were more economic to produce, because greater efficiency resulted in smaller heatsinks. The expanding market dictated that AB was the economically viable option for progress.

In 1981 the ownership of Sugden changed but the aim of the company remained (and does to this day) to pursue the pinnacle of musical performance from their products. Their trademark warmth and smoothness, with explicit detail, are still apparent in all of their components - although they replace the word 'warmth' with 'natural'.

Sugden have brought their characteristic sonic stamp and philosophy to current applications, retaining and unmistakable 'analogue'

sound from digital sources. They apply wide bandwidth theory to their new products: "the physical presence of subsonic energy and the harmonic benefits of super-sonic capability can only enhance the experience of good music", they say.

The company have also had to develop their equipment in relation to the growing improvement in loudspeaker manufacturing. As the sensitivity and efficiency of 'speakers improved, so Class A solid-state amplifiers have seen a resurgence.

The CD player we are giving away here is one of the latest generation Sugden products and although called the CD Master is joined by a pre and power amp as part of the series known as 'Bijou' - so called because of their compact dimensions.

There's some serious engineering going on. The isolated transport mechanism is a heavily modified Philips 12.1. Interestingly, conversion is achieved through a DAC 7 18bit x 4 times oversampling hybrid IC. All digital filtering, noise shaping and analogue conversions are carried out on original Sugden circuit boards. The final analogue output has zero feedback and is a low impedance voltage reference stage, using discrete components throughout.

The CD Master is quite simply one of the best looking and sounding players that's blessed our doorstep

for quite a while, delivering a highly detailed yet smooth and well balanced sound that never becomes tiring or boring. Reviewer, Mani Sandher, found the top end to be among the finest he has heard and also praised the open mid-range with its fine resolution.

To get your hands on this fabulous bit of kit, simply answer the questions below on a postcard and send it to the address below by September 30th. 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 was the model number of Sugden's first amplifier?

- [a] A12
- [b] A21
- [c] A31
- [d] B52

[2] In which class did the first amplifier operate

- [a] class A
- [b] class AB
- [c] class D
- [d] class of '68

[3] In which year did the ownership of Sugden change hands?

- [a] 1971
- [b] 1991
- [c] 1918
- [d] 1981

[4] The CDMaster is part of the Sugden range also known as?

- [a] Beaucoup
- [b] Bijou
- [c] Bateaux
- [d] Bellissimo

Please send all entries to:

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## CONGRATULATIONS!

...to Mr. Mark Simkins of Middlesex, the winner of our August competition. A Unison Research S6 amplifier is on its way to you!



touched down at Heathrow a couple of weeks ago and already it seems like a lifetime. Life in London is a world away from life in Malaysia's capital, Kuala Lumpur. Two weeks without being able to relax at night in a gentle 35degrees, using Tiger beer as a coolant, is two weeks too long.

Like anyone who spends a lifetime in something that caught their imagination young, it's great to be able to jaw endlessly about hi-fi, as I can when I visit KL, without people all around dropping like mosquitoes hit by a cloud of DDT. The reason is this show attracts engineers from around the world, who like me appreciate an opportunity to exchange ideas, with no time limit! Phil Jones of American Acoustic Development - seemingly not a sensible name for a company run by a Welshman based in China! - flies in for this reason, and to support his local distributor at the show. We tend to talk loudspeaker design and audio world-wide into the small hours, over Nasi Goreng and exotic fruits, as plates and bottles pile up around us. At times like this it's easy to forget that the country is host to manufacturing plants of the world's largest electronics companies. With an economy dependent upon electronics it is hardly surprising that there's a lot of interest in high fidelity.

Far East electronics shows are lively, vibrant affairs. Consumer Electronics products such as televisions and projectors dominate at KL's A/V Show. Earlier years have seen the show held at the enormous Legend Hotel but this year it was the turn of the swisher if smaller J.W. Marriot. Their ballroom was awash with projectors and screens, which appeared to be pushing Plasma display screens to one side. Just how many people are prepared to turn their homes into cinemas I don't know. Kuala Lumpur's thronging streets, shopping malls and markets suggest to me Malaysians spend less time at home than most Europeans and are probably less likely to sit immersed in an expensive home cinema setup than we are. However this is the Far East, which seems to have an insatiable appetite for

all sorts of electronics.

You'd think hi-fi and audio would struggle to get noticed in an atmosphere like this, but it doesn't. Although the big money is in A/V, as it is in most countries around the world, the more esoteric world of high fidelity captures people's imaginations in Malaysia as much as anywhere. And whilst there's perhaps a little less general understanding about what constitutes a really good hi-fi loudspeaker, balancing this is a wider range of specialist valve amplifiers than we see in the U.K. With temperatures

**” You'd think hi-fi and audio would struggle to get noticed in an atmosphere like this, but it doesn't.**

high all year round running a valve amp might seem perverse, but nowadays it just means the air-conditioning works a little harder and your electricity bill takes a hit, first from producing extra heat and then from having to get rid of it.

I go to Malaysia every year for a variety of reasons. You've likely noticed we produce kit hi-fi at Hi-Fi World towers. World Audio Design products are manufactured by British subcontractors and sent to customers around the world. I was there to represent World Audio Design and support our Malaysian distributor, as well as cover the show on behalf of the magazine. As Simon Pope, our editor, found out when visiting China, there's no shortage of valve amplifiers in the Far East where they have a dedicated following. World Audio Design amplifiers are there with the rest of them.

Another opportunity Malaysia offers is a chance to sniff around corners of the hi-fi business not commonly aerated by the UK press, to see what is happening with British companies outside Britain. In the past I discovered Ditton loudspeakers being marketed as a product hailing from Thames Ditton, Surrey, when in fact they turned out to be designed and built in Denmark, no less, for sale in the Far East only!

This year it is the turn of Rogers Loudspeakers to go East, as I explain in our Show report.

Malaysia is a key manufacturing area for most of the world's large electronics companies. There are numerous smaller subcontractors that feed these giants and amongst them British companies find able manufacturers of their products. At present not every U.K. manufacturer is entirely convinced that manufacturing overseas is as economical as it appears. Superficially, prices are roughly half that of Europe or America, and in China even lower. The sting in the tail is quality control - or lack of it. If a batch of five hundred chassis comes back with an 'orange peel' paint finish they will be unsaleable, but specifying paint finish quality precisely in a contract isn't easy. There are lots of horror stories like this and the only solution is to send an engineer out to watch over the manufacturing process. This soon chews up any savings made, making the whole exercise a bit pointless.

Malaysia is a world away, yet in some senses very close. Their domestic electronics industry has many links with Britain and British hi-fi has a good presence in the region. There's nowhere else in this world that offers such a wonderful combination of heat, hi-fi and Tiger beer ●



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Meridian 208 C.D. / Pre-Amp c/w 209 Remote Control Station MINT / Boxed / Manuals	1800.00	499.95
Meridian 200 Transport / 203 DAC (2-box Player) G/C	1800.00	399.95
Myrrad MC-100 MINT / No Remote	700.00	389.95
Cambridge DacMagic DAC MINT	200.00	89.95
Pioneer PDR-04 Recordable / Remote MINT / Boxed / Manuals	800.00	229.95
Technics SLP-1000 Remote Etc: MINT / Boxed / Manuals	300.00	169.95
Rotel RCD-965 BX Remote / Digital-Out Etc: VGC	800.00	399.95
Arcam Black Box 500 D.A.C. MINT / Boxed / Manuals	1000.00	329.95
Arcam Delta 170 Transport / Black Box Three D.A.C. / Remote Etc:VGC	330.00	189.95
Arcam Alpha 7 Remote / Digital-Out Etc: (Very Recent Model) MINT/Boxed /Manuals	450.00	189.95
Arcam Alpha 5 Remote / Digital-Out Etc: VGC / Boxed / Manual	350.00	189.95
Marantz CD-67 SE Remote / Digital-Out Etc: MINT / As New / Boxed / Manual	400.00	129.95
Marantz CD-52 SE Remote VGC	450.00	129.95
Marantz CD-73 Frontloader (Gold) VGC	N/A	79.95
NAD Monitor 5000 (Digital Out) VGC	310.00	59.95
Hundreds Of Compact Discs In Stock And Always WANTED (Complete Collections Purchased, JAZZ in particular)		

	Equivalent New Price	Sale Price
<b>SYSTEMS</b>		
Marantz Lifestyle. (Slimline Series) (Comprising: Remote Receiver / C.D. Player / Cassette Deck) MINT / As New / Boxed	1000.00	
affordable-audio will happily "build" systems to your individual requirements, and if you purchase three or more components, i.e. (C.D. Player, Amplifier, & Loudspeakers), we will give you a 15% Discount on the total price! Please enquire for further details.		

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**E-MAIL: Sales@affordable-audio.CO.UK**  
**WWW.affordable-audio.CO.UK**

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**(Lowest rates/best return)**  
**(Please phone Paul for details!)**



It hasn't escaped the Hi-Fi World editorial team's notice that - amazingly - not all people buy the magazine for its many pages of beautifully written, incisive and pertinent editorial content (I'm truly shocked - ed.). Yes, it seems bizarre, but some readers actually splash out their hard earned for World's Classified Ads section. And why not? For the ambitious bargain hunter, they're definitely the place to be. (At this point, for the sake of fairness, I'm prompted to say that 'other publications are available too'.) Where else can you find a cluster of pages so densely packed with the great and the good of hi-fi's yesterdays?

Well, over the past few years, avid bargain hunters have become increasingly spoilt for choice. First and foremost, there are the local 'free-ads' papers, whose 'hi-fi for sale' sections are a veritable cornucopia of audio's good, bad and ugly. Sadly, the advertisers don't always share our definition of what exactly constitutes hi-fi. Rather than the 'real' variety this mag carries, there's much that can be called - for the want of a better expression - junk. Consider this ad found a few months ago, which is fairly representative of the breed: "Hi-fi system, old but good type, silver in colour with cabinet, £500 on".

Intriguing. Could it be a high end 1970s Japanese rack system, dripping with brushed aluminium, packed with massive toroidal transformers and costing thousands of pounds when it was originally made? Or a cheapo, mid eighties stack with silver painted plastic front panel, and vinyl wrapped MDF cabinet? Seventy quid would be a bargain for the former, but a rip-off for the latter - and the only way you'll find out is a phone call to someone who can't remember the make and model numbers. Unfortunately, in about 99 out of 100 cases, the news you get is bad!

Local freebies have also become the natural outlet for unloading the infamous scam loudspeakers. For some years now, tricksters have been driving round inner cities in white vans. Sometimes, they'll stop at fuel stations

or car parks and offer people the chance to buy an amazing pair of speakers - usually a 'cancelled export order'. These things are branded with names that sound similar to famous marques, but aren't quite the same. These alleged 'professional monitors' are huge great tower affairs, packed with drive units and look very flash to the untrained eyed. The poor victim is invited to pay 'a fraction' of their (alleged) cost, between £100-£200, in cash. Only when they get them home do they discover that they're total rubbish, with flimsy vinyl wrap cabs

**Well, over the past few years, avid bargain hunters have become increasingly spoiled for choice.**

and budget car audio drive units. Most are for sale the next week in - yes, you've guessed it - the free-sheet that ends up in the chip shop!

Like everything else in its path, the internet has transformed hi-fi buying. There are a number of online auction sites, and a couple have become incredibly popular. The great thing about these is the spontaneity - you can log on, look at the picture, read the description (often an exercise in creative writing that would make Jeffrey Archer jealous) and make a bid. Most enticing of all are the ridiculously low start prices - sellers set them at unrealistic levels to get people hooked. (This is a common trait with many sites, especially when it comes to travel. £100 return to Bangkok - sold once two years ago and involved travelling Aeroflot Cargo Class via Tallin, Moscow and Tashkent.) And it works - if you logged on and saw 'Koetsu Rosewood Signature moving coil, as new' currently listed at £1 - wouldn't you join in the fun?

The problem is that, amidst the rare gems, there's an awful lot of dross. An early eighties Sanyo amplifier with LED power meters with a £30 reserve? Not even a bargain at one third of the price. A Hitachi direct

drive turntable for £50? I'll pass on that one too. An old 12" SME for £350? Fine, but you could pick one up for half that in this magazine. Even the top stuff is often overpriced, because a pretty picture and a few glasses of wine suddenly makes bidding that much easier. Mission Cyrus Two/PSX for £320? Thanks, but no thanks.

Ten years ago buying second-hand hi-fi seemed a distinctly low rent, downmarket pursuit. Since then, it's caught on big time and many people actually choose to pick up old stuff instead of purchasing new. The result is that - even for the middling, mediocre kit - prices have rocketed and the popularity of free-ads magazines and online auctions has only exacerbated the situation. By contrast, Hi-Fi World's pages of good, honest classifieds every month seem an oasis of sanity. ●



**David Price**

# classic cuts

For his first choice recording of Mahler's great Ninth Symphony Andy Giles deliberately chooses an unfashionable live performance by Leonard Bernstein.

▶▶ This is a monumentally death-imbued work – from the opening Andante in D, with its sparse prelude bars announcing ghostly orchestral colours, to its slow, lingering dénouement, peacefully fading into the distance. As Alban Berg wrote: 'The whole [first] movement is permeated by the premonition of death.'

This piece, which lasts for a good hour and a half (depending upon who's conducting – of which more later) is not to be taken lightly. Gustav Mahler's Symphony No.9 was composed between 1908 and 1911 (mostly 1909) and was first performed in Vienna in 1912 under Bruno Walter. The Ninth Symphony is a stark encounter with death itself, which invades the music, 'turning everything to dust and ashes'. Mahler returned to the purely orchestral symphony in four movements for what was to be his final completed work; but he still used a progressive tonality - the converse of the 'affirmative' one in the Fifth and Seventh Symphonies, moving downwards a semitone.

The orchestra is again normal, except for extra wind; the scoring uses both the middle-period hardness and the new rarification of The Song of the Earth; the style is a culmination of the tonal disruptions and the 'horror' elements of the Sixth and Seventh Symphonies.

There are countless excellent recordings of Mahler's Ninth Symphony. Many are swayed by the readings of Karajan, others by those of Tennstedt, Haitink and Solti. But, for me there's only one interpreter capable of expressing the tortuous beauty of Mahler's work and that is Leonard Bernstein. Bernstein, the

great player, actor, performer, the man of flamboyance, grandiosity and ostentation. How he draws every tear from Mahler, every heartbeat, every slow passing into death. And – what better than Lenny doing all that live!

Being there. The sense, the feeling, the emotion, the orchestra, the extraordinarily expressive conductor, the magnitude of the whole thing – to be experienced as it happens. That's what it's all about – surely. Well, not really, I suppose. This idyllic reflection ignores the common cold with its inherent coughs and sneezes. Not to mention – and yes it does happen these days – mobile phones. Unwanted audience reaction and participation of this nature has ever been the bane of the live-concert recording engineer's life. But – step forward digital technology! Like it or loath it (and I used to support the latter cause steadfastly) – the one thing that is definitely good about digital recordings is that they can take out all that unwanted intrusive nonsense like throat-clearing, clapping between movements (doesn't that just piss you off?) and general bodily grunts and groans. So, if you can get Leonard Bernstein conducting Mahler's Ninth live – without extraneous animal noises from the audience – what more do you want?

Bernstein's Deutsche Grammophon performance of Mahler's Ninth was recorded live in Amsterdam with the Concertgebouw orchestra in June 1985 (so no problems with mobile phones anyway). The conductor had earlier recorded the same symphony for CBS and some felt the DG recording



presented a surprising - and largely unwelcome - contrast with his previous account. His basic speeds are so slow that they may, to some less maudlin individuals, lose necessary impulse, even with Bernstein's magnetic control. It is clear what Bernstein wished to imply – 'You're not here to enjoy yourselves, you know'. At the conclusion of the final Adagio, very slow indeed and heavily underlined, it really does feel as though the work will never end. But who wants it to? It's the end of life for heaven's sake! The middle movements are further brilliantly characterized by Bernstein's unique brand of histrionic grotesquery, but even there in the Rondo Burleske he rushes the music to its close, to undermine the virtuosity of even the Concertgebouw players. It is amusing that he should choose to speed up the bits he wasn't too happy about (because they were too cheerful!) and embrace a huge degree of enduring stillness within the slower passages. In summary, there is some beautifully refined playing in an atmosphere exactly right for the passion of the piece. It cannot be recommended more highly. But don't take it to a rave. ■ ▲

**Gustav Mahler's Symphony No. 9, given in a live performance, conducted by Leonard Bernstein with the Concertgebouworkest, is available on DG 419 208**



**R**emember listening to your first hi-fi separates system? Chances are you'd already heard from others just how great it would sound. Yet, to many, this isn't always the case. One reason is that after a lifetime of listening to portable, in car, midi systems and even amplified live music, you may have become used to distortion. Hence a favourite track that had a prominent, booming bassline, now sounds rather weedy. It is not of course but is just correctly balanced by a decent system.

Another is the age-old favourite gripe of 'hiss'. Having conducted hundreds of demonstrations, I will still have concerned customers say to me, "there's something wrong with the hi-fi; it's hissing". On further investigation it inevitably turns out to be the hi-fi simply exposing the original recording.

Stalwart audiophiles are well aware that different brands, and even models, offer different levels of recording quality analysis. By means of construction and components a Linn product, for example, will focus upon rhythm and timing whilst, say a Musical Fidelity, will offer a more 'warts and all' approach. Yet to a newcomer it's all rather daunting.

Ultimately though, it's all down to the quality of the recording. I've been recently reminded of the phrase "garbage in garbage out" whilst reviewing several products. No matter how good the product in question, several recordings have sounded down right awful. It's quite amazing to think that in over a hundred years of recorded sound, we still don't always get it right.

Speaking to classical music fanatics, I've found the consensus to be that the heyday of quality was during the 1950s and 60s. It was at the dawn of stereo, when microphone and editing techniques were kept simple. During the 1970s orchestras were often recorded in far shorter bursts, and 'pieced' together in the final mix. Multi-mic and spot-microphone techniques also became commonplace. The end result often sounded exactly as one would expect: processed and lacking continuity. This wasn't helped by the

mid-70s introduction of Quadraphonic sound. Although such recordings were supposed to be compatible with stereo equipment, the resulting sound was often rather odd to say the least. Novel it may have been, but the novelty of a violin floating around the room soon wore rather thin. Many recordings had to be reissued in stereo shortly after.

Things didn't really get better in the 1980s with digital processing. How could we forget the much-vaunted DDD! Essentially, at a time when a logo meant everything, the triple D symbol implied that the piece had been

” Things didn't really get better in the 80s, with digital processing.

How could we forget the much-vaunted DDD!

recorded using a digital deck, mixed and edited digitally, and then mastered digitally. This was meant to be the pinnacle of advanced recording technology. The only problem being that many such early recordings sounded 'glassy' and artificial, especially with stringed instruments.

It is only recently that we've seen a return to really fine quality recordings. Digital technology has of course improved, but there's also a realisation that it's not the be-all and end-all of a fine recording. This doesn't stop their being some clonkers about though!

The history of popular music is rather different. Whilst classical music hit a low in the 70s and 80s, pop still managed to sound mostly reasonable during the 70s. Recordings of the big bands of the time still make for enjoyable listening today. Punk is something else, but by its very nature it was never meant to sound lush or refined! Later on, though, pop was affected just as badly as classical by the digital 'revolution'. Listen to many of your 80s favourites now and you'll find them impossibly thin and compressed sounding. More latterly there have been some improvements. Towards the end of the 80s bands such as Cowboy Junkies took the back-to-basics approach (long before the politicians took the same route). They recorded

using just a single Ambisonic microphone and DAT machine. The results sounded great on a decent system, but rather unimpressive on lo-fi equipment. Here lay the crunch. Record producers realised that most of their output would be listened to by a younger audience, on a burgeoning array of portable and in-car units. It's still the case today that the final mix is often composed via speakers of the most basic type possible. This is so as not to upset the limitations of the Argos fifty quid special, or a Mondeo's standard door-fit dual-cones. Listen to Radio 1 and the effect is compounded by a further level of compression.

None of this bodes particularly well for the keen audiophile. The classical fan is well catered for these days. There are also some fantastically recorded jazz and vocal pieces. Yet if your taste is more contemporary, you're still going to have to suffer the odd "duffer". In this case, choosing the right equipment that doesn't exacerbate the problem is even more vital than ever. Just one thing though, when you're having your demo, don't complain to me about the hiss! ●



**Dominic Todd**





# computer audio world

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**Thompson Lyra  
PDP2222 MP3  
Player 78**

David Firth examines the latest version of the compact MP3 Lyra player.

**LaCie  
PocketDrive 79**

Will test out the latest 20GB pocket hard drive for music.

### PHILIPS SHRINK EXPANIUM

Philips are due to release the world's smallest MP3-CD player. The eXpanium EXP 401 measures just 8cm (3") and uses the 'mini' CD format on which up to three hours of compressed music can be stored in formats such as MP3, UDF or AAC. Scheduled for release in the Autumn, the pocket-sized EXP 401 weighs just 220g and is powered by a single AA battery. It features continuous CD playback with Philips Magic ESP (Electronic Skip Protection) technology, which provides a 100 second music buffer for MP3 CD files compressed at 128kbps. There's also a two level Dynamic Bass Boost on board.

This latest eXpanium model comes within a year of Philips first MP3-CD products. Later in the year Philips are due to release further products in the range, which as well as featuring portables, will also encompass home audio systems. No price is yet confirmed for the 401.

[www.philips.com](http://www.philips.com)

### JUMP TO THE BEAT

Pipping Philips new 401 eXpanium to the post is the Freecom Beatman, which claims to be the first MP3 player to use 6cm (3") mini CDs. The company claim the highest possible sound quality with the inclusion of Sennheiser's MX 300 in-ear headphones being part of the package. The complete starter pack includes two mini CDs, one blank and the other featuring tracks from Sound Design and IN-House records which are exclusively sequenced by star re-mixer Todd Terry, as well as free Duracell Ultra M3 batteries.

The Beatman is available throughout Europe from mid-August and is priced in the UK at £99.

[www.beatman.co.uk](http://www.beatman.co.uk)



### SONY PROMOTE PC LINK

Sony have launched a campaign to make more consumers aware of the PC linking capability of MiniDisc. They are investing heavily in the promotion. Purchasers of selected MiniDisc products will get the chance to buy a PC Link kit which will enable them to download music files from their PC onto MiniDisc.

There is a website (address below) which is

acting both as a purchase point for the PC Link kit and an information guide to its capabilities. The promotion will last until Christmas of this year and will be backed up with national and regional radio advertising, as well as in-store point of sale displays in certain stores.

[www.pclku5.com](http://www.pclku5.com)

[www.sony.co.uk](http://www.sony.co.uk)

### TRAVELLER'S TALES

A new gadget for those computer audiophiles on the move. Freecom have announced details of their new Traveller II CD-RW/DVD "combo" which is released mid August. The original Traveller II portable CD recorder was the smallest available at the time and now they've strengthened the range with a CD-recordable that also doubles up as a DVD player. Connections are well catered for and a single drive

can be connected to USB, FireWire/iLink, CardBus, PCMCIA and Parallel Port, with USB-2 to be added soon. The company claim there is no more comprehensive plug-and-go solution available.

[www.freecom.com](http://www.freecom.com)



# Less is more

Thomson's new Lyra PDP2222 is a fraction of the size and weight of the previous version, and far more desirable. David Price tries out this new dinky diamond.

It's a sign of the times. Summer 2000 saw a profusion of big, butch second generation MP3 walkies offering more perceived value than their predecessors but little in the way of improved user-friendliness. Thomson's Lyra was the quintessence of this - a huge, lumbering 120g giant, it was barely any more portable than the latest crop of MiniDisc machines. True, it offered the all-important 64MB of memory and a lavish 5-line LC display, but still seemed to miss the point of digital audio portables somewhat.

Following the now well established trend for third generation designs, the new Lyra is dramatically smaller at 46x57x28mm and weighs a sylph-like 80g. This makes it a close rival for the likes of Vivanco's Vmax, currently the dinkiest digital audio player around right now. Unfortunately it comes with a mere 32MB of Flash memory onboard, but this is no longer the issue it once was. The optional Multi Media Card (MMC) slot takes up to 96MB and prices are tumbling - the days when the cards cost more than the players seem to be gone!

It isn't the best built portable around - 'hewn' (or should that be moulded) from middling quality, silver painted plastic it's a long way behind the likes of Philips' Rush SA-126 or SonicBLUE's ubiquitous Rio 600. Gone is the old model's superb display, and in its place a non-alphanumeric CD portable style affair showing track and time, DSP mode and settings, bitrate, USB download, play mode, hold, volume and battery status. Four front-mounted 'transport' buttons make it easy to use on the move - in this respect it's better than almost all its rivals. No fuss here. To the side, there's a 3.5mm stereo headphone jack with digital volume control, plus a Play Mode button

(offering Play, Shuffle, Repeat (All), Program) and DSP switch (Flat, Bass, Rock, Pop or Jazz). LCD Display provides the following information.

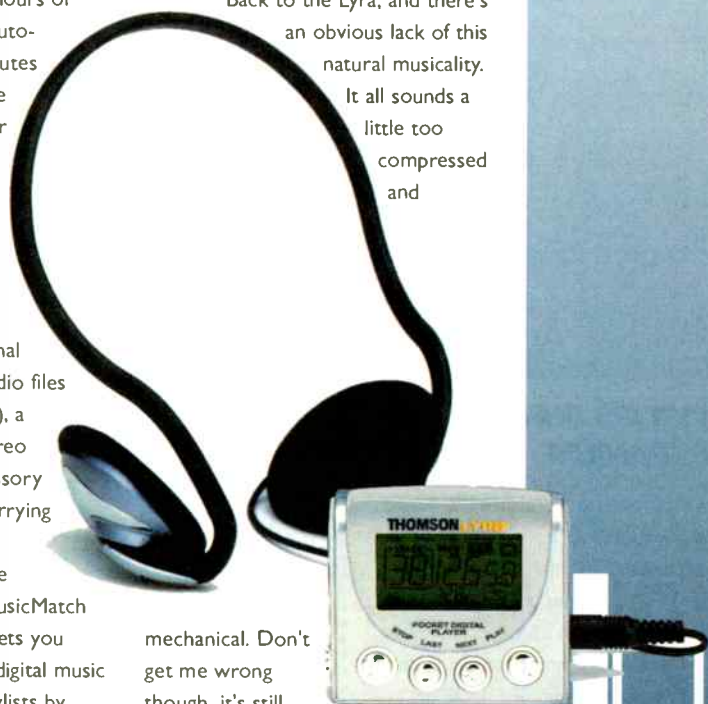
Round the back go two AAA batteries giving up to 12 hours of playback, and there's an auto-power down after 15 minutes of non-use from the pause mode, or 60 seconds after the stop button has been pressed. The comprehensive list of bundled accessories includes the CD-ROM Music Management Software, a USB CompactFlash External Drive (which transfers audio files from your PC to the Lyra), a pair of poor sounding stereo headphones, 'sports accessory band' and neck strap, a carrying pouch and batteries.

One great asset to the package is the supplied MusicMatch Jukebox software, which lets you organise your tracks in a digital music library, create custom playlists by 'dragging and dropping', play tracks on your PC and download files to the Lyra. MMJ encodes MP3, RealAudio G2 and WMA files, and will let you export them to WAV format. Importantly, it comes bundled with the Fraunhofer Advanced codec, guaranteeing excellent MP3 sound. The Lyra is said to be software upgradeable to new compressed digital audio formats including AAC - although this feature isn't standard. The new Lyra isn't a great sounding MP3 walkie. It's eerily reminiscent of the last model, which by the standards of its day was fine, but time moves fast with these machines. The original Lyra came before the great Philips Rush, a player that redefined the standards of the breed. The best way to describe the Rush in 'conventional' hi-fi terms is to compare it

**SYSTEM REQUIREMENTS**  
233 MHz or higher Windows 98SE/ ME/ 2000, Internet Explorer 4.0 or better with Internet access. 50MB minimum free hard disk space. Digital Audio Extraction capable CD-ROM, soundcard, 256-bit colour video card

with an old Philips DCC portable - warm, powerful, sweet and smooth.

Back to the Lyra, and there's an obvious lack of this natural musicality. It all sounds a little too compressed and



mechanical. Don't get me wrong though, it's still perfectly listenable - refined, decently dynamic and with a willing, punchy bass - it's just that it doesn't have its Philips rival's instantly recognisable organic quality. One point the Lyra has in its favour though is its headphone output stage. Where most are gutless and barely able to drive basic in-ear phones, this one had a good go at aspirating some power hungry Sennheiser HD570s!

This is a good player, but undistinguished in any respect save its diminutive dimensions. It gives a sound comfortably ahead of its rival miniature (the Vivanco Vmax), but compare it to bigger designs like the Rush or Rio 600 and it's found wanting. ■ ▲

Thomson Lyra PDP2222 £160  
[www.lyrazone.com](http://www.lyrazone.com)

**World Verdict**



Small but capable digital walkie with useful accessories and a competitive price.



# Drive Time

David Price reviews an interesting portable storage solution for PCs and Macs alike, LaCie's PocketDrive.

As computers perform an ever-growing multimedia role, so the demand for high speed, high capacity data storage grows. While CD-R is an immensely handy (and cheap) way of storing 650MB of information (or around 10 hours of MP3 music), many people now want more. Enter La Cie's new PocketDrive range - starting at the 10GB design for £199 and spanning the £290 20GB and £399 30GB models, and finishing with the 48GB unit (with its price to be announced).

The PocketDrive is a purpose-designed, portable hard drive with a range of connection options that make it very easy to use in a variety of situations, with both Macs and PCs. As far as data storage devices go, it's an attractive little bit of kit - not quite as chic as the latest range of Zips (although it isn't really a natural rival to these), but still very compact (at a mere 27x87x143mm) and light (355g). It even features 'silicon bumpers' to give it extra shock protection while on the road - LaCie says the PocketDrive is designed to be carried around on a day-to-day basis - and the groove around the edge also helps to keep cables tidy. With such a serious amount of

storage capacity, users can access, backup or transport their entire digital music (or video) collections. The 20GB PocketDrive tested here will store 340 hours of MP3 music or around 30 hours of uncompressed 16/44 PCM digital audio in WAV format. The larger 30GB unit can store over two and a half hours of Digital Video, while the forthcoming 48GB PocketDrive can store more than four hours of DV video and over 70 CDs worth of uncompressed music! There are numerous other applications too, including graphics, imaging, pre-press, DTP, archiving, audio editing, local backup and additional storage. You can even use it as an electronic photo album for your digital camera!

The PocketDrive connects up via a standard USB or I-Link connector, but also works with the faster, more modern FireWire (IEEE 1394) interface too. Via FireWire it draws power directly from the computer, but needs the supplied mains adapter when using USB or I-Link. It is hot-pluggable, meaning that whichever interface is chosen, it can be removed or swapped without having to shutdown or reboot the system. It mounts automatically as soon as it's connected to any Macintosh (Mac OS 8.6, 9.x, Mac OS X) or PC (Windows98SE, 2000 & Millennium) computer.

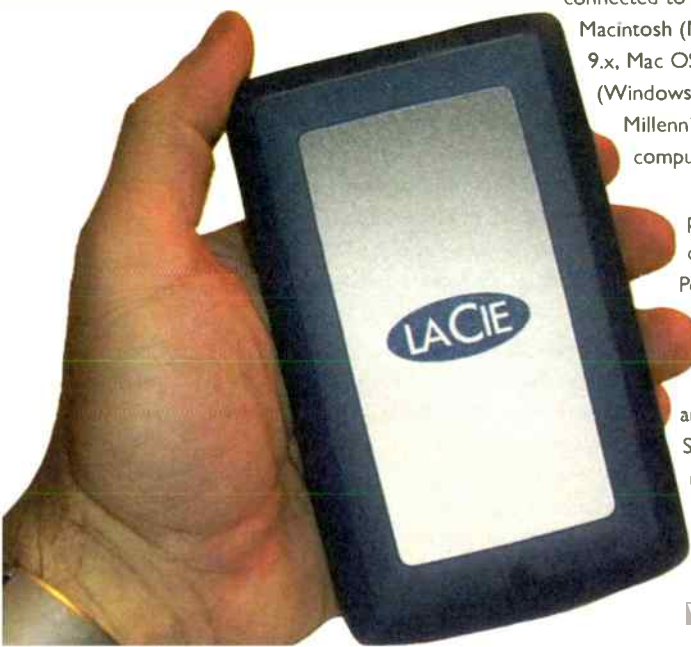
The package comprises the PocketDrive itself, installation CD-ROM and LaCie's Silverlining utilities - offering full disk

management, formatting, partitioning and maintenance (including RAID 0 or bootability option for MacOS). The software works effortlessly and easily, and there were no glitches getting the PocketDrive up and running on my Windows 98SE notebook PC. When formatted on a PC using its FAT 32 file system, files stored on a PocketDrive are also viewable on a Mac Platform, making it truly cross-platform.

I used the PocketDrive for swapping my music compilations (stored in massive WAV files, recorded on Cool Edit Pro) from machine to machine, and backing them up. With its very fast transfer rates it was a joy to use - you certainly don't get the feeling of having to wait ages, as you do with everything from Iomega Jaz drives to CD-Rs. Working with a FireWire card, it needed no separate power cables, and was instantly recognised by whatever machine it was plugged into. They're also good for backing up data, thanks to the 1.2GB per minute (35MB/sec via FireWire) transfer speed, which is over 5 times faster than a tape drive, and twice as fast as a conventional FireWire. Another point that predisposes a PocketDrive for multimedia use is the low noise - it's one of the quietest external drives on the market.

LaCie's new PocketDrive is a great way to store multimedia content and move it around - right now, it couldn't get much easier. The only downside is its high price. It costs very considerably more than a naked 20GB hard drive. If, however, you're prepared to forgive LaCie the price, you'll love the convenience. Highly recommended. ■ ▲

LaCie 20GB PocketDrive £290  
020 7872 8000  
[www.lacie.co.uk](http://www.lacie.co.uk)



World Verdict



Excellent way of storing and moving music, but expensive too.

# Malaysia Show

Once again Noel Keywood travels to the mystic east for our report on Malaysia's annual audio showcase



*This year's A/V Show venue, the J.W. Marriot hotel in Kuala Lumpur, Malaysia, complete with lush tropical vegetation surrounding its entrance ([www.ytlhotels.com.my](http://www.ytlhotels.com.my)).*



*The super-shiny Zanden 7000 845 equipped single-ended power amplifier priced locally at a cool Rm30,000 (£6000). It is shown by Masao Fukata, Zanden's Singapore based worldwide export agent ([www.bmb.com.sg](http://www.bmb.com.sg))*

The Far East always has surprises for me when I visit Kuala Lumpur for the AV Show. This year they were less about new models and technologies than people and personalities. But that is not to say there weren't a few interesting items tucked away here and there.

Last year Panasonic gave a lavish press presentation for SD card, a memory card system that has only just arrived in Britain. Perhaps it's the climate, but they do things with a lot more razzmatazz in the Far East. There were lasers, dry ice smoke, pounding music and almost unfeasibly slim girls in elegant outfits to catch our attention at the Panasonic launch – and it does make an impression. This year Kuala Lumpur had no new technologies like SD Card, but it managed a bit of razzmatazz with car audio all the same. Outside the smart environs of the J.W. Marriot hotel stood a line of cars under large parasols, with huge in-car systems pounding away. This time the show girls had a harder job – how to look cool when there's no air-con and the temperature is hovering around 35degrees C. Being just a few degrees North of the equator, KL is never cool; in July its streets sizzle gently. Pioneer and Kenwood were there all the same pulling the crowds with a fetching combination of monster bass units and elegant girls. The crowds stopped and seemed suitably impressed by gut wrenching bass, whilst we studied the 18in drivers and Phil Jones gave me a running commentary on who in this world makes such things and the problems they have in doing so. I'm not sure I heard what he was saying.

Phil is a British designer who travels in from China, where he runs the manufacturing side of American Acoustic Development. He wasn't the only Brit. there by any means, since Malaysia is also home to a lot of electronics manufacturers of all sizes, large to small. That means there are a host of subcontractors that cater for British companies, which in turn attract visiting engineers. As electronic manufacturing leaves Britain for the Far East I meet progressively more engineers in hi-fi who have followed it over, temporarily or permanently.

Exposure are a name undergoing transformation at the moment with the injection of Far East funds. Sales Director Andy Whittle was tramping the aisles of my 747 to KL and we met again at the Exposure room where he showed me their new products. Andy was a designer at Rogers before it slipped from view in the U.K. after management problems following its takeover by the Wo Kee Hong Group. I got a good shot of him chatting to Phil Jones, reproduced here. Both of them are design engineers and both run hi-fi companies so they had a lot to talk about. Which brings me onto a piece of Eastern intrigue - and something they didn't talk about.



# Report, 2001



**Rogers new LS118 (left) and LS108 floorstanding loudspeakers, designed and built in the Far East. The UK operation closed down a few years ago. Rogers is now a part of Wo Kee Hong group ([www.wokeehong.com.hk](http://www.wokeehong.com.hk)). The LS118 four-way was priced at Rm2190 (£438) and the LS108 three-way at Rm1950 (£390).**

I was surprised to see a new range of beautifully finished, glossy Rogers loudspeakers in the Wo Kee Hong room. Knowing that Rogers (UK) is no more, it was obvious that this new range had been sourced in the Far East. Since many UK loudspeakers are, these days, manufactured in the Far East in any case there's nothing unusual here. Doubtless they'll reach the UK in due course. Andy Whittle was as surprised as I to see a new Rogers range and knew nothing about their origins. I asked Phil Jones what he knew and he just smiled knowingly!

Audiospace were back with their range of sumptuously finished valve amplifiers from Hong Kong, manufactured by a company fetchingly called Top International Electronic Ltd. It's better than the Wan Kee Electronics Co. I saw in my travels around KL; there's always a smile to be had in these names. Top

International put some effort into getting a superb finish on their amps, inside and out. Prices are frighteningly low too at around RM6000 (£1200) for their KT88 based AS-8i. As yet these amps only make their way into a few outlets in the USA, Australia and China, as well as Malaysia of course, where importers A&L Audio Station put up a good demo every year.

Even rarer are Zanden from Japan. They too had a range of beautifully finished valve amplifiers on display as my pictures hopefully show. The Zandens were in another league price wise though, reflecting Japan's differing manufacturing costs and upmarket view of the world nowadays. The Model 9000 is a push-pull 300B design producing a claimed 20W per channel. Its power supply has valve rectifiers and the chassis is aluminium plated with gold colour aluminite finish. The 9000 had a sticker on it for Rm60,000, equivalent to around £12,000, no less. The 845 single-ended 7000 costs Rm30,000.

And finally, an unusual idea we may just see soon, namely a DVD recorder from Datavideo that records mpeg2 video to CD-Rs. The MP-3000 can store up to 18 minutes of DVD quality video on a 650MB CD-R disc that can be replayed on the latest generation DVD players, they claim. As Datavideo say, the amount of incompatibility in the DVD field is great at present and is just about to increase as Philips introduce their own DVD+RW recording system. Since discs will cost at least £20 you can see the attractions of the MP-3000, which uses low cost CD-R discs.

As demand for Consumer Electronics products slows in America and Europe, and as Japan stays flat economically, the manufacturing plants and economy of Malaysia remain in limbo. The country has still hasn't fully recovered from 1997's economic downturn, but that doesn't stop the yearly A/V Show being popular with locals and visiting engineers alike. ■ ▲



**Designer Andy Whittle of Exposure Electronics (left) talks to Phil Jones of American Acoustic Development (right). Exposure have a UK base but are financed by Malaysia and manufacture there ([www.exposurehifi.com](http://www.exposurehifi.com)). American Acoustic Development manufactures in Shunda, China. They also provide expert sub-contract manufacture of loudspeakers to other companies. Phil Jones is a Welshman who started out in Wharfedale.**



**A pair of Audiospace valve amplifiers, which were well built and finished. At left is the AS-8i equipped with KT88s. It delivers a claimed 44W per channel. At right is a single-ended 300B design delivering 8W per channel ([www.audiospace-hifi.com](http://www.audiospace-hifi.com)).**



**Pioneer were getting a lot of attention with their car audio, not only because of its sound quality. The car audio girls looked cool, even though it was a steady 35degrees C outside.**

# Take Two

Simon Pope encounters two interconnect cables from different extremes of the market.

## NORDOST QUATRO FIL INTERCONNECT £1,375 per metre

Throwing away their Flatline design for once, the Quattro Fil still uses the company's Micro Monofilament technology but in four groups of conductors (hence the name). Each of these is made up of 99.999999% OFC conductors covered with 50 microns of extruded silver. Each conductor is also wrapped in a very fine helix teflon spacer with minimal contact to the surface of the metal. A Teflon tube is then extruded over the spacer, which seals the conductor, sealing it "in inert air" to apparently prevent oxidation. And there's more! Four Teflon tubes are then wound around each other and bonded together by a proprietary wrapping technique. A dual layer of silver shielding is then wound around the assembly over which a further Teflon layer (the jacket) is extruded.

It all results in slightly more of a traditional audio sound than found with the company's similarly priced SPM interconnect. There's speed and transparency in abundance, typical Nordost traits, but there's also a certain delicacy and smoothness here.

Whereas these cable's won't enhance bass or smoothness of sound, the Quattro Fil will pick up on the musical traits of your system, such as fluidity and lyricism and deliver a musical yet exact sound with oodles of detail and presence. It's a fine sounding cable - as it bloody well should be for this money - similar to SonicLink's equally wallet bruising Black Rhodium. The Quattro Fil sounds full and fast without any overtly scientific sterile sound that the rest of the Nordost line up can sometimes err to (albeit with finesse). This is for detail freaks with a very high disposable income; what it does, it does very well indeed.

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## VAN DEN HUL STORM GOLD HYBRID INTERCONNECT £30 per metre

Here we have a brand new interconnect from the other end of the price scale to the Quattro Fil from the Dutch masters of cable construction. For the money, there's a lot going on here. The

Storm Gold employs a single high grade OFC (oxygen free copper) core with a dense pure silver layer surrounded by a linear structured carbon coating. Capacitance between the signal lines is apparently extremely low. This is achieved by using foamed polyethylene electrical insulation which vdH claim has a "superb dielectric constant". The shielding is 112 strands of silver plated copper, layered over a carbon-saturated tape.

Considering its humble price tag, the Storm Gold is quite remarkable. Just one step up from the audio cables supplied with budget equipment, the difference is amazing. There's plenty of detail and excitement, along with fluidity and smoothness with every type of music you wish to play. Soundstaging is nice and deep and the treble is never harsh or rough. Most cables of this price will sound slightly more veiled than that of other models up to, say, £80 - not so the Storm Gold. I found it as clean and detailed as anything I could muster out of my cable box up to £100. You won't get the subtler details and audiophile traits of van den Hul's more expensive carbon designs but this is one of hi-fi's newest and best bargains, and a great upgrade for the budget restricted. Incidentally it also doubles as a very fine digital cable, too! 📺 📶

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# Sale Of Last Century

Digital Compact Cassette was proof positive that Philips could screw up like the rest of them. But this makes for incredible second-hand bargains now, like this Marantz DD-82, says David Price.



Remember the scene well. Tokyo 1991, Tower Records, Shibuya. At one end of the huge shop floor lurked two strange new hi-fi oddities. One was a Sony MZ-1, which was a tiny (by the standards of the day), black MiniDisc portable. The other was a massive Technics DCC recorder, about the size of a 1970s video and complete with 'tasteful' wooden side cheeks. There was a crowd of people around the MiniDisc machine, but the DCC sat awkwardly beside it completely unnoticed. This scene was rich with significance - who in the shiny, new high tech 1990s wanted another big, fat, dumpy looking tape based format?

The tragedy was that after the crowd cleared, I sauntered over to try the two formats out. The Sony MiniDisc was playing some god-awful Michael Bolton disc, and the sound was appalling. Laced with digital nasties - weird, phasey effects, 'breathing', odd digital artefacts - even allowing for the questionable programme material, it was virtually unlistenable. The Technics DCC by comparison sounded superb - I remember being amazed by its clarity, evenness of tone and musicality. Even as a regular DAT user (I carried around my Sony TC-D3 DATman everywhere I went, using it as a Walkman), I was surprised how good this data-compressed format sounded. Only when you wanted to change track or post-edit your recordings did it become a total pain.

I told Marantz's Ken Ishiwata this recently and he didn't sound surprised. As far as he's concerned, there was little wrong with DCC's sound quality. From a man with an obsessive attention to detail

(everything from his Nokia 8210 mobile phone to his Koetsu cartridge has been custom modified - either by him or by his friend the designer!), this is no small compliment. He told me that he and other key Philips and Marantz personnel spent a hell of a lot of time getting the format's PASC (Passive Adaptive SubCoding) data compression algorithm sorted, and then went on to do lots of tweaking elsewhere. Indeed, so good was PASC that it went on to form the basis of MP3, which is also capable of superb sound - people who say otherwise simply don't know what they're talking about.

No, there was nothing wrong with DCC's sonics. Even today, the DD-82 you see here sounds incredibly open and smooth - you don't hear any compressed audio nasties - and in some respects actually seems warmer and more satisfying than uncompressed DAT. Later machines like this had a wide, 18 bit Bitstream and some very respectable digital and audio circuitry inside. As I found when I reviewed this machine's cheaper Philips cousin - the DCC951 - in early 1995, if you put these into MONITOR mode, they'll act as off-board DACs which actually sound better than some more expensive, purpose built designs. You can thank a nicely implemented Philips SAA7350 Bitstream chip for that, plus Ken's myriad tweaks, ranging from trick op-

amps in the analogue output stage to the ubiquitous copper screws!

The DD-82 is a big old beast (420x132x344mm, WxHxD), and weighs a lot more than your average MiniDisc recorder (8.2kg!). Place it against a modern MD machine - say a Sony MDS-JB940QS - and it's an ergonomic disaster area. With buttons scattered randomly all over the place, huge 16 segment bar graph display and an oppressive black fascia it's very nineties mucho macho. Round the back, there's a choice of coaxial or optical digital inputs plus line in (running through a fine sounding A-D converter) and fixed and variable analogue outs. Otherwise, that's your lot - the magic of this machine is in the listening, not the beholding.

If you have enough hours in the day to endure DCC's fussy whirring and tedious track search antics, and want something that makes great recordings cheaply, there's simply nothing better. Because DCC went the way of the Dodo, causing Philips to flush away (probably) more money than the EU manages to squander in a decade, it's a terminally unfashionable format. This in turn means that you can pick DCCs up in the classifieds for next to nothing - and yes, you can still buy the tapes. This one cost £50 including 10 DCCs - to buy new five years ago it could have added up to over £700 - can't say fairer than that! ■ ▲

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# welcome to world favourites

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

Prices shown are those at the time of the review



Roksan Caspian CD player  
Solid as a ROK

## COMPACT DISC

- ARCAM FMJ CD23** £1100  
This British-built player is extremely versatile. Controlled and detailed with a musical insight that few match. (Jul 2000)
- CAMBRIDGE CD4SE\*** £200  
A touch soft in the treble but outstanding in every other respect. (Feb 98)
- KENWOOD DP-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 951** £300  
HDCD capability at a midrange price. Plain Jane looks but solid construction. There is some higher than average measured distortion which may take the edge off this otherwise tempting product. (Aug 99)

## 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-TI** £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)

## TONEARMS

- HADCOCK 242 SE** £649  
Latest of a long line of unipivot arms. Added mass makes the 242 suitable for both low compliance MCs and straw-in-the-wind high compliance types. Revised geometry and 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.

# AUDIO MATTERS

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Alchemist Product 8 dac & drive (on dem)*	£1898	-
Alchemist The Statement pre amp ex/dem	£4999	£2295
Alchemist The Statement Stereo pwr ex/dem	£3999	£1995
Audion Black Shadows 845 valve monoblocks	£4000	£POA
Audion Silvernight 300B monoblocks	£2250	£POA
Audion Golden Nights	£4000	£2200
Bow Technology Wazoo (ex/d)	£2195	£1595
Bryston BP ST4 pwr	£2100	£1195
Chario Academy 1 solid walnut (ex/d)	£1299	£800
Classe DR 6L pre	£3400	£1295
DPA Renaissance CD player ex/d	£995	£595
Krell 250 CD Player	£2592	£1795
Krell Kay 300I	£2495	£POA
Linn Karin pre	£1400	£595
Mark Levinson 331 pwr	£4500	£2695
Mark Levinson 23.5 pwr	£7500	£3195
Meridian 551 int. amp	£845	£425
Meridian 555 pwr. amp	£750	£395
Naim 72 pre	£800	£395
Naim 90 pwr.	£487	£250
Perreaux AC 3 pre ex.d	£1700	£1195
Perreaux 6 ch. pwr amp	£2500	£1695
Roksan Caspian (AC3 DTS) pre & 5 ch. pwr amp (on/dem)	£2290	-
Ruark Prologue re 1 spks.	£999	£595
Monitor Audio 20SE	£2200	£950

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1022 GX	£112 £77 EX £77	AN2 AN 70 £13.00	
1042	£130 £93 EX £93	Dual DN 145 E, DN 165 E £15.00	
Eroica LX/H	£121 £84 EX	Goldring G800 Super E £15.00	
Elite	£232 £163 EX	JVC DT 55, DT 60 £11.00	
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AT 95 E	£23 £15	Shure N 75 C, SC 35 C £11.00	
AT 110 E	£28 £16	N 75 ED T2, N 75 EJ T2 £13.00	
AT OC 9 ML	£315 £237 EX	N 95 ED, N 95 EJ, N 75 3 (78) £15.00	
<b>Denon</b>		VN 35 E £18.00	
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DL 304	£210 £179 EX	Sony ND 142 G, ND 150 G, ND 155 G £11.00	
<b>Grado</b>		CN234 £13.00	
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Prices shown are those at the time of the review



Musical Fidelity X-Cans2  
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**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  
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**ROKSAN ARTAXERXES X** £950  
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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 NAPI180** £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.



Nordost Blue Heaven  
A simple and effective upgrade

**INTERCONNECTS**

**CHORD COMPANY CHAMELEON 2** £90/m  
One of our favourite favourites, the Chameleons are musical performers with a smooth yet open sound.

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

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

**VAN DEN HUL ULTIMATE THE FIRST** £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.

**Billy Vee SOUND SYSTEMS**

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0% APR is available on purchases of more than £660. Please call for details. \* Prices Correct at 12/06/01 E&OE

Arcam AV50 Amplifier (2 Yr G/tee) . . . . .	(699.00)	<b>£429.00</b>	Naim CD2 CD Player S/H (1Yr G/tee) . . . . .	(1995.00)	<b>£1299.00</b>
Arcam Alpha 9 Amplifier (2 Yr G/tee) . . . . .	(499.00)	<b>£399.00</b>	Naim Nait 3 Amplifier S/H (1Yr G/tee) . . . . .	(680.00)	<b>£399.00</b>
Arcam Alpha 8 Tuner (2 Yr G/tee) . . . . .	(249.00)	<b>£189.00</b>	Naim NAT 02 Tuner (2Yr G/tee) . . . . .	(1240.00)	<b>£849.00</b>
KEF Concerto 1 Spkrs (5Yr G/tee) . . . . .	(599.00)	<b>£329.00</b>	Naim AV1 Surround Procs E/D (2Yr G/tee) . . . . .	(1835.00)	<b>£699.00</b>
KEF Concerto 2 Spkrs (5Yr G/tee) . . . . .	(799.00)	<b>£469.00</b>	Naim SBL Passive Speakers S/H (1Yr G/tee) (2475.00)		<b>£1495.00</b>
Linn Kremlin Tuner (1Yr G/tee) . . . . .	(2600.00)	<b>£995.00</b>	Naim Credo Speakers (2Yr G/tee) . . . . .	(1285.00)	<b>£895.00</b>
Linn Kairn Pre Amplifier (2 Yr G/tee) . . . . .	(1700.00)	<b>£799.00</b>	Naim NAP 250 Power amp (1Yr G/tee) . . . . .	(1855.00)	<b>£1390.00</b>
Linn AV5103 RF Demod DTS Preamp(2Yr) . . . . .	(5100.00)	<b>£3395.00</b>	Naim NAC 72 Preamp (1 Yr G/tee) . . . . .	(760.00)	<b>£450.00</b>
Linn CD12 CD Player E/D (2Yr G/tee) . . . . .	(12000.00)	<b>£7995.00</b>	ProAc Response 2 Spkrs S/H (1Yr G/tee) . . . . .	(1995.00)	<b>£1190.00</b>
Linn Keilidh Spkrs Black inc Stands . . . . .	(885.00)	<b>£695.00</b>	Pro-Ac Tablette 50 Speakers (2Yr G/tee) . . . . .	(599.00)	<b>£349.00</b>
Marantz CD 6000 Ki CD Player (2Yr G/tee) . . . . .	(499.00)	<b>£329.00</b>	PMC TB2 Spkrs S/H - Cherry (1Yr G/tee) . . . . .	(700.00)	<b>£549.00</b>
Marantz PM 6010 Ki Amplifier (2Yr G/tee) . . . . .	(499.00)	<b>£319.00</b>	PMC LB1 Speakers (2Yr G/tee) . . . . .	(1150.00)	<b>£825.00</b>
Nakamichi CR7e Cassette Deck . . . . .	(1590.00)	<b>£959.00</b>	Rega Jura Speakers (2Yr G/tee) . . . . .	(498.00)	<b>£329.00</b>

# 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 tweakers' 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 HFV November 1998.

**WHARFEDALE SUPER 8 RS DD**

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

**TANNOY YORK, LANCASTER**

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

**VINYL**

**ACOS LUSTRE**

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

**ALPHASON HR100S**

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

**ARISTON RD11**

A one-time king of turntables very similar to the Linn LP12. Now deposited 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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Choice hi-fi make it easy for you to fulfill your sonic dreams. Quality hi-fi is not just about expensive brandnames. It's about aspiring to the very best sound, about choosing your ideal system from the widest selection in the country, in a unique no-pressure environment.

your choice

- Acoustic Energy
- Advantage
- Alon
- 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
- Selec
- REL
- Rockport
- Roksan
- Ruark
- Shahinian
- SME
- Straight Wire
- Sugden
- Tara Labs
- Teac
- Thule
- Totem
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- Wilson Audio
- Wilson Research
- YBA

H I - F I

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## New this month

### POWER AMPLIFIER

	Our Price	Original Retail Price
Krell FPB 200	£4,995.00	£8,450.00
Conrad Johnson Prem 8a Monoblocks	£7,595.00	£14,000.00
Electrocompaniet AW100	£1,195.00	£2,200.00
Krell KAS 2 Monoblocks	£9,995.00	£20,000.00
Cary 572 se Monoblocks	£1,750.00	£2,350.00
Naim Nap 250 Old case, just serviced	£895.00	£1,800.00
Krell KST 100	£1,695.00	£2,995.00
Linn Klassik	£895.00	£1,030.00
Boulder 1060 Power	£On Dem	£16,500.00
Albarray M408 Monoblocks	£495.00	£1,200.00
Copland CTA 501	£895.00	£1,800.00

### SYSTEMS

Linn Wokonda 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 Keilidh Speakers + Plinths	£550.00	£750.00
Cable and Interconnects		

### PRE AMPLIFIER

Audio Synthesis Passion 8M bal/ remote	£1,095.00	£1,895.00
Naim Nac 72	£395.00	£850.00
Naim Hi Cap (Old case)	£395.00	£850.00
Naim Naxo 2/4 x-over	£395.00	£850.00
Audible Illusions Modulus P3A mm	£1,795.00	£2,565.00
BAT VK50SE	£5,295.00	£6,500.00
Krell KSL 2 Pre	£1,750.00	£3,000.00
Musical Fidelity X-Tone + XPSU	£149.00	£225.00

### SPEAKERS

Apogee Mini Grand	£2,500.00	£4,500.00
Magneplanar 2.5R	£995.00	£2,500.00
Wilson Max (new)	£29,995.00	£39,000.00

### CD PLAYERS & DACS

Pink Triangle 24 bit Module	£395.00	£645.00
Mark Levinson No 31/35	£6,995.00	£16,000.00
Mark Levinson No 39	£3,995.00	£5,000.00

### TURNTABLES, ANALOGUE, VARIOUS

Gryphon Head Amp (dual mono)	£695.00	£1,600.00
Parasound TQ1600 (remote tuner)	£295.00	£400.00
Air Tangent 2B	£1,995.00	£ -
SME Series V Arm	£895.00	£1,650.00
Wilson Benesch Act 2	£895.00	£1,400.00
Rotel Michi Phono	£695.00	£1,200.00
Grado The Reference	£950.00	£1,600.00
Roksan Tabriz	£150.00	£300.00
Benz Micro Ruby 2	£1,195.00	£2,000.00
Michell Gyro QC psu	£175.00	£300.00
Audio Technica AT33	£offers	
Rockport System II c/w Air stand, vac hold and arm	£18,000.00	£33,000.00

## Pre amplifiers

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
Conrad Johnson PV10 AL	£895.00	£1,200.00
Boulder 1012 (pre amp/ 24.96 dac/ Phono)	£ On Dem	£13,000.00
Krell KRC3	£1,995.00	£3,250.00
Trilogy 901 Pre	£549.00	£995.00
Krell KSL + Phono	£1,295.00	£ -
YBA I Alpha Pre mm/mc + psu	£ 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
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 mk II	On Demo	£3,140.00
Electrocompaniet EC 4.5 (new)	£895.00	£1,195.00
Jeff Rowland Consumeat + 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

Harbeth HLP3es	£495.00	£800.00
Acoustic Energy AE1 (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
JM Lab Utopia (Ex Dem)	£12,495.00	£16,999.00
Vienna Acoustics Mozart	£1,095.00	£7,500.00
Audio Physic Avanti	£On Dem	£7,500.00
Rogers AB1 Sub	£450.00	£550.00
Kef 104.2	£695.00	£1,200.00
Audio Physic Steps and Stands	£899.00	£1,300.00
Audio Plan Contrast 3	£1,795.00	£3,200.00
Proac Response 3.5 Cherry	£1895.00 +	£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)	£995.00	£1,895.00
Audio Physic 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 V MK III	Special	£5,500.00
Audio Physic Caldera	On demo	£10,000.00
Audio Physic Libra	X-demo	£4,799.00
Audio Physic Rhea Sub	£2,350.00	£3,099.00
Audio Physic Spark	On demo	£1,749.00
Audio Physic Steps	On demo	£999.00
Audio Physic 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

Cary Audio 300 SE Sig.WE300B	£3,995.00	£5,304.00
VTL 120	£1,495.00	£3,500.00
Primare 30.1 Integrated (new)	£1,195.00	£1,500.00
Copland CTA 402	£1,395.00	£1,800.00
Plinius 5A100	£On Dem	£3,400.00
Cary SLA 70 mk II Silver	£1,295.00	£2,250.00
Krell FPB 600	£7,500.00	£12,000.00
Audio Research Classic 150 Monoblocks	£1,750.00	£12,000.00
Copland CTA 402	£1,395.00	£1,700.00
Krell 250 AV3 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	£40,000.00
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
Sunfire 300 Power Amp	£1,395.00	£2,400.00
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
Cary 300 se LX20 Monoblocks	£3,750.00	£5,250.00
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 AU51	£995.00	£1,500.00
YBA 3x Pre/PWR	£1,295.00	£2,400.00

## CD players & DACS

Copland CDA 266	£995.00	£1,199.00
Copland CDA 289	£1,495.00	£1,985.00
Linn Karik/ Numerik	£1,595.00	£3,300.00
Teac P30 X-Dem	£1,995.00	£2,500.00
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 II/ 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
Krell KPS 25sc	£18,995.00	£23,498.00
Micromega CD 3.1	£1,095.00	£1,995.00
Pink Triangle Da Capo (1307)	£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/ Panasonic	-	POA
From Electrograph Delphi	-	POA

## Turtables & analogue

### TURNTABLES/ ANALOGUE/ VARIOUS

Musical Fidelity E50 Tuner	£195.00	£300.00
Musical Surroundings Phenomena Phono Stage	£495.00	£ -
Pink Triangle PTToo SA/RB300S/W	£795.00	£ -
Roksan Shiraz (New)	£550.00	£1,000.00
Ortofon MC 3000 mk II	£695.00	£1,000.00
Voyd Reference/ 10 Limited/psu/ reference psu/ step up	£12,999.00	£25,000.00
Plinius 14 Phono	£On Dem	£2,750.00
Transparent Audio/Musical Wave Ultra XL Bi-Wire	£2,100.00	£4,000.00
Cary PH301 MM/MC	£995.00	£1,695.00
Michell Orbe	£1,495.00	£2,000.00
SME V Gold plated (Silver Wired)	£1,595.00	£2,500.00
Nackamichi DR 3	£225.00	£400.00
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
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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Various	Rubble 16/17/18 each	£16.90
Byrds	Live At The Fillmore-2LP	£TBC
Sarah Vaughan	The Lonely Hours	£25.90
Eva Cassidy	Songbird 1/9	£TBC
Beatles	Live At The BBC	£TBC
Led Zeppelin	Physical Graffiti	£41.90
Love	Forever Changes (Sundazed)	£15.90
Genesis	Lamb Lies Down (Classic)	£25.90
Spirit	Clear/Family That Plays	£15.90
New Order	Get Ready	£TBC

## ALBUM OF THE MONTH

**Mercury Rev - All Is Dream £11.90**

## New Stock And Recent Releases

Aretha Franklin	I Never Loved A Man 180g	£15.90
Beta Band	Hotshots Part 2	£15.90
Bjork	Vespertine	£TBC
Graham Coxon	Crow Sit On Blood Tree	£TBC
Bob Dylan	Times Are A Changin (mono)	£16.90
Holly Cole	Temptation (Classic Records)	£39.90
Crosby&Nash(Classic)	David Crosby & Graham Nash	£25.90
Roots Manuva	Run Come Save Me	£13.90
Jesus And Mary Chain	Complete John Peel Sessions	£16.90
Lou Reed	American Poet(Live 72)	£12.90
Matt Deighton	The Common Good	£14.90
Muse	Origin Of Symmetry 2LP	£12.90
Twink	Never Never Land	£10.90
Saul Williams	Amethyst Rock Star	£15.90
Gorky's Zygotic Mynci	How I Long To Feel Summer	£12.90
The Strokes	Is This It?	£12.90
Stereolab	Sound Dust	£TBC
Various(Soul Jazz)	Saturday Night Fish Fry 2LP	£14.90
Who	Quick One/Live At Leeds each	£19.90

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Arcam Alpha 8R Amp.	£350.00	£259.00	N+D
Arcam Alpha 7R Amp.	£280.00	£229.00	N+D
Arcam Alpha 9P Pre. Amp.	£400.00	£300.00	N+D
Acoustic Energy AE1 MKII	£995.00	£695.00	D
Copeland CDA266	£1,399.00	£1,195.00	D
Krell KAV 500i Int. Amp.	£5,498.00	£3,995.00	D
Krell KAV 300i Int. Amp	£2,790.00	£1,495.00	D+S/H
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
ProAc 3.8	£3,990.00	£2,990.00	D
Neate Mystique	£735.00	£499.00	D
Cyrus SL Amp	£400.00	£250.00	D
Cyrus AV Master Processor		£200.00	D
KAV 250A Power Amp.	£3,698.00	£2,495.00	D
KAV 250P Pre-amp	£2,398.00	£1,595.00	
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	£595.00	D
Meridian 500 Transport (mint)	£1,350.00	£849.00	D
Meridian 501 Pre. Amp	£740.00	£495.00	D
Meridian 502 Pre. Amp	£1,385.00	£995.00	D
Meridian M33 Active speakers	£1,495.00	£995.00	N+D

D = EX DEMONSTRATION, N = NEW, S/H = SECOND HAND

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### Summer sale of ex-display and customers' equipment

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

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# RETRO Reproduction



*PS* When Tim de Paravicini does a job, he does it properly, whether it is a custom studio installation or an affordable phono pre-amplifier like the EAR 834P. With years of experience in design and manufacturing, nobody can come close to the unique point of view and life experience he puts into all of his designs.

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 of 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 pr. price £630.00

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**Ear 8L6 Integrated/Pre-main amplifier**  
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| Quad ESL63 black mint with stands                                       | £1995 | step up very rare. One of only two known to be imported to Britain          | £495  |
| Quad ESL57 bronze with custom stands                                    | £695  | Crimson 620C power amp  | £250  |
| Solstice open baffle design speakers outboard crossover with stands new | £695  | Sugden A48 orange finish  | £125  |
| £1000's!  |       | Arcam CD72 24 bit as new  | £295  |
| Board 9860 dual mono integrated amp                                     | £695  | Radford TRI Star 3 way speakers   | £275  |
| 1 yr old new £1500  |       | Pink Triangle DA CAPD DAC choice of filters 4 outputs                       | £695  |
| SME V tonearm boxed   | £995  | Pink Triangle ordinal dual DAC 7 P/A converter                              | £375  |
| Naim IVD crossover  | £395  | Sugden A48 amplifier  | £95   |
| Kelly high efficiency floorstanding                                     | £295  | Sugden T48 MKII tuner   | £75   |
| loudspeaker ideal for valve amps based                                  |       | Ritel R8500 power amplifier   | £175  |
| ProAc response 25 loudspeakers barr oak finish new £2300                | £1195 | Quad 33 wooden sleeve boxed as new  | £75   |
| Audio Research LS8 mint boxed   | £195  | Tube Technology Genesis 100watts monoblocs re-valved                        | £1495 |
| Crimson pro CS810   | £195  | Musical Fidelity P270 MKII power amp with MKI pre                           | £950  |
| Crimson battery 810   | £150  | Kef Reference 2.2 finish cherry new boxed                                   | £1395 |
| Rogers LSS speakers   | £175  | Kef Reference 1.2 rasonat finish new mint                                   | £1095 |
| JBL XTJ 20 speakers new boxed   | £275  | Cyrus straight line amplifier   | £275  |
| JBL SVA 1500 speakers   | £375  | Sugden T48 stereo tuner   | £50   |
| Denon DC1 1520 CD player battleship build quality £225                  |       | Naim NAT03 tuner  | £395  |
| Marcantz CD 94 MKII mint  | £450  | Pioneer PD5703 CD player  | £165  |
| QLN signature speakers with crossover and stands £995                   | £1300 | Concordant excelsior valve pre amp with superb phono stage and outboard psu | £595  |
| Horning one speakers lowther driver folded horn superb £2300 new        | £795  | Marlin Logan Aeries 1 speakers still under warranty                         | £1695 |
| Musical Fidelity P25 remote pro   | £195  | Sonus Faber Signum boxed new NVA monoblocs with two boxed pro               | £995  |
| Musical Fidelity 850 CD player  | £375  | Audio golden knipps 3000 mono blocs new £4000                               | £275  |
| Alchemist Krakon integrated 3 months old                                |       | Naim NHT integrated amp   | £1500 |
| Alchemist forest1 100watts dual mono integrated amp                     | £650  | Revox 636 open reel mint  | £165  |
| Sugden phonostage   | £175  | Musical Fidelity X3   | £395  |
| Musical Fidelity NLP  | £95   | Conrad Johnson MV55 power amplifier   | £95   |
| Quad 99 system boxed mint new £2650                                     | £1496 |   | £1190 |
| Pro Ac response 25 barr oak finish                                      | £1396 |   |       |
| Audio Tech AT1000 transformer the ultimate                              |       |   |       |

- |  |       |
|--|-------|
| Conrad Johnson PV10 pro amplifier  | £595  |
| Audio Research SP14 valve pro  | £1395 |
| Audio Research C CDII  | £2250 |
| Audionote speakers with stands   | £750  |
| Naim 62.5 Pro mint   | £150  |
| Kel Concerto speakers  | £125  |
| Quad 405 MKII, excellent condition   | £225  |
| Cary 572 SE monoblocs, boxed   | £1495 |
| SME 308 tonearm  | £450  |
| EAR V20 integrated amp bargain price   | £1795 |
| Arcam Alpha 7 Tuner  | £150  |
| EAR 834P   | £235  |
| Quad 77 integrated amp with Remote carbon finish                                       | £295  |
| Trilogy valve MC head amp  | £195  |
| ATC SCM 20 spks wainut   | £795  |
| ATC SCM10 spks rosewood boxed mint   | £395  |
| Hydroak Sartzat Ribbon tweeter rosewood  | £595  |
| Michelle QC power supply   | £275  |
| EAR 834 L valve line stage   | £1095 |
| Loak stereo 60 mint & professionally rebuilt   | £195  |
| Revox 477 Open Reel  | £350  |
| Sugden A21 INT Amp   | £125  |
| Sugden R21 Tuner   | £195  |
| T21 Tuner  | £95   |
| Amcron DC-300A Power Amp   | £350  |
| Line Wokoda with tuner & MM & MC phono stage   | £595  |
| Cary SLP-34 Pre-Amp with superb Phonostage + outboard PSU (mint) NEW £3000.00 SELL FOR | £1195 |
| Counterpoint SA 5000 Pro - the ultimate Valve Pre Amp (very rare)                      | £1495 |

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

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Supra interconnects and speaker cables are manufactured to exceptional standards of quality in our very own factory near Gothenberg in Sweden - in tune with nature & in tune with your needs.

### Interconnects (0.75m)

- EFF-IX non-locking phono s £74.99/pr
- EFF-ISL "Hi-Fi Choice Best Buy" fitted with locking gold-plated phono s £89.99/pr
- EFF-ISL 25th Anniversary Ltd Edition EFF-ISL presentation box £109.99/pr
- EFF-IXLR XLR connectors £89.99/pr

### Digital Cables (1m)

- TRICO co-ax digital cable phono £39.99ea
- DAC-XLR 110ohm AES/EBU cable £44.99ea

### Fibre optic cables (1m)

- ZAC (Available in 3 versions: TosLink>TosLink, 3.5mm>TosLink, or 3.5mm>3.5mm) £29.99ea
- X-ZAC (Hi-End TosLink>Toslink) £59.99ea

### AV Cables (1m)

- Fully wired scart>scart £39.99ea
- AV2 s-video>s-video £36.99ea
- AV3 RGB/Component £64.99ea
- AV6 6 phono>scart £109.99ea

### Classic Series OFC speaker cables

- Classic 2x 2.5mm £2.69/m
  - Classic 2x 4mm £3.99/m
  - Classic 2x 6mm £5.49/m
  - Rondo 4x 2.5mm biwire £4.99/m
  - Quattro 4x 4mm biwire £7.99/m
- (All Classic cables are multi-stranded OFC - Classic 4mm is a What Video "Best Buy")

### Ply Series low inductance OFC speaker cable

- Ply 2.0 2x 2mm £5.49/m
  - Ply 3.4 2x 3.4mm £7.49/m
  - Ply 3.4/Shielded £8.99/m
- (Ply 3.4 + Ply 3.4/S are Hi-Fi Choice - "Recommended" cables)

### LINC Series Installation Speaker Cable (shielded)

- LINC 4.0mm £5.29/m
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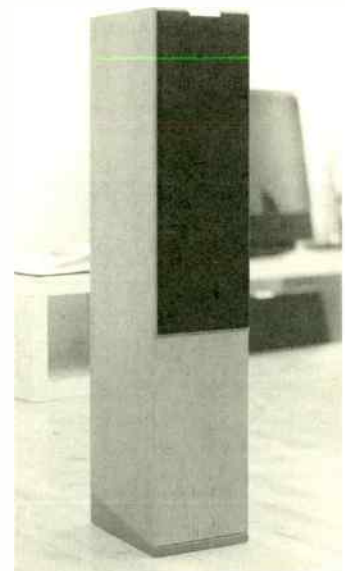


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  - M1 Signature £1,179.95/pr
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  - M3 (tri-wire/tri-amp) £1,199.95/pr
  - M3 Super £1,699.95/pr
  - \*M2 "Recommended" Hi-Fi Choice



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CARY AE-1 P PRE AMP EXPOSED VALVES VERY PRETTY	MINT	£495
ORANGE AUDIOPHILE PRE AMP (4 YRS OLD WAS £1800 NEW)	MINT	£675
COPLAND CT-401 INTEGRATED VERY GOOD PHONO STAGE	MINT	£995
AUDIO INNOVATIONS SECOND AUDIO MONOBLOCKS (684G) SUPERB AMPS	MINT	£1395
AUDIO INNOVATIONS 200 PRE/200 POWER AMPS	MINT/BOXED	£495
LUMLEY REF. 120 MONOBLOCKS (NEW VALVES) TRICIDE SWITCHABLE	MINT/BOXED	£2295
COUNTERPOINT SA12 VALVE HYBRID STEREO POWER AMP (85W X 2)	MINT/BOXED	£695
ORANGE AUDIOPHILE PRE AMP	EXLCT	£275
AUDIO SYNTHESIS PASSION PASSIVE PRE AMP BLACK MARBLE CASE	MINT	£350
EAR 834P PHONO STAGE MM/MC/VOLUME	MINT	£375

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NAD C370 REMOTE INTEGRATED AMP (VERY HIGHLY REVIEWED) BRAND NEW !!	NEW/BOXED	£350
MARANTZ PM95 DIGITAL CLASS A REFERENCE INTEGRATED REMOTE ETC (WAS £2000)	VGC	£975
MUSICAL FIDELITY A1001 400 WATTS/4-OHMS REMOTE FEW HOURS USE ONLY	AS NEW BOXED	£1295
SONUS FABER MUSICA 6 MONTHS OLD SUPERB AMP UNTOUCHABLE FOR PRICE!	MINT/BOXED	£1495
DPA ENLIGHTENMENT REMOTE PRE AMP (LIGHT DEM USE ONLY SUPERB)	MINT/BOXED	£650
OEVA REMOTE PRE & 3 STEREO POWER AMPS	MINT/BOXED	£995
ALCHEMIST NEMESIS INTEGRATED 80WATTS X2 MM PHONO USUAL KNOCKOUT LOOKS	MINT	£395
TECHNICS SUC PRE/ SEA2000 POWER AMP VERY HIGH QUALITY (E2000 NEW)	MINT/BOXED	£895
MAGNUM REFERENCE MP 125 PRE & 2 X MF125 MONOBLOCKS(140WATTS)	EXLCT	£695
MUSICAL FIDELITY MA50 CLASS A MONOBLOCKS AND 3A PRE AMP	MINT	£675
MUSICAL FIDELITY 3B PRE/P140 POWER AMP	MINT	£395
MUSICAL FIDELITY MVT PRE AMP/P-180 POWER AMP (BOTH 2 BOX/PSU)	MINT/BOXED	£875
PS AUDIO POWER M2 POWER AMP	VGC	£250
LINN PRETEK PRE AMP	MINT/BOXED	£195
LINN KAIRN BRILLIANT PSU PHONO STAGE ETC	MINT/BOXED	£575
LINN LK2 280 SPECIFICATION POWER AMP	MINT/BOXED	£275
ION SP1 PRE-AMP & X-PACK-2 SEPERATE POWER SUPPLY	MINT	£275
MISSION 776/777 BATTERY PRE & MATCHING POWER (VERY RARE INC. MANUALS)	MINT	£1000
NAIM 42/5 PRE/110 POWER AMPS CLASSIC PAIRING	VGC/BOXED	£295
MERIDIAN MCA	MINT	£250
SUGDEN CS1/P51/T51 PRE/POWER/TUNER RECENT £200 SERVICE	MINT	£375

## DIGITAL

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MICROMEGA T-DRIVE/T-DAC (WAS £2000)	MINT/BOXED	£995
ROKSAN DP1.5 TOP LOADING TRANSPORT DA1 DAC DS4 PSU (CAN POWER TWO ITEMS)	MINT/BOXED	£995
TECHNICS SLP 2000 REFERENCE CD SUPERB	MINT	£575
LINN GENKI BRAND NEW!!! (VERY HIGHLY REVIEWED HDCD COMPATABLE)	NEW/BOXED	£750
PIONEER PD91 REFERENCE SERIES CLASSIC PIANO BLACK ROSEWOOD CHEEKS	MINT	£395
MERIDIAN 200/203 CLASSIC TRANSPORT/DAC	MINT/BOXED	£525
SONY 502ES CLASSIC EARLY BATTLESHIP BUILD	VGC	£175
PIONEER PD-S505 PRECISION	MINT	£250
MUSICAL FIDELITY TUBALOG VALVE DAC EXCELLENT	MINT	£195
WOODSIDE DAC 1	MINT/BOXED	£165
PINK TRIANGLE ORDINAL DAC 7	MINT/BOXED	£375
MONARCHY 18B DELUXE DAC AES/EBU VOLUME CONTROL ETC	MINT	£375
ROTEL RDD/980 TRANSPORT	MINT/BOXED	£295
ROTEL RDP/980 DIGITAL PROCESSOR	MINT/BOXED	£295
TECHNICS SLP5 900 REMOTE VOLUME ETC	MINT	£175
ARCAM DELTA 70.2 CD PLAYER DIGITAL/VOLUME OUT	MINT/BOXED	£175
ARCAM DELTA 170 TRANSPORT/BLACK BDX 3	V.G.C.	£275
AMC CDBA BALANCED&PHONO OUTPUTS	NEW/BOXED	£145
NACAMICHI OMS1E (WAS £400)	VGC	£145

## VINYL

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AUPHLENE PLINTH SUIT GARRARD 301/401 OAK VENEER	VGC	£195
PROJECT 6 TURNTABLE & ARM/ NEW GOLDRING 1022 CARTRIDGE	V.G.C	£350
THORENS TD321 & LINN BASIK ARM GOLDRING CARTRIDGE	V.G.C	£275
THORENS TD160B SEPERATE PSU. ROSEWOOD PLATTER (SME A/BOARD)	VGC	£145
THORENS TD150 MK 11	VGC	£95
LOGIC TEMPO ELECTRONIC (GLASS PLATTER MODEL)	V.G.C.	£95

TRID KD2055 TURNTABLE & ARM CDRIAN (MARBLE) PLINTH BELT DRIVE	V.G.C	£175
SME 3009 IMP.FIXED HEADSHELL FLUID DAMPER	BOXED	£95
SIGNET XK50 TONEARM	VGC	£125
ALPHASDN DELTA TONEARM	VGC	£145
EAR 834P PHONO STAGE MM/MC/VOLUME	MINT	£395
COUNTERPOINT SA2 VALVE STEP UP SEPERATE PSU (WAS £1700 NEW)	VGC	£575
NAD PP30 PHONO STAGE BRANO NEW!	NEW/BOXED	£30
PS AUDIO 11B PHONO STAGE	VGC	£195

## LOUDSPEAKERS

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KLIPSCH EPIC CF4 2 X 4 FOOT.FLOORSTANDERS	EXL	£1050
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AUDIO NOTE ANJ/SP SILVER WIRED & AUDIONOTE MATCHING HEAVY STANDS	MINT/BOXED	£775
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DEVA ACTIVE FLOORSTANDERS & ELECTRONIC CROSSOVER	MINT	£575
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/LISTEN UP BASS EQ X OVER BOXES HOODS BOXES ETC (WERE £7500 NEW)	RARE OPPORTUNITY	£2795
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ROGERS STUDIO 7 ROSEWOOD 2YRS OLD	MINT	£475
MISSION 735 LARGE FLOORSTANDERS SUPERB VALUE	MINT	£295
PROAC EBS MONITOR SPEAKERS VERY HIGH QUALITY (A.T.C DRIVE UNITS)	MINT	£1250
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SONUS FABER CONCERTINOS ORIGINAL BI-WIRE 4 YEARS OLD	MINT/BOXED	£450
MISSION ARGONAUTS	MINT	£350
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PIONEER F-91 REFERENCE TUNER MY OWN HAD RECENT £110 SERVICE	MINT	£295
LINX AUDIO THETA TUNER FULL WIDTH (WAS EXPENSIVE) VERY HIGH QUALITY	MINT	£275

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SOUNDSTYLE X100 4 SHELF STAND SILVER OR BLACK EX DIS	NEW/BOXED	£145
SOUNDSTYLE X100 4 SHELF STAND SILVER EX DEMO EX DEM.	VGC	£95
SOUNDSTYLE EX250 CD RACKS HOLDS 250 CD'S, BLACK, EX DIS	NEW/BOXED	£195
SOUNDSTYLE AUDIO/VIDEO STAND BLACK OR SILVER EX DIS	NEW/BOXED	£175

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SPADE TERMINATED		£350
MIT TERMINATOR 4 BI-WIRE 5 METRE PAIR FACTORY TERMINATED		£300
DPA IS19 4.5 METRE PAIR		£195
AUDIO NOTE AN-L 4 METRE PAIR 4MM TERMINATED		£145
AUDIOOUEST CRISTAL HYPERLITZ BI-WIREABLE 2 X 4 METRE		£125
DPA BLACK SIXTEEN 3 METRE PAIR FABULOUS CABLE MINT		£295
DPA BLACK SLINK 1 METRE WBT'S £150 1/2 METRE		£100
VAN DEN HUL THE SECOND BALANCED/XLR 1 METRE		£150
VAN DEN HUL THE SECOND 0 6 METRE RCA PHONO.S		£125
VAN DEN HUL THE FIRST 1 METRE		£110
VAN DEN HUL 102 MK11 4 X	1 METRE EACH	£50
VAN DEN HUL 6 X 1/2 METRE	EACH	£35
VAN DEN HUL 102 MK111 SPECIAL EDITION 2 X 1 METRE	EACH	£60
AUDIOOUEST RUBY II 0.8 METRE		£35
SHARKWIRE BRAND NEW 1 X 3FT 1 X 2FT 2 X 1/2 METRE ALL NEUTRIK XLR BALANCED TERMINATIONS £200 THE LOT		
VAN DEN HUL THE FIRST 0 8 METRE £75 SONIC LINK GREEN BNC/PHONO £40 AUDIOOUEST AES/EBU PRD £70		
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Musical Fidelity MVT Pre Amplifier with Phonostage + PSU	£495
Musical Fidelity "The Pre-amp"	£175
Mitchell Argo line level pre-amp	£450
Lumley passive pre-amp	£275
Audio Research phono 1 phono stage MM & MC	£795
Exposure 21 Pre-amp NEW with remote	£890
Mark Levinson ML 26 Balanced Pre-Amp	£1995
Mark Levinson ML 26 Pre-Amp with Phono-Stage	£2395

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Audio Research D200 Power Amp	£1495
Audio Note Neo Power Amp	£3495
Krell KST 100 Power Amp	£1595
Perreux 5M6P Pre-Amp 350P Power Amplifier	£2750
Naim 120 Power Amplifier	£175
Meridian 605 Mono-Blocs	£995
Sugden AUST1p amplifier	£175
Ephone Rogers E40a Integrated Amplifier with phono-stage (NEW)	£995
Ephone Exposure 11/12/Super 8	£995
Audiomote P4 Monoblocks	£3395

### CD PLAYERS & TRANSPORT

DPA T1 CD Transport	£395
Rotel BX 965 CD Player	£125
Rotel BX 970 CD Player	£130
Micromega Leader CD Player	£150
Teac VRDS 9 CD Player (mint)	£650

### DACS

Chroma 396 HDCD DAC	£550
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### MISCELLANEOUS

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Pioneer CT 91A Reference Cassette Deck Mint/Boxed	£450
Teac A-33405 Tape recorder	£595
Selections of MIT cables available at discounted prices	

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Koetsu Urushi Cartridge (unused)	£1995
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Thorens TD125 Turntable	£295

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Denon DVD1500 Region 2	£400	£330
Panasonic DVDA360 Region 2	£450	£280
Pioneer DV530 BAS multi region	£230	£200
Sony DVP-S7700 Region 2	£700	£549
Sony DVP-S336C multi region	£350	£290
Sony DVP-S535C multi region	£420	£350
Toshiba SD100EBAS multi region	£250	£210
Toshiba SD200EBAS multi region	£350	£300
Yamaha DVDS795 Region 2	£350	£290
<b>AV Amplifiers</b>		
Denon AVR3300	£600	£369
Denon AVR1801	£400	£330
Denon AVR2801	£550	£475
Roksan DSP Processor Mk1	£1300	£800
Roksan 5 Channel Power Amplifier Mk1	£1000	£600
<b>Loudspeakers</b>		
Acoustic Energy Aegis Two	£200	£150
Acoustic Energy Aegis Three	£300	£230
Ruark Epilogue Ref	£400	£300
Ruark Prelude Ref	£775	£650
Ruark Dialogue One Ref	£380	£280
<b>CD Players</b>		
Denon DCD435	£130	£99
Roksan Caspian Mk1	£895	£715
<b>Amplifiers</b>		
Musical Fidelity A3 Integrated Gold trim	£850	£650
Musical Fidelity A300 Integrated Gold trim	£1400	£1100
Roksan Caspian Integrated MK1	£795	£600
Roksan Power Amplifier Mk1	£595	£480
<b>Tuners</b>		
Arcam Alpha T7	£200	£150
Arcam Alpha T8	£250	£200
Arcam Alpha DAB 10	£800	£640
Roksan Caspian Mk1	£695	£550
<b>Miscellaneous</b>		
Denon DG1 System	£400	£250
Linn Klassik System Mk1	£1000	£700
QED MusiQ RFS	£1000	£700
Marantz RC5000 System Remote	£300	£230
Marantz RC2000 System Remote	£150	£100



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Hi-Fi Consultants

Sale of Ex-Demo & P/E equipment	Ex-demo (x) or P/E	Approx New price	Sale price
Ruark Solstice Reference monitors (light oak, as new)	X	4000	3000
Triangle ZAYS (91db) black/walnut	X	1200	600
Castle Howard MKII (cherry, as new)	P/E	1100	600
Jamo 507's (black)	X	750	350
Linn Sondek/Lingo/Mission Mechanic/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 SPI at £500 in real wood, as always a joy to behold.

[www.vaudio.co.uk](http://www.vaudio.co.uk)

**V'audio** HI-FI Consultants  
 36 Druid Hill, Stoke Bishop, Bristol BS9 1EJ  
 Tel/Fax 0117 968 6005

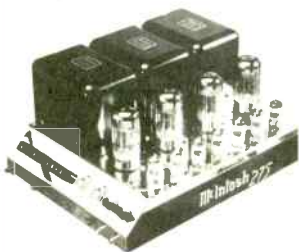
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RCA Valve Amps x 2 (1950's) £850



McIntosh MC275 new boxed K188 £2,500



Audio Physics Virgos. Boxed £2,200



Vincent<sup>TM</sup> CD-S3-Digital Volume, balanced, boxed £1,295



Vincent<sup>TM</sup> SV-233-remote 300 watts, boxed, £1,200



Krell KSP.7 Pre-amp. + PSU balanced, boxed £1,350

**Product**

- Nakamichi Dragon professional cassette with remote control hardly used 1,395
- Nakamichi RX50SE auto reverse cassette recorder 750
- Nakamichi RX202E auto reverse cassette recorder pristine condition 495
- Audio Research Classis 120 monos 3,495
- McIntosh MC275 (ST Power) New 5,000
- McIntosh MC275 Reference Signature model power amp 5,995
- Wadia 6 CD integrated boxed digital volume 1,695
- Restek Tensor Power amplifier (Chrome Black) 1,500
- SME series 3HIS 120
- Thorens TD124 with SME 12" arm, ortofon cartridge + ortofon pre amp in original photo 495

**Price**



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## Reviewers Favourite -- Hi-Fi News

### TCI Cobra Interconnect

- 1.0m WBT phono to Phono £119.90
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"...There was an overall feeling of neutrality and naturality with this cable; it performed the vanishing trick that many aspire to but few achieve..."  
Tony Bolton Hi-Fi News

## The Best Value Mains Powerleads

### TCI Constrictor Powerleads

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- 1.0m 13A to 6 Way £119.99
- 1.0m 13A to 8 Way £199.99
- extra 0.5m £25

**COMPARED WITH KIMBER**

"The main difference between these two leads was the extreme top end, where the True Colours had a slightly "creamier" sound to it."

Tony Bolton Hi-Fi News



"Given their modest cost they really do represent the minimum you should be spending, even in the context of a budget system."  
Roy Gregory Hi-Fi Magazine

## SUPERB CABLES at SENSIBLE PRICES

### TCI Adder Digital Interconnect

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## Overall Winner-Interconnects Supertest



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- 1.0m TCI Locking Phono to Phono £54.99

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### TCI Taipan S-Video Leads

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"It is balanced and well extended, especially in the bass, which plumbs almost to the full depth available" Hi-Fi Choice

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- 1.2m WBT Phono to WBT Phono £89.99

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TCI is continuing to build an excellent reputation for quality among dealers and users alike. We have compared our cables openly at Hi-Fi shows against cables from Nordost, Van den hul, CableTalk, Eecose Reference cables, QED and Ixos.

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## AV Separates

Denon AVR-2700RD amp	£399!	Pioneer NS-DV1AV System	£999!
Denon DV-2500 DVD player	£399!	Selecto SVT-195CRT Projector	£1499
H/K AVR-65 DTS/AC-3 Amp	£499!	YamahaRXV-596 reciever	£370
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Naim AV-1 Processor	£799	Yamaha DSP-492 processor	£149!
Marantz DV-4100 zone free	£299!	Yamaha RXV 496 receiver	£249
Pioneer DV-535 DVD zone free	£199!		

Check our web site: [www.soundcraftkent.ltd.uk](http://www.soundcraftkent.ltd.uk)

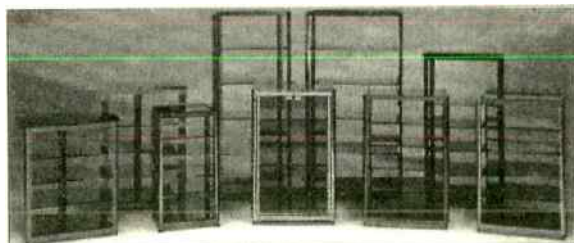
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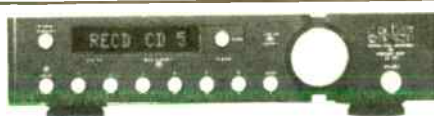
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(N) New (SH) Second hand (ED) Ex. Demonstration

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CD Players		Price	New
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Marantz CD42	(SH)	£59	(£160)
Marantz CD63	(SH)	£69	(£399)
Sony CDP591	(SH)	£80	(£160)
Sony CDPXE220	(ED)	£69	(£120)

Amps		Price	New
Meridian 201 pre	(SH)	£395	(£760)
Meridian 205 monoblocs	(SH)	£795	(£1600)
NAD 3020A	(SH)	£95	(£150)
NAD 312	(ED)	£179	(£229)
Pioneer VSA303	(ED) 5*	£249	(£299)

Speakers		Price	New
TDL T.Line 2's Rosewood	(ED)	£399	(£600)
Kef Cresta 3's cherry	(N)	£229	(£250)
Paradigm PDR10 sub 80W		£229	(£250)



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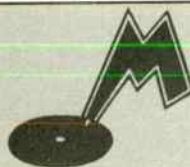
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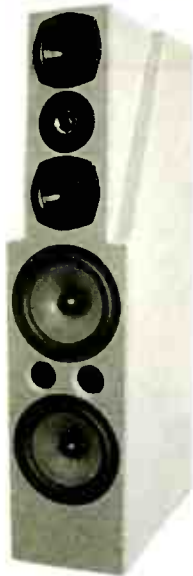
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<b>Manley Labs</b>		
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Purist Preamp on demo	1650	1495
50w Valve monoblocks on demo	2250	2050
<b>Union Research</b>		
S2 single ended ultralinear Class A	975	775
SR1 valve & solid state 80w ex demo	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 84.5 monoblocks pair	3450	2990

<b>Kuzma</b>		
Stabi S with Stag 'S' tonearm on demo	1245	POA
<b>Conrad - Johnson</b>		
PV 108L vacuum tube line pre amp	1195	
PV 108L with all valve on demo	1495	POA
MV 60-VT power amp 60w on demo	2695	POA

<b>Plinius</b>		
8100 100w on demo		1450
Jarrah Phono stage on demo		599
8200 Integrated 175w with phono stage		2250

<b>Pathos</b>		
Classic One	995	895

<b>Monri</b>		
Asty 24 bit CD player		695
MP-5 (5 x 120w amp) NEW	1395	1195

<b>Audio Analogue</b>		
Puccini SE integrated amp ON DEMO	635	540
Paganini 24 bit CD player		
latest model ON DEMO	795	695
Maestro 150w integrated amp		
ON DEMO	2500	POA

<b>Craft</b>		
Vitale pre amp NEW - ON DEMO	375	299
Vitale SC NEW - ON DEMO	750	690
Series VC & EL84 NEW - ON DEMO	1250	1050

<b>Opera Speakers</b>		
Pavarotti ON DEMO	695	595
Super Pavarotti ON DEMO	995	895
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<b>Final Electrostatics</b>		
0.3 Ex-demo	1495	1295
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<b>Triangle loudspeakers</b>		
Titus XS		325
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Itah XS		725
Antal XS		875
Zays XS		1195
Lyrr XS		1650
Ventis		2195

<b>Loth-X</b>		
Othello Precision Turntable ON-Dem		1145
Ion BS-1 Speakers, 94db		
Great HiFi news review NEW	400	375
Stamm Polaris Horns 104 db		
90kg each!! NEW	5990	POA

<b>Benz Micro of Switzerland</b>		
'The Glider' ON DEMO	650	POA
MC Silver		165
MC Gold		165

### USED EQUIPMENT

	£NEW	£
<b>Turntables / Cartridges / Phono Stages</b>		
Boxed NEW Michell Gyrodec SE with Acrylic Cover and record clamp RB300	1175	795
Nottingham Analogue spacedeck with Carbon Tonearm, Music maker 2	2295	1295
Michell Gyrodec Bronze/Black, Zeta one piece, MC20 supreme	2500	1295
Linn LP12, Vahalla, LVX, Black plinth - boxed		550
Linn LP12, Vahalla, Black plinth - boxed		350
Garrard 20.1, 30 years old - BOXED as NEW manual		189
Michell ISO MC - as new		289
Ortton Jubilee boxed unused	1250	649
SME 309 - BOXED NEW		589
SME IV - Boxed NEW		790

<b>Amplifiers</b>		
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Quad 405-2 - recent service - matched to above		240
Quad 405 Boxed manual as new		250
Moon JS Black Boxed NEW		2100
Jadis Orchestra Reference BOXED NEW 2495		1795
Sunfire Cinema Grand 5 x 200w BOXED warranty		
	2695	1295

<b>Pre - Amplifiers</b>		
Quad 34 - BOXED unused VERY RARE		275
Quad 44		150
Quad 44 Boxed, manuals		175
Bryston Sp-1 in silver THX Ultra, DTS, DD		
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<b>Speakers</b>		
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JM Labs Mezzo Utopia	7000	4500
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Quad ESL 57 electrostatics, black panels, manual amazing condition		675
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NAD C521	£199	£169
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Audio Analogue Bellini/Donizetti	£1100	£800
Audio Analogue Donizetti	£595	£395
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LFD LSO preamp (latest model)	£699	£300
LFD Mistral pre amp	£450	£300
LFD PAO power amp (old style)	£650	£300
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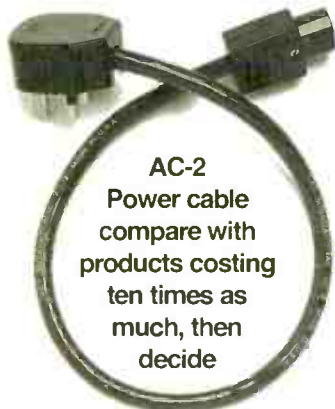
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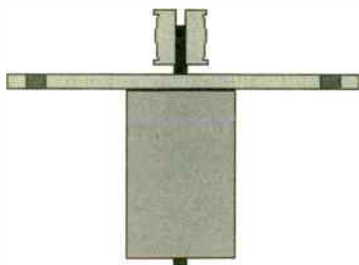


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"If you are thinking of upgrading your system..the Origin Live dc-motor kit should be high on your list for consideration" TNT AUDIO internet magazine April 2000.

"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 Gobsmaeking" COMMON GROUND MAGAZINE

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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.

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HI-FI WORLD

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SOUNDSTAGE

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## ORIGIN LIVE TURNTABLE KIT

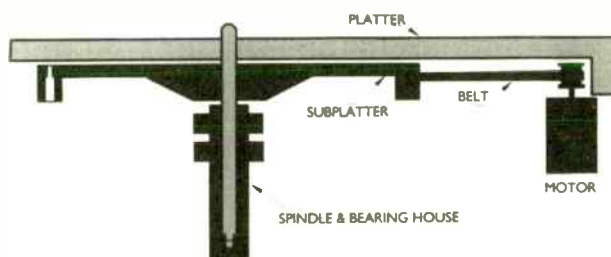
Now you can save money and build your own high performance deck. The standard parts kit is offered at £198 and is complete apart from a plinth. The kit comes with a full set of drawings and guidance instructions. It allows for your creativity or there are optional parts that will enable you to assemble 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



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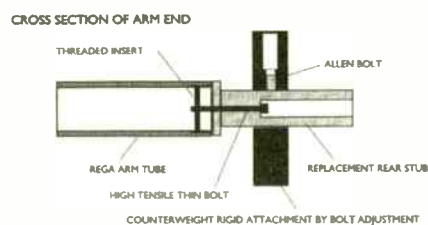
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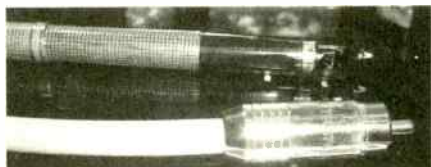
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**MONITOR AUDIO** Silver 7i's, rosewood, bi-wired (£600) £395. Musical Fidelity XA50's monoblocks £330. Musical Fidelity XA-2 amp £385. Denon AVR3300 digital DTS amp, gold, £495. All year old, mint. Tel: (Mobile) 0777 30 60 254 (Oct/1)

**B & W NAUTILUS 801** loudspeakers for sale, £6000, 2 months old, as new, not even run in, boxed with manuals, including free delivery. Tel: 00353 509 35469 or 00353 86 819 6711 (Oct/1)

**MUSICAL FIDELITY F16** poweramp. 200wpc (switchable class A). Excellent condition. Boxed. £900 (£2500). Tel: 01759 373 133 (Oct/1)

**RUARK EXCALIBERS** (Black Piano Lacquer) five months old £5,995.00. Sony SCD-777ES (SACD Player) £1,200.00. Tag Maclaren T32R Analogue Tuner (Silver) £850.00. Kef Reference 104/2 (Walnut) £475.00. Technics SCM-100 Power Amp and SU-A40 pre £300.00. All are mint with their boxes / manuals etc. Tel: 01622 721 011 or 07973 899 651. (Dec/1)



# THE EMPORIUM

WILLOW HOUSE, RECTORY RD, BROME, EYE SUFFOLK IP23 8AH  
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**WE MAY HAVE MOVED \* WE MAY HAVE MOVED\***  
**\* WE MAY HAVE MOVED \* WE MAY HAVE MOVED** SEE ABOVE FOR NEW ADDRESS

	COST	PRICE			
<b>VALVE AMPS</b>					
AUDIO INNOVATIONS S00 integrated with phono	1000	500	CYRUS DISCMASTER/DACMASTER	2500	700
AUDIO NOTE OTO SE with phono		1000	CYRUS CD3AQ	900	450
AUDIO NOTE QUEST MONOBLOCKS(single ended 300b)	2750	1600	KRELL DSP	5000	1750
AUDIO RESEARCH LS15 line level preamp,silver fronted mint and boxed with remote		2250	LINN KARIK, UPGRADED TO BRILLIANT PSU		700
AUDIO RESEARCH SP9 pre		800	MARK LEVINSON ML 31.5 reference transport- what can I say WOW		6000
AUDIO RESEARCH PH1 phono stage		750	MARANTZ CD6000 ose boxed as new		200
AUDIO RESEARCH VT60 power amp		1200	MERIDIAN 208/209 cd/pre		500
AUDION SILVER NIGHTS 300b push pull punchy 17 watts		1300	NAKAMICHI DRAGON CD AND DAC another set	8500	3500
AUDION GOLDEN NIGHTS	4000	1600	ROTEL RCD 980/980 transport dac,boxed	850	375
AUDION PREMIER 2, two box pre with phono		1000	STAX QUATTRO II cd player	3500	1000
EAR 834P phono stage		325	<b>TURNTABLES, ARMS &amp; CARTRIDGES</b>		
QUICKSILVER LINE PREAMP	1000	450	HEYBROOK TT2/LINN ITTOK		400
ROGUE AUDIO 99 pre amp with phono and sep psu	2000	1200	LINN TROIKA rebuilt by cartridge man		350
UNISON RESEARCH simply 4	1800	1000	LINN AXIS NO ARM OR LID		125
<b>LOUDSPEAKERS</b>					
ALON II open baffle mid and top, 10" bass		2500	LINN AXIS complet with arm(basik plus) and cartridge,boxed		250
AUDIOPRO active subwoofer AS USED WITH QUAD ES B&W DM14		120	LINN LPI2/ grace arm/V15 cartridge		375
B&W CDM 75E floorstanders boxed	1000	600	LINN LPI2 valhalla/itrock		550
CADENCE ARCA recently upgraded to latest spec and with new panels, awesome in a big room	10000	3500	LINN ITTOK LVII		300
CASTLE CONWAY IIA 3 way stand mounters		150	LINN LPI2/ITTOK/REBUILT KARMA nice		800
CASTLE TAY'S stand mount boxed	400	250	LINN LP12 black valhalla/AKITO/k18		550
CASTLE SEVERN 2 SE boxed	700	400	MICHEL GYRODECK( black acrylic)		650
CELESTION sl600zi	700	250	MICHEL GYRODECK WITH QC psu		925
IMPULSE H7	800	400	MICHEL ORBE as new		1500
LINN ISOBARIKS, last version with external crossover and stands, black ash		800	NAIM prefix phono stage(MC)wired for ARO		275
LINNAEUM corian speakers with superb ribbon tweeter,boxed	1800	900	ORTOFON ROHMANN mc cartridge 1 owner boxed		550
MARTIN LOGAN SEQUELS upgraded with sl3 panels	4000+	1750	PINK TRIANGLE PT TOO with sme 309		700
MERIDIAN M3 active bookshelf speakers late black pair		350	PINK TRIANGLE LITTLE PINK THING, rb250		300
PROAC SUPER TABLETTES		275	REGA PLANAR 3 with arm		200
PROAC RESPONSE 2 with stands	2400	1200	REGA PLANAR 2 with arm		170
RUARK CRUSADERS boxed	1500	800	ROCK TURNTABLE with Excalibur arm, original model with hydroplanar		900
SONUS FABER ELECTA AMATOR II with stands		2150	SUMMIKO BLUE POINT SPECIAL high output mc cartridge boxed	250	150
TANNOY t1 S		80	TECHNICS SL1200 II boxed		240
TANNOY DEVON, recently serviced		450	<b>CABLES</b>		
TOWNSEND GLASTONBURY'S mk1 serious speaker		700	Please note orig prices are approximate, I can't be bothered to look them up		
<b>TRANSISTOR AMPS</b>					
AUDIOLAB 8000C late black pre, excellent		375	AUDIONOTE ANVX 5 m pair bananas	3000	1500
BARTOLOMEO st140 Italian integrated amp	1500	500	NORDOST SPM REFERENCE 2M	2000	1000
BOSE 1801 monster 250watt per channel with vu meters and vol control.		500	GOERTZ M1/2 veracity with kimber plugs 2 m pair in packaging		100
BRYSTON 0.5B preamp with phono		325	CARDAS QUADLINK S-C 1.5M blue interconnect		200
CRIMSON 610C/620C pre/power		425	<b>SEPTEMBER CLEARING OUT SALE</b>		
CRIMSON 620 stereo power amp older version		250	SOUND DESIGN line level valve pre		150
CYRUS PRE/power/power		900	CELLO SERAFIM active speakers	15000	4000
CYRUS PSX-R power supply 3 available each		250	HALES TRANSCENDANCE S boxed, cherry 3 way		5750
cyrus heart rack 8 shelves	800	300	KLIPSCH BELLES		5000
EXPOSURE XIX pre(line only) boxed	900	450	LINN Kabers, shabby condition but cheap.		2000
EXPOSURE XXI/VIII remote pre/power	2100	1050	ORIGIN LIVE RESOLUTION with stands		1125
EXPOSURE XI, XII, SUPER VIII pre/psu, power amp	2000	900	DPA DSP2005 pre amp, line only		250
MERIDIAN 605 monoblocks		1100	LINN LK 1/LK280 remote pre		1050
MERIDIAN SS1 integrated amp with remote		500	LINN MAJIK boxed integrated amp, remote		800
MICHEL ISO/HERA mc phono stage		350	MARK LEVINSON MLI2 pre, with phono		3500
MICHEL ISO mc phono stage		250	NAIM MAP 90 slim style		225
MUSICAL FIDELITY F22/F15 pre/power		1700	PINK TRIANGLE PIP TWO with battery psu		2800
NAD 2700 poweramp		200	SONY ESPRIT TAE86B pre boxed		250
QUAD 67 cd player .66 pre, 606 MK1 power amp		1200	THRESHOLD SL10 pre/CAS 2 POWER		3000
THRESHOLD S300 monster power amp 300 watts	3500	1000	ROCKPORT 6000 airbearing arm		6000
TRICHORD DINO phono stage mm/mc	300	200	<b>VINYL CLEAROUT LPS 50 FOR £50 post free, specify classical, or pop jazz or folk 50 for £70 post free</b>		
YAMAHA F2200 professional series power amp 200 watts per channel		300	<b>SEE WEB SITE FOR FULL LIST</b>		
<b>CD &amp; DACS</b>					
AUDION CD PLAYER, with valves	5000	2000	<b>In addition to the above we have loads of cheap stuff - come and have a look!</b>		
AVI 20 bit dac	1000	400	<b>NEW EQUIPMENT available for Home Demo</b>		

## "HBC HAND BUILT COMPONENTS" SINGLE ENDED AMPLIFIERS AND HORN LOADED LOUDSPEAKERS introducing exciting new products



THE BEASTIE

### THE BEASTIE and THE BLACK BEASTIE 18 watts of pure single ended triode

power, with zero feedback, retail price £1650 extremely open and clear sound with punchy bass out performs many more expensive amps these amps contain no circuit boards but are completely hand wired to ensure a long operating life. The valves are good for 10,000 hours and selected quality components are used for the sound quality including oscon capacitors and silver cable.



THE EMPORIHORN

### THE EMPORIHORN

a serious loudspeaker with startling dynamics. Alnico magnet Vitavox drivers used with tractrix mid /bass horn to give seamless integration with the pressure unit. It is large but designed to work in room corners retail £6000.



THE BLACK BEASTIE

**DEALER ENQUIRIES WELCOME**

contact Nick on 01379 650744  
or Ellis on 07931 184216 or email: [emporium@dircon.co.uk](mailto:emporium@dircon.co.uk)



Special Internet offer  
see page 130 for details

UNISON RESEARCH 300B monoblocks set, new and boxed plus warranty £2600 (£4250). N-T-W. Six KT-88 valves 2-G-Lion £125 lot. Nikkon FM tuner £50. N-T-W please. Tel: 01562 827 710 (Oct/1)

**PRIME DESIGN** integrated amplifier. Mk3 audiophile version: innovative design improvements enhancing performance; distortion, damping factor, speed. Suitable for SACD. 6 inputs. 180W/C into 4Ohms. Weighs 32lbs. As new. Manufacturers guarantee. High end sound. Absolute bargain. £400. Tel: Ian 020 8599 3196 (Oct/1)

NAIM 72 pre amp with phono boards £299. Naim 90 power amp £249. Castle Harlech speakers, light oak, lovely wife, friendly furniture! A steal at £399. Tel: 01793 643 930 or 07971 605 383 (Swindon) (Nov/1)

**INTERCONNECTS.** TWO pairs of Transparent Audio Music Link Plus (£240 each) for £150 each. One pair of Transparent Audio Music Link 100 (£130) for £75. Speaker cables – Nordost Super Flatline – 4 metre pair bi-wire (£220) for £140. Tel: Demetris 020 7711 0426 work, 020 8886 2699 home (Oct/1)

LINN ISOBARIKS. Penultimate model 7699 7700, black, exceptional condition £695. Will demonstrate. Tel: 01484 841 482 (Yorks) (Oct/1)

AVI MEGATRONS. Amazing 3 way speakers 2 x 10" bass per side, mid and top separate box's, cherry finish. Move forces sale. 1 year old. Over £4000 new. £2200 ono. Tel: 07980 211 447 home 020 7439 1365 (Nov/1)

CARY AUDIO Slam 100 monoblocks, 100w triode/165w ultra linear. Awesome sound, 3 months old, boxed + manual, include the oil capacitors option, £3500 (£5500) ono. Cary SLP50 preamplifier, include stepped attenuator option and oil capacitors £1100 (£2000) ono. 2 pair Audioquest Diamond interconnects £70 each. Myriad M1120 integrated amplifier £250 ono. System Audio 1130 loudspeakers £250 ono. Tel: 07773 359 131 (Oct/1)

**78's AND RECORD PLAYER.** Treasure trove of 300-350 78's and LP's. Mostly classical 78's, some LP's - Gilbert & Sullivan, Flanders & Swann etc. Record player is a Van Der Molen PU 508T. Plays all speeds. Offers invited. Tel: Penelope Hawkes 01989 750 615 (Herefordshire) (Oct/1)

**GAMMA ACOUSTICS** Aeon MKII silver 211/VT4C single ended monoblocks / line power amplifiers as new, awesome! £1250 (£4999). Rhythm integrated exquisit ex 211's £700 (£2499). Epoch Ref V Mk III loudspeakers stunning £900 (£3000). Gemini integrated £200 (£699). Tel: 07980 676071 (Oct/1)

B & W SILVER Signatures. B & W serviced, original stands, excellent £2100 (£5000). Sonus Faber Electa Amator 2 marble/wood stands, 6 months old £2200 (£3000+). Roger Subs for LS5A. £250. Tel: 01527 401954, 07831 095680 Redditch (Oct/1)

PLINIUS PRE/POWER. Preamp M16 with phono stage. £2100 (£3600). Power amp SA 250/4. Class A 250 watts, as new. Top reviews in UK & US, warranty £3500 (£6000). Tel: 01527 401 954, 07831 095680 (Redditch) (Oct/1)

AUDIOQUEST JADE / Midnight, piggy backed as a single bi-wire (5 metre pair). Goertz M13, 6 foot pair £140. Sonic Link green, digital (BNC) £25. Tel: 01296 437 314 (Aylesbury, Bucks) (Oct/1)

MONOLITH 20/20, 3 metre pair £100. Sonic Link AST 200 bi-wire, 7 foot pair £100. 2 tier Mana Soundframe £190, Soundstage £120. 3 metre AT + T digital £60. Tel: 01296 437 314 (Aylesbury, Bucks) (Oct/1)

KIMBER H.C. Powerkord (Hubbell), ideal for M.F. Nu-Vista £70. Audio Synthesis 3 metre, silver blue interconnect £60. Denon TU260L tuner £40. Tel: 01296 437 314 (Aylesbury, Bucks) (Oct/1)

B + O HI-FI speakers. Brand new in the box, never been used. Worth £3800 for sale £3000. Tel: 07811 656 429 Email: philjones11@hotmail.com (Oct/1)

QUAD 405 MkI power amp £195. Bush Bakelite valve radio working £49, old Pioneer analogue silver tuner immaculate £10. Furakawa interconnect cost £100, bargain £20. Tel: 01480 353 649, Email: david.gkelly@ntlworld.com (Cams) (Oct/1)

MUSICAL FIDELITY A3CR power amp mint boxed £600. Arcam CD72 mint, boxed £250. Marantz CD6000KIS sealed box unused £325. Unison Research Simply Two integrated amp, mint £450. Tel: David 01491 572 684 days (Oct/1)

MICHELL GYRODEC, QC power supply, updated springs, demounted motor. Rega RB300, OL counterweight, incognito wiring, height adjuster, excellent £1100 ono. Tel: Malcolm Lee 01274 582 266 (daytime) 0161 284 8651 (evening) (Oct/1)

PHILIPS 16-BIT CD player circa 1987-1989 or Philips TDA 1541 chip not 7DA 1541A or Magnavox CDB473 wanted. Please help. Tel: 01509 215 230 ask for Mike or leave message (Oct/1)

**PRIMARE A30.1 100W** integrated amplifier with remote. Boxed excellent condition. Upgrade forces sale, hence only £950 ono. Tel: Richard 020 7281 3297 (Oct/1)

AUDIOLAB 8000A boxed, manual £250. Denon DRM-740 three head cassette deck £50. Tel: Alan 020 8655 1678 (Oct/1)



**S/hand and ex-demo clearance items - October '01**

**CD Players & DAC'S**

	Was	Now
Accuphase DG28 Digital Equaliser S/H	5690	3750
Audio Analogue Paganini 24/96 CD Player S/H	750	499
Audio Note CD2/ Border Patrol PSU Fitted S/H	1699	1099
Naim Audio CDII/XPS 2 Box CD Player S/H	5900	3999
Micromega Data/Dialog 2 Box CD Player S/H	4250	1799
Quad 77CD+77 integrated I-bus system S/H	1200	599
Resolution Audio VT960/D92 24/96 CD/DVD Ex-Demo	4999	2995
Roksan DA2 DAC S/H	599	299
Roksan DP2T Transport S/H	1295	599
Roksan DS5 PSU S/H	579	325
Theta Carmen CD/DVD Transport S/H	3800	2999
Theta Chroma 396 HDCD DAC S/H	950	599
Wadia 860ix Silver CD Player S/H	7500	4999

**Turntables Tonearms & Cartridges**

Audio Note ANS-2 MC Transformer Ex-demo	450	299
Audio Note Zero RIAA Phono Stage Ex-Demo	499	379
Basis 1400/RB250 (New & Boxed)	1200	899
Kuzma Stogi/Stabi S Turntable (New & Boxed)	1299	1099
Benz Micro Ruby II(New&Boxed)	1500	995
Rega Planar 3 Green Turntable S/H	298	175
Rega RB300 Tonearm S/H	188	119
Roksan Artemiz Tonearm S/H	895	450
Roksan DS1.5 PSU Ex-Demo	695	499
Roksan Xerxes X Blk/ XPS 3.5/DSU S/H	1600	999
Van Den Hul Grasshopper GLA IV (100 Hrs) S/H	3000	1999

**Preamplifiers**

Alchemist Forsetti Signature Preamplifier S/H	1500	749
Audio Note M Zero R Ex Demo	599	449
Densen DM20 Preamplifier Ex-Demo	1380	899
Graaf WFB 2 Hybrid Preamplifier Ex-demo	1395	950
Naim Audio NAC 52/Supercap Preamplifier S/H	5905	3999
Monrio Asty LS Valve Preamp Ex-Demo	500	375
Unison Research Mystery One Valve Preamplifier Ex-Demo	1750	1199

**Amplifiers**

Audio Analogue Puccini SE Blk S/H	635	479
Audio Note P Zero Mono Valve Amplifiers Ex-Demo	699	529
Conrad Johnson MV55 Power Amplifier Ex-demo	1999	1399
Conrad Johnson Premier 11 Power Amplifier (New&Boxed)	3695	2799
Cyrus Straightline Amplifier S/H	499	275
Electrocompaniet ECI-1 Integrated 80 Amps S/H	3295	1599
Graaf Venticinque 25 Watt Integrated S/H	1795	995
Naim Audio NAP500 Power Amplifier S/H	9995	7500
Jadis JA80 Valve Mono Power Amplifiers S/H	9999	3750
Michell Engineering Alecto Stereo Ex-Demo	1150	899
Roksan Rok S1.5 Power Amplifier S/H	1499	949
Unison Simply 2 Valve Integrated New & Boxed	995	599
Unison Simply 4 Valve Integrated Ex-Demo	1600	999

**Loudspeakers**

Boston Acoustics VR 10 Centre Channel (New&Boxed)	250	175
Infinity Outrigger jr Outdoor Speakers (New&Boxed)	249	129

JM Lab Colbalt 815 Dark Cherry Floor standers Ex-Demo	950	749
Mission Cyrus 751 R/W inc Stands S/H	400	175
Magneplanar SMG C So S/H	1195	599
Opera Callas Gold Mahogany Speakers Ex Demo	1095	699
Opera Duetto Mahogany Speakers Ex-Demo	395	289
Totem Tabu Mahogany Ex-Demo	2300	1599
Totem Arro MKII Cherry New& Boxed	1095	849
VelodyneTX810MK2 Subwoofer S/H	695	349
Sonus Faber Signum S/H	1249	899

**Cables & Accessories**

Audio Note ANS 1M RCA-RCA Interconnect	139	69
Audio Note ANV 1M RCA-RCA Interconnect	219	125
Audio Sculpture 2m RCA Interconnect Ex-Demo	380	149
Black Diamond Racing "The Pits" (New&Boxed)	180	99
Bow Technologies Wand Remote S/H	349	199
G- Flex isolators (New & Boxed)	199	75
Golden Sounds Ceramic Cones (New & Boxed)	85	49
Rega 6 Tier Modular Stand Ex Demo	375	149
Roksan HA01 1M Interconnect S/H	99	49
Shakti Stone (new& boxed)	199	140
Sound Org Record Racks Double with CD Inserts S/H	199	75

**Tuners & Tape Decks**

Leak Stereo Troughline MK3 Tuner S/H	N/A	120
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**Clearance Items Under £100**

Sony Playstation With 2 controllers S/H	N/A	59
Technics SL110 Direct Drive Turntable AT Pick up S/H	N/A	99
Thorens TD125 Turntable S/H	N/A	99

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  - Clearaudio : ProAc
  - Conrad Johnson : Rega
  - Copland : Resolution Audio
  - Dcs : Sonus Faber
  - DNM / Reson : Spectral
  - Einstein : SPM
  - Electrocompaniet : Sugden
  - Final : UKD
  - Finite Elemente :

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*Midland Audio X-change is looking for Krell , Mark Levinson , Naim Audio , Theta , cash paid call John Roberts on 01562 822236*



Special Internet offer  
see page 130 for details

SUGDEN CD master 3 months old mint, boxed (£1250) £850 ono. Yamaha NS 1000 monitors, excellent, original condition £695. Ecosse Reference speaker cable 2 x 5 metres £85. Atacama stands R724 £45. Electrofluidics interconnects £25. Tel: 020 8952 2044 (Oct/1)

LEAK STEREO 20 amp rebuilt excellent £250. Border Patrol PSU £380. Rogers HG88 power amp £70. Apollo pillar stands 25" high £25. Tel: 0113 256 5915 (Oct/1)

WANTED CHORD pre amp must be black, prefer remote control. For sale Quad FM4 phono grey £195. Roksan DA1 D.A.C. mint boxed £200. Tel: 01909 518 131 answerphone (Oct/1)

EXPOSURE 19/18 pre power amplifier. Boxed, good condition, £999, will not split. You'd be hard pushed to find an amplifier as good as this. Tel: 07973 218 787 Email: james@storytellers.ltd.uk (Oct/1)

AUDIOLAB 8000 Q preamp pair 8000M monoblocks £1350. Lynwood mains conditioner £175. SX Soniclink mains leads £45 each. Chord Chorus interconnect 1m £110. 0.5m £75 all mint. Tel: 0115 964 1033 or 01623 752 036 (Oct/1)

AUDION SILVER nights 300B valve monoblock amps with volume controls 18 watts push pull offering clear sweet sound. Will drive most speakers. Tel: 01707 896 760 (Herts) (Oct/1)

WANTED TURNTABLES: clean examples from Alphason, Ariston, Garrard, Goldring, Heybrook, Kuzma, Linn, Manticore, Michell, Nottingham, Oracle, Oxford, Pink, Project, Quasar, Rega, Roksan, Systemdek, Thorens, Voyd etc. including unusual items. Tel: 01455 613 489 (Oct/1)

CASTLE RICHMONDS brand new unopened pair deluxe yew finish five year warranty (surplus to requirement) huge saving @ £200 pair. No time wasters please. Buyer collects. Tel: Smith 01252 813 749 (Oct/1)

SPEAKER HOUSINGS superbly handcrafted pair cabinets deluxe yew finish width 15" (38cm) height 31.5" (80cm) depth 12" (30cm). Perfect for installing your choice of drivers £200 pair. Buyer collects. No time wasters. Tel: Smith 01252 813 749 (Oct/1)

AUDIONOTE KIT 2 amplifier assembled 6 months old, 6550 SE 15W £450 (schematic inc.) Tel: 07802 936 049, 01902 751 703 (Oct/1)

CYRUS COMPONENTS, excellent condition with accessories and packaging. Sale due to upgrade. dAD7 CD player £550. PSX-R power supply x 3 £225 each. 'Power; power amps x 2 £325 each. Tel: 07958 373 514 (Oct/1)

MERIDIAN 206 CD player perfect, must go £300 ono. Castle Avons vgc boxed, manuals £375 ono. Tel: 01293 546 160 (Oct/1)

REVOX A77 3 3/4 & 7 1/2, £300 ono. Tandberg 62 open reel, recently refurbished with new valves components, rubbers etc £250 ono. Both machines half track stereo. Excellent condition. Tel: 01226 756 453 (Oct/1)

GENESIS 5 Dipole speakers plus bass amp, 400 watts in rosewood mint cond. plus boxes, cost £15,000 accept £5,000. Synergistic Research Designers Reference speaker cables, not run in. Mint cost £3,600 accept £1,850 ono. Plus NBS speaker cables + interconnects for sale. Audio Note ANVZ interconnects 1 metre cost £1,400 accept £550 ono. Muse sub woofer light oak. Awesome bass. Mint cost £4,000 accept £1,400 ono. Tel: 01206 298 836 or 298 567 (Oct/1)

WAD MODULAR pre amp consisting of PSU II Pre II Phono II with step-up transformer. Surplus after KLPII rebuild. Professionally built. £450. Tel: 01296 436 024 (Aylesbury) (Oct/1)

**ACOUSTIC ENERGY**  
AEI 'speakers. Specially designed Sound Organisation stands. Speakers and stands in white. Superb imaging and dynamics. Selling for £400 to finance WAD KLS3 Golds. Tel: Guy 01202 392 635 (Oct/1)

WANTED: SNELL Acoustics Type K speakers. Must be Mk1 version (paper cones) must be in excellent condition. Tel: Chris 01935 702 643 day, 01935 432 417 evenings (Oct/1)

REGA P3, black chassis with RB300 arm, excellent condition £120. Rotel RA971 MkII integrated amp, boxed, as new, £180. Rotel RCD 965 BX CD player, excellent condition £60. Can demonstrate. Tel: 01274 580 089 (Bradford) (Oct/1)

EPOS ES22, floorstanders, cherrywood £635. REL Storm MkI subwoofer £325. Both excellent condition, original packing, manuals, super sounds. Will demonstrate (no offers thanks). Tel: Mark 0131 538 9073 evenings (Oct/1)

SUGDEN A21a power amplifier (black), boxed £455. Musical Fidelity F-22 pre amplifier, recent valves £495. Sumo Nine plus power amplifier, Class A boxed, manual £375. Nakamichi 680, offers? Tel: 07941 923 881 (Oct/1)

NAIM DBLs. Black with PXOs and NAXO. £3950. Michell Orbe QC & a.c. motor wanted. £250 waiting towards your VC upgrade.. Tel: 020 7774 6647 (work), 01245 283 125 (home) (Essex) (Oct/1)

TANNOY YORKS 15" monitor gold units. Perfect. Offers. Thorens 124 SME 3009 V15 £400. Yamaha NS 1000 monitors excellent £650. Yamaha NS 1000 - NS 10 spares AVO valve tester £100. Rogers LS4 II £150. Tel: 01935 891 342 (Oct/1)

STUDER A80 RC MkII 1358 hours original trolley ex-BBC, buyer collects. Reason for sale, too large for my hi-fi room £400 ono. Email: epcraig@bigfoot.com (Oct/1)

Classified Ads

Classified Ads

# MUSICAL IMAGES

PRODUCT	LIST	NOW
ACOUSTIC ENERGY AE 509 Speakers	EX/DEMO £850	£425
ACOUSTIC ENERGY AE520 Speakers	EX/DEMO £1,000	£500
B&W DM602 Black Speakers	S/H £300	£150
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	£1,000
DENON AVC 2800 AV Amp	S/H	£250
DENON DVD3300 DVD Player	EX/DEMO £1,000	£750
EAD THEATRE AV Amp	S/H	£600
HARMAN KARDON AVR80 & APD303 AV COMBO	S/H	£700
JAMO ATMOS Black Speakers	EX/DEMO £480	£150
JBL XTi20 Cherry Speakers	EX/DEMO £400	£250
JBL XTi40 Beech Speakers	EX/DEMO £500	£350
JBL XTi60 Cherry Speakers	EX/DEMO £600	£450
KEF RDM2 Red Speakers	S/H £700	£350
KEF TDM45 Subwoofer	S/H £800	£550
MARANTZ DV3100 BlackDVD Player	EX/DEMO £400	£275
MARANTZ DV4100 DVD Player	EX/DEMO £500	£325
MERIDIAN 519 Demodulator	S/H £480	£250
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NAD 917 AV Tuner/PRE Amp	EX/DEMO £550	£300
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NHT VS1.2 Black Surround Speakers	S/H £400	£200
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PIONEER DV515 DVD Player	EX/DEMO £250	£175
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ROKSAN KANDY TUNER	EX/DEMO £375	£250
ROKSAN RADIUS Turntable + PSU	S/H	£200
SONY SDPEP9ES AC3 Processor	EX/DEMO £600	£200
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
YAMAHA AX596 Amp	EX/DEMO £300	£225
YAMAHA CDX496 CD Player	EX/DEMO £180	£130
YAMAHA DSP AX1 Black AV Amp	EX/DEMO £2,000	£1,275
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JEFF ROWLAND Model 1. McIntosh 240 valve. Michaelson Audesius valve. Helios Syrius 1. Spks Tannoy Cheviots Chrisma Metaxa pre. Exchange for Mercedes Diesel Estate or similar. Tel: 01626 774 246 (Oct/1)

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## GUIDELINES FOR BUYING AND SELLING SECOND-HAND EQUIPMENT

### FOR THE BUYER

1. Not everyone is honest - Buyer Beware!
2. **Don't send cash!**
3. Accept no verbal guarantees.
4. Have you heard the item or something similar? If not, why do you want it?
5. Don't pretend to have knowledge - it's your fingers that will get burnt!
6. Is it working? If not, why not?
7. Has it been modified and, if so, have notes been kept?
8. Was it any good in the first place?
9. **Don't send cash!**
10. If you are in the slightest doubt, arrange an audition (see point 5). If it's too far, wait for another time.
11. Either buy it or don't: vendors are excusably impatient with 'consultation' exercises.
12. **Don't send cash!**

### FOR THE SELLER

1. Not everyone is honest - Seller Beware!
2. Make no verbal guarantees.
3. Even 'nearly new' is still second-hand. If the manufacturer's guarantee is no longer in force, your price should reflect this.
4. There is very little intrinsic value in second-hand hi-fi; it's only worth what some one will pay for it.
5. The best guide to pricing is last month's Classifieds: that a 'classic' was worth £xxx a year or two ago is no guide. Values fall as well as rise.
6. Amateur second-hand dealing is not a big money game: you win some, you lose some.
7. Be prompt with despatch. If in doubt about buyer's bona-fides, wash out the deal.
8. There will always be time-wasters; be tolerant within reason!

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Classified Ads





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