

P. Jones

# hi-fi

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DECEMBER 2001 UK £2.75  
Malaysia Rm18

## WORLD

Reviewed inside -  
Linn's Kivor : hard disc hi-fi?

### & computer audio

# END OF TAPE!

## PHILIPS DVDR 1000 DVD RECORDER



**DVD+RW - the latest video recording system**

plus

- Budget systems - we recommend three of the best
  - Meridian 588 CD player
  - Triangle Zerius speakers
  - Sony SCD-XA333ES SACD player
- Origin Live Oasis-S turntable
- Arcam A65 amplifier
- Brinkmann Integrated amplifier
- Renaissance Audio RA-01 300B monobloc power amplifiers
- AudioNote RIAA phono stage

### Computer Audio World

- Panasonic SV-SD75 audio player
- FastTraks's eJay MP3 Station 2.0
- Roxio Creator 5.0

DECEMBER 2001



**COMPETITION**  
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SACD 1000 multichannel  
SACD/DVD player  
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World Radio History



# Probably the best CD Player money can buy.

## *Creek CD53 reference standard CD Player*



## You've heard the rest, now hear the best

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

### **Contact us for more details or visit our web site:-**

Creek Audio Ltd, 2 Bellevue Road, Friern Barnet, London N11 3ER  
Tel # +44 (0)20 8361 4133 Fax # +44 (0)20 8361 4136

email: [info@creekaudio.co.uk](mailto:info@creekaudio.co.uk) internet: [www.creekaudio.co.uk](http://www.creekaudio.co.uk)

**D**uring my short stint in the pro audio side of this business (working in mastering), I picked up the admittedly crude but pin-sharp phrase, "you can't polish a turd". Those of you who'd hitherto thought of me as a cultured and clean living sort of person could well be shocked - for which I apologise - but this phrase has no alternative (except the archaic "you can't make a silk purse and out of a sow's ear").

What it means is that if - for example - an instrument is badly tuned, a certain guitar amp knackered, or a player or singer hopelessly inept and it's been committed to tape, there's little that can be done about it.

This is something we often forget in hi-fi. Without thoughtful or prolonged, varied listening, a product can easily be damned as being harsh and bright, or woolly and slow, when there's little justification for calling it either. Rather, it could be down to the fact that recordings differ wildly.

Listeners should be acutely aware of this, especially in demonstrations or shows, so always take your own CDs. If a certain solo piano demo sounds hard and edgy then it need not necessarily be the amp, CD player or 'speakers.

Ultimately, sound depends on not only microphone techniques or venue acoustics, but the actual instruments themselves. A Yamaha grand piano, for example, will have a more crisp and harsher sound than a smoother Blüthner or Bechstein. Although these traits would be emphasised by brighter sounding kit, it could be that you may dislike a certain make of piano rather than a 'speaker!

How many times have you walked into a room at a hi-fi show, sat down for a few minutes (or seconds) and promptly made for the door, unhappy with what you've just encountered? It could be that you haven't given the stuff a chance, as all it takes is one recording that perhaps you're unfamiliar with and you've damned the stuff for eternity.

This is one reason why we tend to use

tried and tested discs for reviewing purposes.

This way I definitely know if a certain component is either sluggish in the bass or bright in the treble as I've heard this disc so many times I know what to expect and when. Okay, so I often get totally sick and tired of the music but at least the review gear gets a fair chance! I have to find the excitement (or lack thereof) in the equipment as opposed to the music.

It's not just hi-fi reviewers that have to ward off stagnation of this kind, either. Consider a classical music concert or recording reviewer or a theatre critic.

Now and then, something new and unheard will emerge, but most of the time you're dealing with stuff that you're highly familiar with. Although it may be boring to a certain extent, it gives a greater knowledge from which to make your important decision.

It's down to the way the piece is played or interpreted, rather than simply being swayed by the music. It would all be a lot easier if we listened to notes but unfortunately we can't - it's in the professional blood.

So, next time you're at a hi-fi show and the demonstrator refuses, for whatever reason, to play your discs (it happens, believe me), subtly remind him that it's all for his own good! ■ ▲



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

SUITE G4, IMEX HOUSE  
KILBURN PARK ROAD  
LONDON, NW6 5LF

www.hi-fiworld.co.uk

Contact Numbers  
Mon-Fri 9am-5pm

### Editor

Simon Pope  
tel/fax: +44 (020) 8786 8141  
e-mail: editorial@hi-fiworld.co.uk

### Computer Audio World Editor

David Price  
email: editorial@computeraudio.co.uk

### Graphic/Advertising Designer

Fifi Michael  
tel: +44 (020) 7625 3129  
fax: +44 (020) 7328 1844  
e-mail: adproduction@hi-fiworld.co.uk

### Production/Photography Editor

David Noble  
tel: +44 (020) 7625 3134  
fax: +44 (020) 7328 1844  
e-mail: classifieds@hi-fiworld.co.uk

### Advertising

Ewan Hawkes  
tel: +44 (020) 7624 9022  
fax: +44 (020) 7328 1844  
e-mail: adsales@hi-fiworld.co.uk  
Amanda Sweeney  
tel/fax: +44 (020) 8864 4760  
e-mail: advertising@hi-fiworld.co.uk

### Accounts

Michael Ogazi  
tel: +44 (020) 7625 8032  
fax: +44 (020) 7328 1844

### Credit Control

Louise Palfrey  
tel: +44 (0) 1923 270833  
fax: +44 (0) 1923 260588  
e-mail: subscriptions@hi-fiworld.co.uk

### WORLD AUDIO DESIGN

Technical Manager - Nick Lucas

www.worldaudiodesign.co.uk

tel/fax: +44 (0) 1908 218 836  
e-mail: nick@worldaudiodesign.co.uk

### Publisher

Noel Keywood  
e-mail: publisher@hi-fiworld.co.uk

### Private & Trade Classified Ads

tel: +44 (020) 7625 3134  
fax: +44 (020) 7328 1844  
e-mail: classifieds@hi-fiworld.co.uk

### Subscriptions & Back Issues

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fax: +44 (0) 1923 260 588  
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Simon Chang  
Showroom & office, 500-1-3 First Floor  
Wisma Indah (Shen Court), Jalan Tun Razak  
50400 Kuala Lumpur, Malaysia  
Tel: 603 9283 8171 Fax: 603 9281 3762  
e-mail: mha8@pd.jaring.my

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# world news

## ▶ LINN'S NEW FLAGSHIP LOUDSPEAKER



Already on demonstration at recent shows and featured in Hi-Fi World's joint CDvLP comparison with the company, Linn's awesome new Komri loudspeaker has officially been launched. Priced at an equally awesome £25,000, this "full range monitor" is targeted at both the domestic and professional markets. Each five-way monitor houses a very high frequency drive unit that's combined with a high frequency unit, a midrange driver, plus an upper bass unit in an acoustic array with twin long-throw active bass drivers. Linn's 4K Acoustic Mid-Treble Driver Array creates a single point, highly defined acoustic centre with uniform dispersion. It consists of two high frequency drivers and a midrange closely bridge-mounted over the upper bass driver. Both the high frequency and midrange drivers employ a newly developed soft-dome design. With this array and the active bass system, Linn claim the Komri's frequency range to be from below 20Hz up to 40kHz.

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

## ▶ RUNAROUND, SUE

After successfully closing down Napster, the US music industry has gone on a spree of litigation to get its imitators. The recording industry and Hollywood studios have joined forces to sue MusicCity, Kazaa and Grokster, which together form one of the most popular file-trading networks to spring up in Napster's wake. It's the fourth major legal action to have been filed - so far it has shut down Scour, neutralised Napster and put Aimster into serious financial peril - and also the first outside the US.

The latest object of litigation will test the law to the limit, because these three file-swapping services don't need a central company to create an index of downloadable files. The companies involved have said that even if they disappear, the network of file swapping can survive as people continue to distribute the software unofficially. By contrast, the Recording Industry Association of America (RIAA) and the Motion Picture Association of America (MPAA) has dubbed them, "a 21st century piratical bazaar". RIAA Chief Executive Hilary Rosen said, "we cannot sit idly by while these services continue to operate illegally, especially at a time when new legitimate services are being launched".

## ▶ NAD'S NEW BUDGET BABY



NAD have introduced a new entry level DVD/CD player to the market. This month sees the release of the T531 "full-featured" DVD player that offers three video connection options, along with three audio connections to ensure complete compatibility with both current and future systems. It supports both DTS and Dolby Digital

formats, as well as Pro-Logic and offers a larger array of features such as multi-angle, multi-sound and multi-subtitle. There's also frame, 4x and 16x zoom plus a repeat mode. Not forgetting the company's solid audio background it supports both CD-R and CD-RW formats and MP3 files can be replayed. RRP is £329.

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

# Small change

RECORD



# Big difference

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

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

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



The new Philips DVD Recorder.



For more details, call 020 8665 6350 or visit our website  
[www.ce.philips.co.uk/dvdrw](http://www.ce.philips.co.uk/dvdrw)



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*Let's make things better.*



SUPER AUDIO CD

Hear it. All of it.

## Sony Super Audio CD.

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

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

Customer information centre 08705111 999

Sony, Super Audio CD and Direct Stream Digital are registered trademarks of the Sony Corporation, Japan.

World Radio History



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SONY



## ▶ WIPPIT

The world's first music service to legally download and share MP3 files was launched last month. Wippit is a 'legitimate online peer-to-peer (P2P) service' that offers a host of 'popular artists of today' for downloading via a twelve-month subscription. The service costs a hefty £50 per month, but includes £30 worth of mobile phone ring tones(!) Check out <http://Wippit.com>.



## ▶ CANNED HEAT



Philips have been working flat-out on their new range of headphones. The first product to emerge from the R&D dept. are the HP890s. These have an expected retail price of £65 and in the tradition of the company, employ a number of unique technologies. They use a 50mm Mylar dome 'clarity' diaphragm which is driven by a neodymium magnetic circuit and housed in extra large acoustic chambers for an effective low frequency response and crisp detail.

They also feature double-hinge ear shells to allow automatic adaptation to the wearer's head.

Philips Consumer Electronics UK  
Philips Centre  
420-430 London Road  
Croydon CR9 3QR  
Tel: 020 8665 6350  
[www.ce.philips.co.uk](http://www.ce.philips.co.uk)

## ▶ NAIM JOIN THE GAME



The press release promises the "end of muzak as we know it", so the new NAP 6-50 promises to be a worthy product. Staking a claim on the custom installations market, Naim have released this 50W per channel multichannel power amplifier that's designed for stereo multi-room application. The six-channel amp features the new circuitry developed for the flagship NAP500 power amp and each of the three two-channel zones uses a separate power supply with individual windings on the large, custom-designed mains transformer.

A choice of control line input or signal sensing automatically switches the NAP 6-50 out of standby and a quiet fan is used to maintain a pre-determined operating temperature. Finished in the new Naim style and priced at £2,249, the NAP 6-50 is available now.

Naim Audio  
Southampton Rd.  
Salisbury  
Wilts SP1 2LN  
Tel: 01722 332266  
[www.naim-audio.com](http://www.naim-audio.com)

## ▶ HIFIJUNKIES



Need a fix of hi-fi online? There's now a new website targeted at audio bargain hunters - it will search out the best prices for you and offer a 'quality service' to your door. Point your browsers at [www.hifijunkies.co.uk](http://www.hifijunkies.co.uk).

Pascal



You won't want to look at anything else.

It's rude to stare. But who can blame you? Our tiny Pascal 815ED hi-fi speakers are designed for eyes as well as ears. Their pure aluminium cases produce a sound so clear a Soprano would be jealous. And thanks to Extended Definition (ED) Tweeters they're perfect for Super Audio CD as well as Home Cinema. With a range of Pascal speakers to suit any budget, it all sounds very impressive. Unless you're a fish.

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

Customer information centre 08705111 999

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►► **BURNING DESIRE**

EMI Recorded Music has teamed up with Roxio to design a custom CD burning service. Although this won't be launched for a while yet, it shows the state of the music industry's thinking on online music distribution. People will be able to easily download, then record, authorised music onto recordable CDs. Chris Gorog, President and CEO of Roxio said, "Our goal is to enable consumers to legally download and record music to CD in a consumer-friendly manner while fairly compensating copyright owners and creators". This comes in the light of industry projections that by 2004, 25% of all media will be distributed via the net, and that by the end of this year, it's expected that 5 billion blank CDs will be shipped in support of an estimated installed base of 100 million CD recorders.



►► **ONKYO EXPAND DVD-A**

Established as some of the finest players on the market, Onkyo are further expanding their range of DVD-A players with the new DV-S757. Coming in below the flagship DV-S939, the slimline 757 carries THX Ultra certification and uses the Cirrus Logic audio chip with Crystal's 192/24-bit converter. For improved audio performance the video circuitry can be disabled. Not forgetting the audio purist, Onkyo have also launched new specialist hi-fi products including the new DX-7333 CD player and a range of high quality lifestyle separates.

Distributor:  
Jamo UK Ltd.  
Oakfield Park  
Bilton Road  
Rugby  
Warwicks CV22 7AL  
Tel: 01788 556777  
www.onkyo.net

►► **SHARP LOOKING**



Sharp have announced details of an interesting new product. The DV-NC55H is a combination DVD/CD player and Nicam VHS VCR - ideal for those still unsure of which option to take. The product is compatible with up to five formats including MP3 playback. It features Dolby Virtual Surround to create a full impression of surround sound from two channels. It's joined in the new DVD range by a new DVD player, the DV-740H.

Another new product showcased recently from the company was the DV-MT888H MiniDisc recorder.



the company's of portable ve released a recorders, the which is the DV-MT888H, now the world's smallest MD recorder. Weighing just 28g the lver and blue play with a two more

portable recorders in the range.

Sharp Electronics UK Ltd.  
Sharp House  
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Manchester M40 5BE  
Tel: 0800 262958  
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**Next issue**

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

**REGA JUPITER CD PLAYER**

This is the latest top of the range player from the vinyl specialists. How will their digital source fare? Find out next month.

**EXPOSURE 2010 POWER AMP**

The brand new power amplifier from the re-launched Exposure comes under HFW scrutiny. All will be revealed in four weeks.

**SUB/SATELLITE GROUP TEST**

We try out a wide selection of two channel subwoofer and speaker systems. Find out which models we recommend.

# THE SHAPE TO

It's the company's most ambitious, innovative and far-reaching product to date. David Price tries out the Linn Knekt Kivor 'High Fidelity, High Capacity Hard Drive Audio Distribution System'.



Linn calls this "the ultimate source product for multi-zone and sophisticated single-user audio", and I think they might just have a point. Arguably the company's most interesting creation to date, the Knekt Kivor is (deep breath): a web-enabled, hard drive recording and playback 'audio distribution system' that stores almost 1400 hours of

uncompressed music. It also does the full multi-room thing, serving up to 16 users independently and simultaneously. In a Linn Knekt Intersekt system, access from up to 128 zones is via a Linn Knekt keypad, and by touchscreen or computer.

Each Knekt Kivor has four modules, the [a] 'Tunboks' hard disk music storage system, [b] 'PCI Musik

Machine' soundcard, [c] 'Oktal' eight-way 24-bit DAC, and [d] 'Linnk' control interface.

#### [a] TUNBOKS

The heart of the Kivor - think of this £8,000 box of tricks as the transport. Within its sizeable case, the basic Tunboks contains two 76GB hard drives which give 248 hours of

# OF THINGS COME

uncompressed music, or far more if you choose to compress. It doesn't stop there though, because you can add 76GB disc drive modules at £500 a time, up to a maximum of 11.

As well as working with the rest of the Kivor modules, the Tunboks can be used in any conventional music system with a stereo DAC, and can furnish up to 16 independent, low-jitter audio outputs. Music can be downloaded via either the built-in CD-ROM drive, or the digital audio input of the PCI Musik Machine soundcard. When loading a CD, the Tunboks connects to the Internet and downloads the title, track, artist and music type and adds this information to its database. Linn says that the internal modem also makes possible remote diagnostics and future software upgrades.

## [b] PCI MUSIK MACHINE

A fascinating product in itself, Linn's first PCI soundcard can be thought of as the digital output section of the Tunboks. It gives eight balanced digital audio stereo outputs for direct connection to the Oktal. It works by turning the raw PCI data from the Tunboks into 'jitterless', HDCD-compatible AES/EBU digital audio data. These eight channels are then transmitted for processing to the Knekt Intersekt for distribution. It can also accept one stereo channel of AES/EBU digital audio, which can be converted to 32-bit parallel data prior to storage.

The Kivor PCI Musik Machine normally processes uncompressed digital audio data but it has the ability to pass signals for subsequent compression to MP3 format as well. There is one balanced digital audio stereo input for recording on the Tunboks. Two cards can be fitted to a

Kivor, giving 16 digital stereo outputs and two digital stereo inputs.

## [c] OKKTAL

The Kivor's £3,000 DAC module is capable of concurrently decoding up to eight digital stereo channels for connection to a Linn Knekt Intersekt system and encoding one stereo channel directly to the Tunboks source. Each digital audio input channel can detect and lock automatically to any sample rate between 32kHz and 96kHz at up to 24-bit resolution. Linn says it can improve the sound quality of Digital Satellite, cable systems, DAB, MD and DAT products via their own digital outputs, and also directly interface to AES/EBU equipment for professional audio applications. It also offers analogue to digital conversion with manually-controlled input scaling and peak level indicators.

## [d] LINNK

This £1,000 device bears no relation to the early-Eighties Linn phono stage of the same name. Rather, it's the Kivor's multi-room control interface and handles up to 16 Knekt remote in/out connections and converts the Knekt communications protocol to and from RS232 to allow a Knekt System to communicate fully with the Kivor Tunboks. With the Linnk installed, the operation of the Knekt Kivor system is very simple through any number of Linn's Knekt Room Control Units, touchscreens or computers.

## USING THE KIVOR

Essentially, your first point of contact with this amazing device will be through a computer screen. Any notebook or desktop PC will connect to the Tunboks via the RS232 port or

USB (although the USB software drivers weren't available at the time of writing). Installing the software is straightforward enough - your friendly Linn dealer will come round to your house (mansion, stately home, etc.) and do it for you! Suitably booted up, the software displays, Windows Explorer-style, a list of the music on the Tunboks.

To add new CDs to the system, you simply feed your disc into the Tunboks' slot. If you've checked the 'Auto Record' box on the software, the system starts transferring the music onto the hard drive. Because the CD-ROM drive inside the Tunboks is a multi-speed affair, recording is far faster than real time (roughly three minutes per disc), and you can also play music through the Kivor while the process is going on. Once finished, the system dials up the Internet and downloads the complete track and title information all by itself. Within 10 minutes, your disc and all its text info is sitting on the Kivor's hard drive ready for action.

To fully understand the Kivor, you have to think of it in terms of a multi-room set-up. It's possible to use it as a single-source component in a single room, but that's rather like only using your Ferrari to nip down to the shops. To play music, you could either select it on your computer screen or make your way down to the East Wing of the house to your listening suite, whereupon you'll pick up your Knekt RCU (room control unit), and select the disc and track you wish to play. This is made easy by the RCU's text display, and the fact that every disc the Kivor stores has full artist, title and track information grabbed from the internet database. So, you scroll along through your discs by ARTIST (i.e. "Van Morrison"), click

# Walrus Systems

11 New Quebec St, London W1

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apollo furniture  
argento  
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DO to change the RCU's arrow buttons to select TRACK (i.e. "Coney Island") and click DO again to get the PLAY MODE display, where you select PLAY. Within a second or two, the remote power amp you have in the corner of your room gets the Kivor's line-level feed and the music begins to issue forth through your loudspeakers.

### SOUND QUALITY

I auditioned the Kivor in multi-room form, driving a Linn AV5105 power amp and Ninka loudspeakers. The results were superb, and I got the impression that it was better than its partnering equipment. This combination had quite a dry and clean character - very Linn, of course - which bristles with pace, bounce and dynamics. A very good analogy would be Linn's own £1,950 Ikemi, which is itself a big improvement on the Karik 3 I reviewed and loved back in the mid-Nineties. The listening kicked off with Van Morrison's 'Coney Island', which is a slick but beautifully-recorded track with some fantastic string work. The Kivor set up an extremely wide and tightly-defined acoustic, whose depth perspective was excellent, the music rising out of an inky black silence. Although it leaned to the dry side of neutral, the Kivor conveyed the rich, resonant nature of Van's voice impressively well. And while strings didn't shimmer as convincingly as they do through either the CD12 or LP12, they were still rendered with a smooth, even texture that never once became strident. The overall effect was as moving as I've heard from any CD player, CD12 notwithstanding.

Next was Air's 'All I Need', an equally engaging piece of electronic Pop that can be incredibly involving if reproduced right. As the song kicked off, the Kivor's superbly articulated bass shone through. It's very Ikemi-like in this respect - strong and powerful with real grip, but also a tad dry and clinical. Above this, a clean, open midband was joined by a sweet and delicately etched top-end. The Kivor was very

### SPECIFICATIONS TUNBOKS

**TYPE:** Hard disc-based music archival and playback system.

**STORAGE:** Up to 1380 hours of uncompressed music storage. Standard configuration includes 2 76GB drives. Up to 11 76GB drives can be factory installed.

**COMMS:** 2 serial interfaces for RS232 communication, 2 D-Type serial sockets.

**ACCESS:** 16 concurrent users, eight users or zones per Musik Machine PCI card.

**FEATURES:** Automatic retrieval and logging of CD Title, Artist, Track, Genre information for discs listed on Gracenote (CDDb), 56K analogue modem built in.

**DIMENSIONS:** 177x482x505mm, 12-20kgs.

**FINISHES:** Black and Silver.

### OKTAL

**TYPE:** 8-way stereo 24-bit converter unit.

**DIGITAL INPUTS:** AES/EBU interface on RJ45 connectors for direct connection to Tunboks.

**DIGITAL OUTPUTS:** 8 stereo channels, 1Vpp/110 Ohms, S/PDIF digital on RCA phono sockets, 8 stereo channels, 0.5Vpp/75 Ohms.

**ANALOGUE INPUTS:** 2 single-ended inputs on RCA phono sockets, input impedance 15k Ohms, adjustable in 0.5Vrms, 1Vrms, 2Vrms, and 4Vrms steps.

good on the 'architectural' aspects of the sound too, the result being that everything fitted into the mix with real precision.

This was pretty much the form whatever music I tried. The Kivor sounds just like any high-end Linn CD player - dynamic and tuneful, yet dry and smooth. This is no small praise - ultimately, Naim's CDX might just have the edge over it in terms of musicality and deep-down forensic detail, but the Linn's an accomplished all-rounder nonetheless. Whether it's a Sony remaster of Miles Davis' 'Sketches Of Spain', or Karajan doing Beethoven's Ninth on DG, you get an engaging but neat presentation that cuts to the mustard.

The Kivor's scope for flexibility

### ANALOGUE OUTPUTS:

8 single-ended outputs on RCA phono, 2V RMS, 200 Ohms output impedance.

**DIMENSIONS:** 89x482x355mm, 5kgs.

**FINISHES:** Black and Silver.

### PCI MUSIK MACHINE

**TYPE:** High Fidelity PCI Music Card.

**OUTPUTS:** 8 AES/EBU balanced interfaces on 2 RJ45 connectors.

**INPUT:** 1 AES/EBU balanced interface on 1 RJ45 connector.

**CHANNELS:** 8 stereo, 1Vpp/ 110 Ohms, four stereo per RJ45 connector.

**DIMENSIONS:** 246x106x18mm, 100gs.

### LINK

**TYPE:** Knekt Control Interface.

**CONNECTIONS:** KNEKT 'remote in/out' (16 pairs, RCA phono), RS232 port1 for communications with Tunboks at 38400baud, RS232 port2 for software upload.

**DISPLAY:** 2 LEDs per source showing communications between Linnk and Intersekt. 2 LEDs for RS232 port1 showing communications between Linnk and Tunboks. 2 LEDs for RS232 port2 showing communications between Linnk and any product connected to the AUX port.

**DIMENSIONS:** 89x482x355mm, 5kgs.

**FINISHES:** Black and Silver.

is so vast that it's impossible to cover fully here. This is a remarkable product, and undoubtedly a blueprint for things to come - respect is due to Linn for launching it to a world as yet unaware of its potential. Give it time though, and I suspect someday all music systems will be made this way. ■ ▲

Linn Knekt Kivor

£12,000

Linn Products Ltd.  
Floors Road,  
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Scotland  
0141 307 7777  
www.linn.co.uk

### World Verdict



Innovative stuff from Linn. Possibly the company's best ever product, it puts the writing on the wall for conventional CD-based systems. Superb sound and user interface allied to broad range of capabilities make it good value even at this price.

# RECORD BREAKER



Philips's much anticipated consumer DVD recorder is finally here. The DVDR1000 promises much but does it deliver the goods, asks Noel Keywood?

**T**his is the big one – the first product to embody the last but most awaited DVD recording format: DVD+RW. With the launch of DVD+RW consumers around the world can at last see what lies before them in the DVD recording field. It's a great prospect, one I have been awaiting eagerly, because it allows me to finally decide what DVD system I'll be using in the future for videos and for very high volume data storage on the computer.

We've had DVD RAM from Panasonic since 1998, but it's expensive and incompatible due to

the use of a protective caddy. As Pioneer pointed out to me, DVD-RAM was always intended to be a computer storage format; only recently have Panasonic domesticated it to store video.

Earlier this year Pioneer (and others) launched the second DVD recording format, DVD-RW. It is the first of the dedicated consumer video recorder formats, that use a naked disc. The coming of DVD+RW, from Philips, Sony, Ricoh, Yamaha and Hewlett Packard has overshadowed it. When an alliance as experienced and powerful as this is formed the

world inevitably waits to see what they are developing – and why. Philips DVDR1000 DVD+RW consumer video recorder reviewed here is the first product from this alliance, the first example of the last of the new digital recording technologies, brewed up last century for the beginning of this century.

## GETTING THE PICTURE

If we quickly look at the circumstances into which any video recording format must fit it'll clarify the issues and give you some idea of what to expect and what look for to



suit your own purposes. DVD recorders are complex items that can do many things - almost everything in fact!

A DVD video recorder must record a disc that will play on any DVD video player. Video players (DVD ROMs) have been around for a few years now, sales have been strong so there's a large installed base, as they say. Most video rental outlets now have DVD sections almost rivalling VHS tape in extent. It's vital that a DVD video recorder produces a disc that will play on these machines. The difficulty here is that professional video discs for these players are pre-authored and compiled to possess a continuous data stream, complete with time code and chapter markers. It is difficult to replicate this on a domestic recorder.

At home, if you want to record to a DVD disc just like a VHS cassette there'll be none of this slickness, starts and stops will punctuate a disc as the kids fight dad to record Big Blue House over Match of the Day. Digital doesn't like being started and stopped randomly like analogue. The time code is broken, synchronisation lost and the whole shebang gets shaky. Until now these problems have been resolved using "lossy linking" - a domestic digital patch-up job that DVD players, bred for Hollywood films, cannot handle.

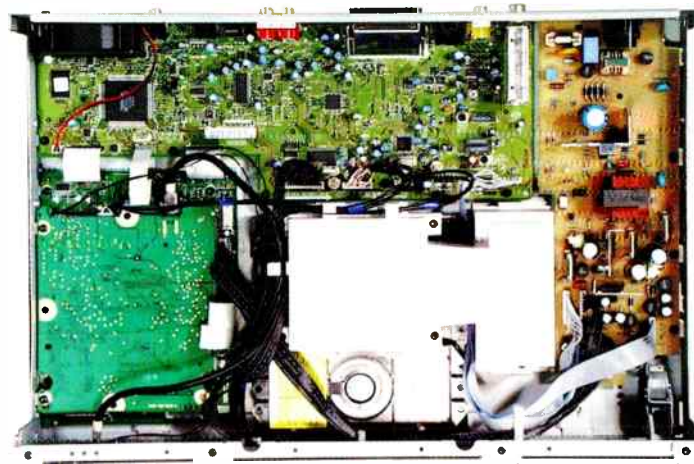
So how do you make a shaky old consumer recording compatible with a playback system designed quite specifically for Hollywood? It's a culture clash as much as anything else and I sort of admire Philips tenacity in trying to make the two idioms to marry up. To link recordings accurately DVD+RW has "lossless linking" that can join successive recordings to an accuracy of 1 micron. This makes the data stream appear continuous so a DVD video replay drive can handle it.

What Philips claim is this gives DVD+RW the ability to provide compatible recordings without compromising editing facilities. With DVD-RW you have to make a choice between playback compatibility or editability; one compromises the other. Philips claim DVD+RW does not force you to choose between one or the other: you get compatibility and editability. All the same, there are user-selectable recording format

options on the Philips DVDR 1000 too if recordings won't work on a specific video player, so the issue isn't quite so simple. The player can also adapt recordings made on other machines to display DVD+RW menu features.

## ENTERTAINMENT COMPLEX

To cater for a wide range of options the DVDR 1000 is a very complex machine, both technologically and operationally. It provides basic video editing, but for complex work you'll need a DVD+RW recorder drive (coming soon) on your computer and a video editing suite, plus a pretty powerful computer. Since it produces



a compatible disc a DVD+RW recorded disc should play on a computer DVD-R drive, like the Pioneer AO3, and indeed Philips claim the DVDR 1000 supports DVD-R.

A technique known as Variable Bit Rate recording is used to pack data onto a disc. With this and MPEG2 video compression the DVDR 1000 provides 2 hours of recording in Standard Play (SP) mode, on a 4.7GB disc (single-sided, single layer). The disc is re-writable so it can be used over and over again and current quoted price is £15.

On the audio side Philips new machine will play CDs and CD-RWs. It will not play SACDs nor DVD-Audio discs. However, it will play the 24bit/96kHz soundtrack of DVD-Video discs and specialist 24/96 audio discs. Of course, there's an audio recording channel as well as a video recording channel, which encodes two channels (i.e. stereo) in 16bit at 48kHz, using Dolby AC-3 format to

provide digital compression. However, the machine will only record when it (automatically) detects a video signal, so unfortunately you cannot use the DVDR 100 as a stand-alone audio recorder. There is no SPDIF input for digital audio, nor are there any internal surround-sound decoders; only stereo audio outputs are available. If you want surround-sound for an external decoder or receiver there are optical and co-axial output sockets that deliver MPEG2, Dolby Digital or dts. Dolby ProLogic is also available.

On the video side you can connect a TV via an aerial link (RF), via a CVBS link (composite video

baseband signal), S-video or via SCART (RGB). I initially connected via SCART alone, expecting to be able to run the TV from the recorder's video tuner. However, I wasn't happy with picture quality. This simple connection method also means you must watch the programme being recorded, so I added the RF connection as Philips recommend so I could use the TV direct from aerial to view one programme whilst recording another. The DVDR 1000 remote control switches from TV to DVD, and the SCART signal can be switched between the on-board TV tuner or a video disc as sources. It gets a little complicated. Philips need to provide a simple block diagram for users.

Viewing DVD tuner (i.e. the recorder's TV tuner) via SCART you are looking at the signal after it has been through the video A/D (9-bit), compression (MPEG2), VBR, buffering and then re-conversion back through the video D/A (10-bit) and out to

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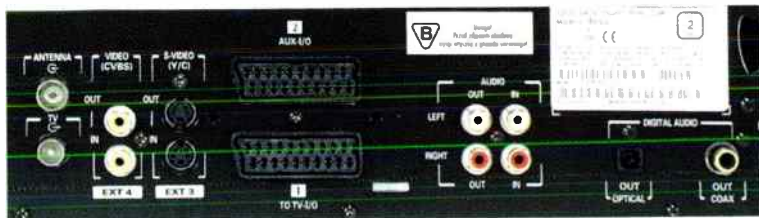
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your TV via RGB. It's a lot of signal processing and the effect upon the picture was clearly visible in all modes, from High Quality (HQ) which gives 60mins recording time, through to Extended Play (EP) which gives 4 hours. I was hoping that HQ at least would give a picture indetectably different from the original, but this wasn't to be. There was noticeable loss of detail and the slightly waxy appearance to people's faces this produces. Grass and trees looked a little bland and the picture was generally a little soft, lacking sharp edges.

In SP mode, these effects became more pronounced, and digital compression artefacts started to become noticeable, seen as a roughness to edges of small objects and a shimmering effect on grass, for example. At times small areas of intense chrominance completely parted from the luminance signal when movement was involved. Waving flowers became a vague smudge and as helicopter shots of F1 cars panned out the images lost shape, becoming a coarse edged blur on the track. I found these effects sufficiently disconcerting to avoid watching the digital signal when possible. This, however, is the level of quality you get from an off-air recording of TV.

Whether you find this quality acceptable is a matter of personal choice. There's less noise and graininess than standard VHS tape in SP mode, no more detail, but a lot more in the way of trick features. You can remain in pause for as long as you want and move forward or back manually, frame by frame, without difficulty. There are three slow speeds and three fast speeds. However, fast shows only frames, not speeded up motion, so x32 misses a lot. I watched carefully for fast motion problems after seeing terrible digital breakup in an F1 transmission, where car wheels seemingly divorced themselves from bodies as the image

flashed across the screen, but this was in the transmission link. Flying footballs, horses feet and other areas of rapid movement all held together properly in SP mode (VBR is most heavily challenged by rapid changes of large volumes of data within a frame). The LP and EP modes slip below VHS quality and are unpleasant to watch. Interestingly, Philips provide a Sport mode for LP and EP to minimise movement discontinuity.

### SOUND PERFORMER

I can't say I found the DVDR1000 easy to use, but Philips have tried hard to make it so I suspect. With my Philips TV accidentally switched to its TV tuner rather than A/V in, playing a video disc resulted in a rolling unsynchronised picture. The TV would not adjust its colour balance with SCART in use and RGB sensitivities were such as to make the picture look washed out from the DVDR1000. Another Philips TV, brought over by Philips representatives, managed a lot better. Those were small problems I encountered. I noticed the recorder also ceased to accept commands at times and had to be re-set by switching off then on, as recommended by the handbook! But that's not the whole picture by any means; in fact it's just a very tiny part.

The DVDR1000 is a complicated beast because it does so much. After a while I got the hang of using it casually like you do a video recorder, but it was always a bit challenging. It generates a programme menu that contains small still shots, plus the time and date of recording, known as Titles. A disc will hold up to 48 titles which seems ample for 2 hours of recording time. The titles can be individually erased and changed, which may be necessary since the still shots often bear little relation to the programme (e.g. a shot of a girl with an umbrella for a F1 recording!). Up to 99 chapter markers can be inserted per title, to identify events, or even to make the player skip

commercials. This is where the video editing features of DVD+RW come into play. Otherwise, chapter markers are inserted automatically about every five minutes.

All this worked well enough, but you must tolerate a fairly intrusive on-screen display over the picture to see T (title) and C (chapter) numbers, and you can't track-jump upward by chapter number without switching this display off, although you can by going to fast-forward, which seems illogical. Some tidying is needed.

The same overlay shows total track time and elapsed play time, which gives some idea of where you are on a disc. Switching this info off leaves only the player's fluorescent display which is not much help. This could be improved too. All the same, you can edit a disc once recorded into neat and useful titles and chapters between which you can skip with the track skip buttons, something VHS cannot offer.

What Philips claim as a distinguishing feature of DVD+RW is that you get this editing functionality, plus the ability to divide a title and label each part, without sacrificing compatibility with DVD players designed for pre-authored Hollywood films. That is the essence of DVD+RW, clearly delineating it on the basis of its video functionality rather than anything else, such as its computer storage ability. It is an impressive package.

Talking of which, you may fancy making a few films yourself. If you do, the recorder has front panel inputs for i-link digital video through a Firewire (IEEE1394) connection, or it will accept Hi-8 or S-VHS through an S-video input (analogue), together with a separate audio link. There are also independent co-axial video and audio inputs. The rear also has a SCART input to accept a video recorder, satellite receiver, etc.

There is a whole section in the handbook devoted to the mind-numbing subject of TV programming (inc. VPS/PDC), timer recording and Video Plus programming. There is also Parental Control to stop the kiddies watching video nasties.

Real Hollywood films on DVD play only through the video D/A convertors, having been digitally encoded by sophisticated production

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equipment. Here quality was fine, reaching the usual high standard of DVD, and possibly a little better than many players. To read the slowly rolling intro of Joan or Arc I found the slow-mo facility useful and it also let me identify the aircraft in Saving Private Ryan as Mustangs (OK, so you already know what a P38 is). I stumbled into another drawback with compatibility by possessing a Sony DVD player that doesn't handle CD-RWs, nor DVD-RWs, so recordings made on the Philips would not play on it. I suspect quite a few players will fall into this category - compatibility with other players can be checked out at [www.philips.com/dvdrecorder](http://www.philips.com/dvdrecorder). The sooner higher reflectivity DVD+Rs become available the better for backward compatibility of DVD+RW. Philip's informed us that the record-once DVD+R discs will be available by end of the year. The cost will, of course, be cheaper than that of the re-writable type but there is no definite disc price as yet.

A machine like this is wasted if it is not used in conjunction with a hi-fi system of one sort or another (e.g. stereo or surround). With the audio

outputs connected to a Cyrus 7 amplifier and a pair of sand filled Mission 773s I was more than a little surprised by sound quality, which was excellent. The player has firm, deep bass that gives a good sense of both rhythm and scale from both music discs and sound tracks. As a CD player it is a good one. Of course you get TV sound too but there is a large time delay between the direct picture and sound, due to buffering, so the digitally processed picture must be watched.

With a pair of audio inputs next to the stereo audio outputs I expected the DVDR1000 to be able to act as an ordinary CD recorder, but as I mentioned earlier it cannot record sound alone; it will only record sound in conjunction with a video input. Although it may seem wasteful to use a 4.7GB video disc for sound only, there could be times when it is convenient, bearing in mind that an RW disc can be erased afterwards - perhaps after the sound recording has been stored elsewhere.

This machine can do so much it is a bit perplexing at first. Interestingly, hi-fi terms, as a CD player the

DVDR1000 is a remarkably good one. As a video recorder and player it reaches a high standard, even if some limitations are apparent. The point is that DVD+RW offers a recording system that is fully compatible with DVD players, whilst at the same time offering the stop/go ability of a domestic video recorder. Plugged into a hi-fi system and accompanied by a TV what this machine can do is almost alarming. It's an accomplished electronic hydra that takes a role in almost every event and a glimpse of what we can come to expect in the 'one-box' future. As a quality CD player, video recorder and video player it can justify its price of £1299 quite easily. ■ ▲

Philips DVDR1000 £1299

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Philips Centre  
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MEASURED PERFORMANCE

In line with its sound quality, Philips DVDR1000 displayed a smooth in-band audio frequency response from Compact Disc (16bit/44.1kHz) with a slight top end roll down, as our analysis shows. There's very slight filter ripple but this will have no audible effect. With an upper limit of 21kHz the recorder has a perfectly normal response pattern replaying CDs. A measured lower limit of 4Hz was normal enough and in use the machine certainly sounded "wideband", with a big sound, but smooth delivery.

Distortion was low from full output (0dB/2V) down to -50dB or so, below which the steady rise that a linear encoding system gives took levels to 0.4% at -60dB and 29% at -90dB. Again, they are fairly typical levels for modern 16bit D/A convertors, meaning this recorder will sound smooth enough with audio replay. Channel separation measured a wide 113dB in the midband and 92dB at high frequencies (20kHz).

With low noise and a very wide

dynamic range (EIAJ) the DVDR1000 measured well in all areas.

The audio recording A/D is 16bit at 48kHz sampling rate so it will give CD audio quality with video sound tracks (e.g. with video cameras). However, since audio recording wasn't available as an independent function on the review sample it was not tested. Independent audio recording may well become available on future samples, even of this model though. **NK**

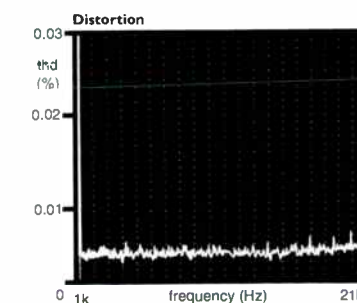
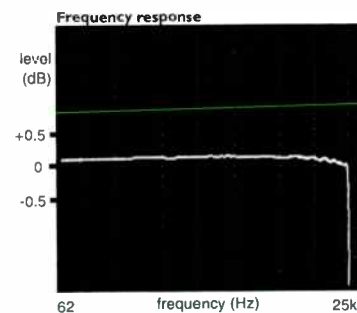
Frequency response 4Hz-20.9kHz

Distortion		left	right
-6dB		0.004	0.005
-30dB		0.015	0.016
-60dB		0.4	0.38
-90		29	28

Separation		left	right
1kHz		113	112
20kHz		92	91

Noise -110dB

with emphasis	-108dB
Dynamic range	111dB
Output	2.1V



World Verdict  
★★★★

A remarkably versatile machine that not only plays and records video but sounds good too.



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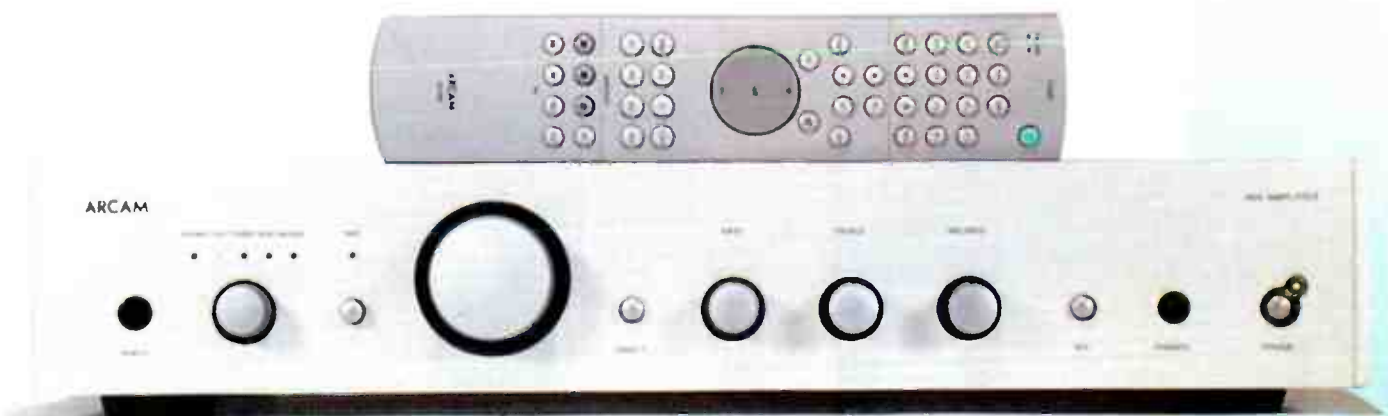
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# WHEN I'M 65

It's a tough one for Arcam, this. Over the past five years they've enjoyed continuous critical acclaim, and high sales, of their Alpha 7, 8, 7R and 8R range. These were the amps that introduced bi-amping, in a convenient manner, to a whole new audience. As regular followers of hi-fi fashion will no doubt be aware, Arcam are in the process of switching model ranges from Alpha to DiVA.

By all accounts Arcam's new Diva range has been selling by the bucketload. In totally re-arranging their market strategy from 'purist' hi-fi to a more AV orientated product range, the company have recently announced a useful profit. Even their traditional hi-fi products have undergone a facelift and in some cases, such as the excellent A85 integrated amplifier, have introduced ground breaking new electronic technology to great effect in both sound quality and user friendliness. This is worth noting, as the Cambridge company are very much an 'acid test' of the industry as a whole.

We've already reviewed the DiVA A85 amp and CD72 CD player and were impressed by both. Now it's the turn of the A65 amp at £380. Although it's about the same price and has roughly the same features as

## Dominic Todd listens to the new A65 integrated from Arcam.

the old Alpha 8R, its power output is closer to the old 7R. Therefore, best to look upon it as a better finished higher spec 7R than a true 8R predecessor: that job goes to the A75.

In terms of build quality, finish and features Arcam have really pulled all the stops out. The flimsiness that let the old 7R down has been banished thanks to more robust build and a double-layer metal front panel. Detail control and panel fit is also much improved.

Perhaps more importantly, the range of features Arcam now offer answers all criticisms of the 7R's failings. The remote control, which looks just as swanky as the amp itself, now operates source selection and will even control a complete Arcam system. There's also a second set of 'speaker outputs that were previously available only on the 8R. It's good to

see that the MM phono stage has been retained, as well as the pre-amp outputs for bi-amping. The only possible criticism left is the single tape loop. Multi-media recording fanatics may have to look elsewhere.

True to Arcam's budget range tradition, the internal electronics are of sensible, tried and tested quality. There's nothing in particular to note, except that all the major components are of a quality expected from an amp of this price. Attention has also been shown to the damping of the major components.

Rivals at this price range are many, but the key opposition comes from NAD's C350 (£330) and Marantz's PM6010K1 (£400).

First to break the silence was Richard Thompson's 'A Bone Through Her Nose'. Initial impressions were favourable. The balance was taught, musical and

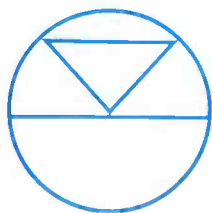




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Equipment supports –  
wake up at the back! –  
might not seem exciting  
but how about saving the  
cost of a system upgrade?  
There are *serious* benefits.

## Squidgy

– or solid?

In a recent test we added £10,000-worth of performance to a good £30,000 system for less than £1000.

Many supports isolate equipment from outside interference. We can show there's much more evil **INSIDE** the boxes which must be drained.

The new Kinabalu Coupling System uses a hard cone with a tripod base, forged in a Formula 1 car factory, to dump this damaging energy into a heavy base. **NATURAL DETAIL** and life in the recording is released, ambience opens out, bass tightens – equivalent to a major **UPGRADE**.

CD players, amplifiers, power supplies – they all create vibrations from **TRANSFORMERS** and **MOTORS**. Rubber feet and squidgy isolation devices trap these tremors, softening sound-staging and blurring imaging.

**AIRBORNE ENERGY** feeding back creates similar problems. We take particular care with amplifiers placed close to loudspeakers, a possible cause of **BOOMY BASS**.

Stands Unique supports channel harmful energy away through spikes and **CARBON FIBRE**, opening out the sound and bringing back vitality.

Of course, a careful combination of energy dumping *and* isolation using **AIR SUPPORTS** from Vibraplane or Arcici can be awesome... and don't forget the video gear!

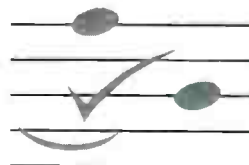
Customers say we make some of the **BEST SOUNDS** they have ever heard, so you know we can do the same in your home. Our advice will take account of your best components and guide you where change is needed, in stages you can afford.

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Note

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BATH

01225 874728

**CD:** ACCUPHASE, ADVANTAGE, AUDIO SYNTHESIS, BAT, dCS (ELGAR, DELIUS PURCELL, GRIEG, VERDI) 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, HOWLAND, NAGRA, PASS, SAT, SONNETEER, SPECTRAL, SUGDEN. **LOUDSPEAKERS:** AUDIO PHYSIC, AUDIOSTATIC, BKS, ETHOS, LUMLEY, NEAT, TOTEM, VERITY AUDIO. **TUNERS:** ACCUPHASE, MAGNUM DYNALAB. **CABLES:** ARGENTO, CHORD CO., DNM, HOWLAND, NORDOST, SILTECH, SPECTRAL, YAMAMURA CHURCHILL ETC. **SUPPORTS:** ARCICI, KINABALU, STANDS UNIQUE



seamless. A tight and controlled bass response led to fine timing and good listener involvement. There was decent detail retrieval, shown with the texture of vocals and percussion alike. With such fine articulation of both vocals and instruments, it was something of a surprise to find that the sound staging wasn't exceptional. Often, fine resolution and a broad sound stage go hand in hand, but this isn't the case here, with the overall 'width' and 'height' of sound slightly constrained. Nevertheless, few at this price can match the Arcam's ability to cover the entire frequency range with such apparent even-handedness and fluidity. As a means with which to get a true insight into the music the A65 also shines thanks, once again, to its balance and resolution.

I didn't expect Tricky's 'Black Steel' to perform quite so well and, in truth, it didn't. Although the bass response was fair for a 40W amp, and the treble detailed enough, I felt the Arcam lacked projection. This imbued the balance with a slight blandness, with the resulting sound being just a bit too smooth for its own good. The electric guitar and cymbals suffered most from this over refinement. Despite these concerns, the amp still demonstrated qualities of timing and articulation that compare favourably with rivals.

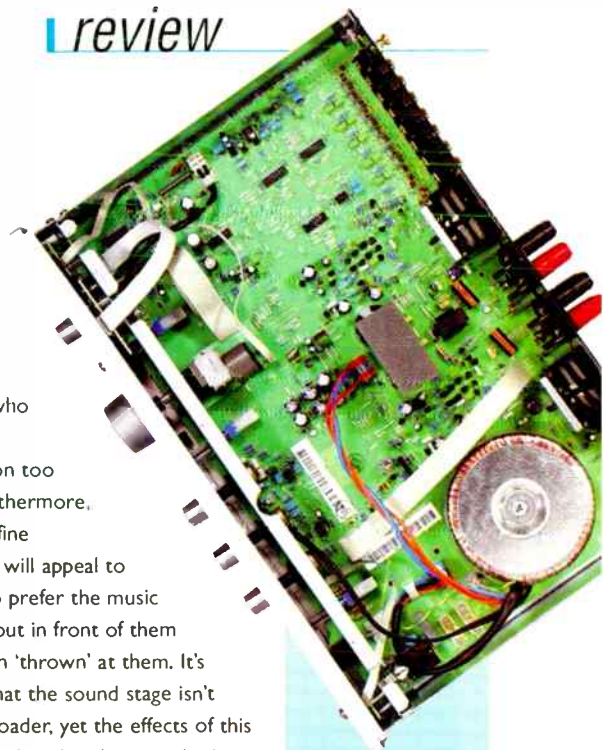
Claire Martin's 'Over By Allenby' was much more to the Arcam's liking. Both Martin's vocals and the instru-

mentation were beautifully resolved. There was excellent separation between individual instruments and no trace of the 'muddle' that can afflict certain competitors. Being especially critical, one could wish for the brass to be slightly more reedy in texture and for the bass to be a touch firmer. That having been said, the bass response was solid enough to firmly underpin the music, and drive the rhythm through with conviction.

Berlioz's 4th Movement of the *Symphonie Fantastique* provoked a mixed response. The fine string timbre contrasted unfavourably with the rather restrained brass section. The timing was still good, but this failed to disguise the fact that at most times the A65 was simply too reserved. There wasn't quite the drama that the piece demands. In short, dynamic bursts of music didn't make me flinch as something like a NAD C350 can.

Looking back at this review, it appears that the A65 comes in for some hefty criticism. Yet, in truth, it's an amp I rather like. It does lack a certain get up and go in the drama department, and it could do with greater projection, yet it has many redeeming features. There's a hint of valve-like behaviour in the way the Arcam can string along a series of instruments and vocals in a seamless and thoroughly coherent manner. This quality alone will endear the amp to those with unruly sources or

'speakers, or those who find the competition too brash. Furthermore, the A65's fine resolution will appeal to those who prefer the music to be set out in front of them rather than 'thrown' at them. It's a shame that the sound stage isn't that bit broader, yet the effects of this could be reduced with sympathetic component matching. Combine this with first rate build quality and it is clear that Arcam have a highly credible amp here. With a little more tweaking it could be formidable. I await the A65R with anticipation! ■ ▲



Arcam A65

£380

A&R Cambridge Ltd.  
Pembroke Avenue  
Waterbeach  
Cambridge CB5 9FB  
Tel: 01223 203200  
www.arcam.co.uk

MEASURED PERFORMANCE

The A65 produces a modest but useful 50W per channel into 8ohms, rising to 72W into 4ohms. This is enough to go loud in most rooms with reasonably sensitive loudspeakers.

The Arcam amplifiers produce little distortion and what there is is largely second harmonic, as our analysis shows. This measurement is at 10kHz, where level measured a small (for second harmonic) 0.026%. Down in the midband distortion hovered around 0.006% from 1W to full output, a very good result. With little change in harmonic structure as level increased the A65 amplifier looks to have an 'amenable' transfer function that should contribute

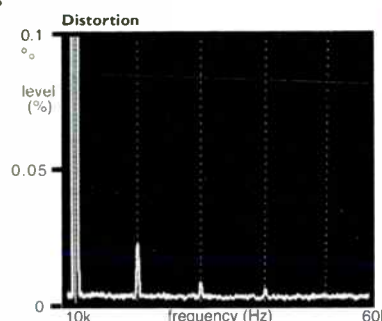
toward a smooth sound.

Bandwidth was reasonably wide within 1dB limits and noise low at -98dB. An input sensitivity of 265mV will accommodate most sources and the tone controls give sensible amounts of boost and cut to provide useful response shaping.

Arcam aim to produce amplifiers that sound smooth and inoffensive and the A65 of their Diva range follows this tradition. Measurement shows it works well in all areas and has been carefully designed. **NK**

Power 50watts  
CD/tuner/aux.  
Frequency response 11Hz-38kHz

Separation	88dB
Noise	-98dB
Distortion	0.01%
Sensitivity	265mV
dc offset	1/2mV



World Verdict



A fine amp that offers good audiophile value, but can be a bit too reserved for its own good.



Although Meridian's range-topping 588 silver disc spinner is a conservatively styled affair, it boasts some interesting design features, says David Price.

# CLASS OF '88

► The Meridian CD story starts in 1984 with the 14bit MCD and MCD Pro, and runs through the 200 series right up to today's 508. So, having been so favourably impressed with the 506.24 back in summer 2000, I was interested to play with this, the latest and supposedly greatest silver disc spinner from the Huntingdon company.

The £1,950 588 is Meridian's top CD player, borrowing technology from the 800 DVD machine. It employs a precision DVD-ROM drive to read information from the discs using a technology developed for the Meridian 800 Series, with a precise pickup system optimised for CD and CD-R playback. One offshoot of this is that it can play MP3 discs, recorded on data CD-Rs on computers. Although these won't give as high fidelity as standard Red Book CDs, you get ten times as much music onto each disc and the sound - especially on this player - is surprisingly good.

So why use a DVD-ROM? Well, Meridian says that ROM drives recover the data from computer discs perfectly - thanks to their ability to

read at double or quadruple speed and then come back and re-read sections of the discs with errors in. This contrasts to a standard 'real time' audio CD transport which has to 'suck it and see' - if there are errors, then it's too late and the error correction circuitry is called upon to do its best in adverse circumstances. Bespoke operating software is featured, designed for optimum disc reading accuracy, which is upgradeable at a later date.

Meridian says it builds on this by investing its transport with extensive anti-jitter measures, which basic computer silver disc readers don't have. Data from the disc is checked, corrected and decoded using an extremely powerful digital processing system. There are three large memory buffers in the data path designed to establish the smoothest possible data flow, resulting in the lowest jitter. This is all controlled using a precise master oscillator located within the final output section, and the digital output is precision re-clocked too.

The 588 continues the company's

tradition of fine construction quality throughout. As well as the beautifully made, glass-topped, midi-sized (321x88x332mm) case, it uses very tidy 6-layer PCBs, 7 separate power supplies, and surface-mount technology throughout using carefully selected components. The digital section employs a 192kHz 24-bit DAC, combined with a direct-coupled audiophile-standard output amplifier. The player features both balanced XLR and unbalanced RCA phono analogue outputs, along with both coaxial and optical digital outs. RS232 control ports are provided for status information or custom integration or automation at a later date, along with the usual Meridian COMMs ports.

Ergonomically, the 588 is business as usual for Meridian. The front panel features controls for Open/Close, Play, Stop, Display, Pause, Previous, Next and Off, along with the green dot matrix twelve character display with indicators for CD, MP3 and Repeat. Thoughtfully, Meridian throws in one of its highly desirable MSR remotes, too. As befits its price, this player is classy and slick to use, and

feels considerably higher up the evolutionary scale than even its price rivals. The usual Meridian weighty drawer is still there, the company being perhaps the only manufacturer to retain this feature.

Listening was conducted with my reference Cyrus 7/PSX-R and Mission 782 loudspeakers. The player got a day of repeat play before it was used in anger. Think Meridian, think smooth. Put bluntly, this is the company that makes top notch hi-fi for audiophiles who really don't like Naim gear, thanks awfully. To wit, you get a full bodied and beautifully balanced presentation with the company's trademark rounded, softened edges.

I kicked off the listening with Augustus Pablo's 'King Tubby Meets Rockers Uptown', which apart from being an essential slice of early seventies dub, sounds like it was recorded in someone's bathroom on a mono cassette recorder. It's a great test of any CD player - will it get preoccupied with the recording's imperfections, or will it let the music flood out? The 588 did the latter - it sounded conservative, full bodied, mature and well-bred, but also musical. True, it didn't boogie like a Naim CDX, but neither did it go all frigid and hi-fi like Sony's latest high

end SACD players. The key here is 'organic' - the Meridian is self-effacing and doesn't sound showy or characterful in any way.

Moving to Prefab Sprout's 'Appetite' - a rather better Thomas Dolby produced slice of eighties pop - and the 588 truly sang. Again you can hear how it gently sits on attack transients, very subtly and cautiously softening leading edges in a most un-Naim like way. But beyond that is a deep, wide and tall soundstage, in which all the instruments in the mix have room to breathe. Tonally it's warm but not euphonic, investing everything from digital synthesiser stabs to hi-hats with a slightly rose-tinted feel, but the overall effect is deeply satisfying. This CD satisfies through its sheer all-round competence, rather than being outstanding in any particular area.

Herbie Hancock's 'The Prisoner' showed the player's languid and beguiling presentation at its best. There was a touch of bass warmth and looseness, generally impressive dynamics but a tendency to curtail the very strongest accents, and a deliciously organic and listenable sound. The midband seems to be where the 588 improves most markedly over the 506.24 - you get just a little more focus, imaging

precision, low level detail and air. Whether this improvement is justified by the substantially higher price, I'm not sure. Still, the way the 588 let all the different instruments play simultaneously without submerging one another, was most impressive.

The 588 is all about depth and control - it's a beautifully refined and well-mannered machine that excavates deep into those digital pits on every disc, and issues forth vast amounts of musical (and hi-fi) detail. It's never less than impeccably behaved, and a joy to use. Some may question whether it's worth the extra - you can get much of what the Meridian offers from a number of £1200 players around today - not least the 506.24 and Rega's Jupiter tested next month. It's a fine machine, none the less. Meridian aficionados will love it. Those looking for the very best sound per pound may choose to spend rather a lot less and lose only a little. Then again, there's a whole lot worse out there for the same money. ■ ▲

Meridian 588 £1950  
Meridian Audio Ltd.  
Huntingdon Cambs PE29 6EX  
Tel: 01480 434334  
www.meridian-audio.co.uk

MEASURED PERFORMANCE

Meridian have designed a player with a perfectly flat response. A steep anti-aliasing filter gives the 588 an extended response that hit 21.3kHz (-1dB). It gives this player a bit more extension than most, but overall the 588 is accurate.

Wide channel separation of 104dB at 1kHz and 92dB at 20kHz ensure the Meridian will give good, clean stereo. Noise was low at -110dB and output a little above normal at 2.4V.

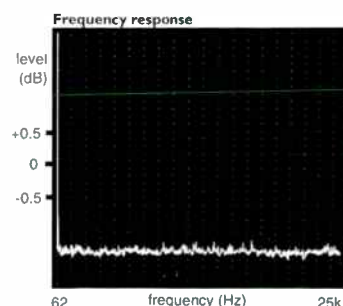
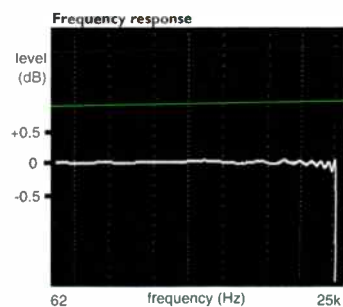
The player was linear enough, producing a little less distortion than most, from 0dB down to -60dB. At -60dB a value of 0.36% was returned, which helped toward a high EIAJ dynamic range figure of 111dB being recorded. Our analysis of distortion at -30dB, typical music level, shows an almost complete absence of distortion harmonics or quantisation noise. This is likely to give the

Meridian 588 a clean, open sound free from harshness.

Like most Meridian players the 588 measured very well in all areas. It will give a clean, well balanced sound, one that is likely precise. **NK**

Frequency response	4Hz	-21.3kHz	
	left	right	
Distortion			
-6dB	0.0048	0.005	
-30dB	0.016	0.016	
-60dB	0.36	0.38	
-90	28	27	
Separation	left	right	
1kHz	103	102	
20kHz	92	92	
Noise		-110dB	
with emphasis		-108dB	
Dynamic range		111dB	

Output 2.4V



World Verdict



Excellent in all musical respects, this smooth, organic player is a winner - but it's not cheap.



**LINN**  
the only sound



## Classik K CD Receiver £999.95

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

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

"Whether with the hard-edged dance of the late lamented KLF, U2's millennial rock, or the beautiful voice of American soprano Barbara Bonney, the Classik always sounds confident and fully in command with CD. At the same time, it gives music full expression - Take a listen to the new EMI recording of Vivaldi's Four Seasons and the system displays good bite and rhythmic drive, along with a nicely neutral balance and a real feel for the excitement of this familiar music." ★★★★★ What Hi-Fi? | April 2001



Systems  
Best Buy £1000 plus

## 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 £894.95

"If you can stretch to it, though, Roksan's Caspian the player to go for. Yes, it's the most expensive here, but no rival can touch it when it comes to bringing music to life - regardless of genre. And that's what hi-fi is all about." ★★★★★ What Hi-Fi? | May 2001

## Caspian II Amplifier £794.95

"The result is as accomplished an all-rounder as we've come across at this price. Its 70W output means the Caspian will have little trouble driving most speakers, while an impressively even tonal balance implies that system matching should be a breeze... Definition across the frequency range is terrific; the Caspian digs up subtle details that most rivals simply ignore.

The Caspian has been around for a few years, but Roksan has developed it to a point where it now leads the class in all-round terms. In specific areas other amps equal it, but overall none can beat its combination of clarity, timing and dynamics. The Caspian is a worthy winner." ★★★★★ What Hi-Fi? | February 2001



## Nu-Vista 3D CD Player £2999.95

"It's hard to put your finger on exactly why and how the 3D CD Player turns in such a performance and to a certain extent it's a pointless exercise: it just does. OK, so at three grand it's a serious financial commitment, but if you're after a CD player to last 'til you take your final breath it could well fit the bill. Get a move on, though, numbers are limited to just five hundred and they'll sell, believe me. Simply get a listen to one and go back to your reference player - all will be revealed." HI-Fi World | October 2001

### 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.

## MUSICAL FIDELITY

### CD Selection

Arcom DIVA CD92	£849.95
Arcom FMJ CD23	£1099.95
Linn Ikemi	£1949.95
Marantz CD5000	£149.95
Marantz CD6000 OSE LE	£299.95
Marantz CD6000Ki Signature	£499.95
Meridian 588	£1799.95
Sony SCD-XA333ES SACD	£1099.95
Sony CDP-XE570	£119.95

### 0% Finance Option

see page five for details

Please Note: Some products may not be available at all outlets. Advertisement valid until at least 14th November 2001. FIDCE



more entertaining

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### Amplifier Selection

Arcam DiVA A65 Plus Amplifier	£349.95
Arcam DiVA A75 Plus Amplifier	£449.95
Arcam FMJ A22 Amplifier	£999.95
Linn Wakonda Pre Amplifier	£794.95
Linn LK140 Power Amplifier	£749.95
Marantz PM4200 Amplifier	£159.95
Marantz PM6U10 Ki Signature Amplifier	£399.95
Musical Fidelity A3 Pre Amplifier	£999.95
Musical Fidelity A3 Power Amplifier	£999.95
Musical Fidelity NuVista M3 Amplifier	£2999.95
Roksan Caspian MKII Amplifier	£794.95
Tag McLaren 60i Amplifier	£499.95



DiVA CD72 CD Player **£399.95**  
 DiVA A85 Integrated Amplifier **£749.95**

## ARCAM

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, a Digital and an Analogue Tuner, a high performance DVD Player and Arcam's first Home Cinema Receiver. All models are available in either silver or black.



### CDM™NT Series



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

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

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

#### CDM NT Series:

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

CD7 CD Player **£799.95**  
 7 Integrated Amplifier **£699.95**

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

★★★★★ What Hi-Fi? 1 November 1999

**Cyrus 7 Amplifier** "This is a fabulous amplifier. It's fast, punchy and has bags of power on tap but crucially delivers huge sackfuls of subtlety when the music requires. Some of the other amplifiers in this group may be better with particular genres of music but as an all-rounder it takes some beating." ★★★★★ What Hi-Fi? 1 November 1999





# PRO-JECT

## Debut Phono Turntable £139.95

"What a cracking idea - a turntable with a built-in phono stage! True, the Pro-ject plan wasn't exactly rocket science; combine the Award-winning Debut II turntable

with a phono stage, to make a one-box solution for those wanting to add a vinyl input to a line-only amplifier or mini-system's auxiliary sockets.

In fact, the Debut Phono's built-in phono stage is a moving magnet version of yet another 2000 Award winner, the Phono Box. The combination of the two winners is stunning, providing a finely layered midrange, low frequency punch, fine dynamics and impressive solidity and detail. Stunning simplicity is the key, from the understated design to the RCA to 3.5mm headphone jack adaptor to allow connection to portables and personals. When it comes to the vinyl frontier, the **Debut Phono** is out on its own." What Hi-Fi? | Awards 2001

Selected outlets are **Project Turntable Centres**

**Please Note:** Debut II Turntable Pictured. Debut Phono only available in Silver

## MONITOR AUDIO Gold Reference

Monitor Audio has been designing and manufacturing high quality British loudspeakers since 1972. In the mid-eighties, the RB22MD was launched utilising Monitor Audio's unique C-CAM™ SMD Quad Transfer. 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 20**. In sonic and physical terms there is little to criticise; even the price is highly competitive. We have no choice but to recommend them highly." ★★★★★ What Hi-Fi? March 2001

## GR10 Ex-Stands £799.95

"We like the GR10s a lot: Monitor Audio has long been making beautifully upmarket standmounters, and this new model is no disappointment." ★★★★★ What Hi-Fi? August 2001



## A3 CD Player £799.95 Integrated Amplifier £849.95

**A3 CD Player** "OK, so not everyone will be drawn to the styling, but when it comes to turning on the sonic fireworks, few players come even close at this price... A class act and a worthy winner." What Hi-Fi? | Awards 2000

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



### Turntables, Tuners and Recorders

Denon TU260L MKII Tuner	£119.95
Linn LP12/Bajik/Akito Turntable	£1749.95
Marantz DR6000 CD Recorder	£399.95
Michell Gyro SE Turntable inc RB300	£974.95
Pioneer MJ-D508 MiniDisc	£179.95
Pioneer PDR609 CD Recorder	£199.95
Sony ST-D777ES AM/FM/DAB Tuner	£449.95
Sony MDS-JE770 Mini Disc	£229.95
Yamaha KX393 Cass/Deck	£119.95
Yamaha KX580SE Cass/Deck	£219.95

### MUSICAL FIDELITY



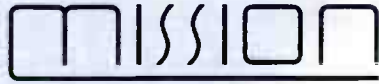
more entertaining

World Radio History



### Speaker Selection

<b>B&amp;W DM303</b>	<b>£179.95</b>
<b>B&amp;W DM601S3</b>	<b>£249.95</b>
<b>B&amp;W CM4</b>	<b>£894.95</b>
<b>Cyrus CLS70</b>	<b>£799.95</b>
<b>KEF Q35.2</b>	<b>£349.95</b>
<b>KEF Reference One-Two</b>	<b>£1199.95</b>
<b>Linn Ninka</b>	<b>£894.95</b>
<b>Mission M71</b>	<b>£129.95</b>
<b>Mission 780</b>	<b>£299.95</b>
<b>Mission 782</b>	<b>£699.95</b>
<b>Monitor Audio Silver 8i</b>	<b>£699.95</b>
<b>Ruark Epilogue Reference</b>	<b>£394.95</b>
<b>Wharfedale Diamond 8.1</b>	<b>£119.95</b>



**782** bases its performance on a 165mm Nomex bass unit fitted to a reflex enclosure ensuring excellent low frequency extension from a graceful and compact cabinet.

**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 Mission's silk dome tweeter.

**780** and **781** are the pinnacle of Mission's research into creating a three dimensional soundstage, extensive bandwidth and dynamic range from the smallest possible cabinet dimensions. The **780** is diminutive in form but massive in its sonic capabilities. Its 130mm Keraform bass unit is carefully matched to a novel reflex enclosure for full bodied bass extension, the qualities of Keraform produce a dynamic and ultra detailed midrange. In the **781** a 165mm Keraform driver takes advantage of a larger stand mount cabinet to extend bass performance and increase efficiency whilst maintaining that superb midband transparency and finely detailed treble.

**Mission 780** "Versatile and with a sound that works well with a wide variety of hi-fi kit, these speakers were worthy of this title last year, and this year have achieved the tough task of making it the double." What Hi-Fi? Awards 2001



### Sevenoaks Pricing Policy

see page five for details

## VideoLogic DRX-601ES DAB Tuner £349.95



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

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

## Genki CD Player £994.95

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

Yes, by comparison with the biggest, fastest and most spacious-sounding presentations here the Linn can sound a little underwhelming on first listen, but extended exposure is all that's needed to let the listener appreciate its broader virtues.

It's a very well-thought-out player, too, from its clear and simple control layout to the provision of four sets of analogue outputs, two at fixed level, and two with level control. The latter makes it possible to run the **Genki** straight into a power amp, and means it's perfectly adapted to complex multiroom systems. Completing the package is a 24-bit Burr-Brown DAC and Pacific Microsonics HDCO filter.

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

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



# LINN



Please Note: Some products may not be available at all outlets. Advertisement valid until at least 14th November 2001. E&OE.



## who are sevenoaks?

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

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

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

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

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

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

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

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

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



## solutions brochure

Available in-store, our Solutions brochure explains many of the latest issues from Projection systems to conventional Hi-Fi separates. An on-line version is also available on our Website.

## stock clearance

With more than forty outlets nationwide, the Sevenoaks Sound & Vision group stock and display a wide range of products. As technology delivers improvements in performance, so individual models and product ranges are changed or superseded. The preceding models are made available at a reduced price, for clearance. Visit our Website for an up-to-date list of the clearance stock, listed by outlet, within the Sevenoaks Sound and Vision group.

## 0% finance option

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

## sevenoaks pricing policy

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

In the event you can find the same products and excellent service at a lower price, please bring it to our store managers' attention. We will always endeavour to offer you the best deal.

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- Glasgow** 88 Great Western Road **0141 332 9655**  
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- Hull** 1 Savile Row, Savile Street **01482 587171**  
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- Leeds** 112 Vicar Lane **0113 245 2775**  
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- Sheffield** 635 Queens Road, Heeley **0114 255 5861**  
sheffield@sevenoakssoundandvision.com **Open Sunday**

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bedford@sevenoakssoundandvision.com
- Cambridge** 17 Burleigh Street **01223 304770**  
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norwich@sevenoakssoundandvision.com
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- Brighton** 57 Western Road, Hove **01273 733338**  
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- Watford** 478 St Albans Road **01923 213533**  
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- Witham** 1 The Grove Centre **01376 501733**  
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## installation centres

With the development of the various DVD formats, digital satellite broadcasts and the increased potential of home cinema products in a domestic environment, the level of expertise required to specify and correctly install a full system has increased.

Each Sevenoaks outlet can advise on installation, system calibration and remote programming.

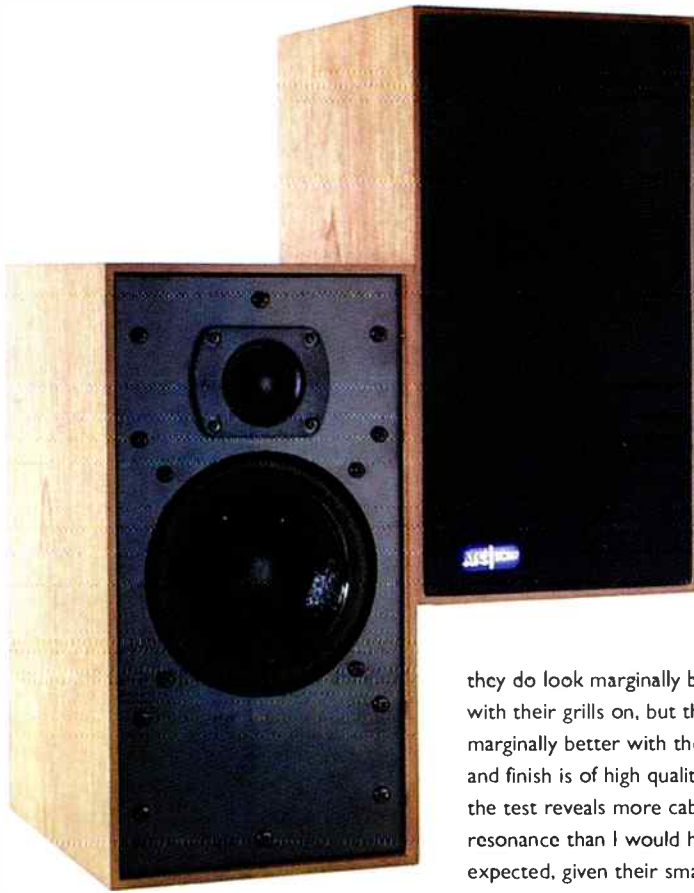
The stores in **Bristol**, **Edinburgh**, **Manchester** and **Sevenoaks** have been appointed as Installation Centres, because of their level of expertise in these areas and their THX certification.

These outlets offer a wide range of products in each category. Widescreen television, plasma monitors and both CRT and DLP front projection systems, deliver the all important vision element of home cinema.

A selection of the finest audio visual processors, amplifiers and receivers can be matched with specially designed loudspeakers. Fully programmable remote systems can command the automation of a home cinema system, whilst neat touch-pads can control music all around the house.

Each Installation Centre is able to provide a complete service, including the manufacture and supply of 'bespoke' furniture designed to complement the decor of the room into which it is being placed.

# LOUD & CLEAR



Mani Sandher spends some time with ATC's baby monitor, the SCM7.

they do look marginally better with their grills on, but they sound marginally better with them off. Fit and finish is of high quality, though the test reveals more cabinet resonance than I would have expected, given their small size.

They have a power rating of 50-300W and a quoted sensitivity of 84dB/W@1m, which is considerably lower than average for a pair of domestic hi-fi speakers.

The SCM7s are a two-way design with a 25mm soft dome tweeter and a 150mm treated polyester weave mid-bass unit. The latter features a 45mm dome, which should ensure good horizontal dispersion of mid-band frequencies. Interestingly, the SCM7s are an infinite-baffle design, with no front or rear port. This gives them a limited low-end extension of around 100Hz, on paper at least. Two pairs of binding posts sit at their rear to facilitate bi-wiring/bi-amping.

I began by connecting the SCM7s to my current reference system: Sony SCD-1 (heavily modified), Pass Labs XI/Aleph4, Analysis Plus Silver Oval interconnects & speaker cables, Cardas Golden Cross power cords and Townshend seismic sinks. Placing the SCM7s on a pair of 1m high

stands ensured the drivers were close to my ear level when seated. I found this to be particularly important, as the SCM7s seem to have limited vertical dispersion. My preference was to place the SCM7s 0.5m from the rear wall and 2m from the sidewalls, which provided the best compromise between bass extension and tautness. Others may prefer them sitting closer to the rear wall. To ensure proper 'warm up', the SCM7s were left playing for a day before any serious evaluation.

The SCM7s couldn't have been any more different than the similarly priced Cyrus CLS50s I reviewed in the September issue. The SCM7s don't attempt to produce a larger than life sound, but do try to focus on areas generally required for mini-monitor use - imaging and depth, dynamics and transparency.

Imaging and depth were very good. The SCM7s produced a nice wide soundstage with Jerry Goldsmith's 'Movie Medleys' SACD (this is a multi-channel hybrid disc that seems to work well through my two-channel system). They accurately pinpointed individual instruments across the stage and back to front. They also displayed a good level of transparency and seemingly disappeared from the soundstage, leaving just the music behind. On Ronny Jordan's 'A Brighter Day' CD, the synthesised bells on the opening track clearly chimed to the distant left

Since being founded in 1994, ATC has established an enviable following amongst professional users, including the likes of the BBC, Pink Floyd, and Neneh Cherry! The company specialises in building studio monitoring, mobile and in-house PA systems, and their active systems, in particular, are held in high regard. ATC are keen to point out that all their speakers are made by hand and not by automated production. This personal attention to detail, ATC believe, makes for a better and more reliable product. Here, we take a look at their entry-level offering, the passive SCM7 speakers, described by ATC as mini-monitors.

With a volume of only 7 litres, the SCM7s really are mini. They're not particularly pretty though - I suppose aesthetics are simply not a high priority when you design primarily for professional use. I feel

of centre and sounded pleasantly accurate and real.

I particularly enjoyed listening to the Tower Of Power 'Live' SACD through the SCM7s. On track 9, 'You Strike My Main Nerve', there is an incredible trumpet solo by Jesse McGuire, which the SCM7s reproduced with beautiful purity and no edginess what so ever. This was even more impressive considering the mid-bass unit was pumping its little heart out to the rhythm of the bass line at the time. Now I wouldn't say the bass was particularly well extended, but it was tight and tuneful, which is important to get a true sense of the music.

On Patricia Barber's 'Cafe Blue' CD (24K FIM pressing), vocals were produced with a full and smooth texture. Again, the double bass, though not well extended, was tuneful and musical. The cymbals at the end of my favourite track, 'Morning Grace', were gorgeously sweet and sounded so tangible and real. Yummy!

This is all very good stuff from a small and relatively inexpensive pair of speakers. So what about downfalls? Well, of course, there's nothing like really deep and tight bass. What a

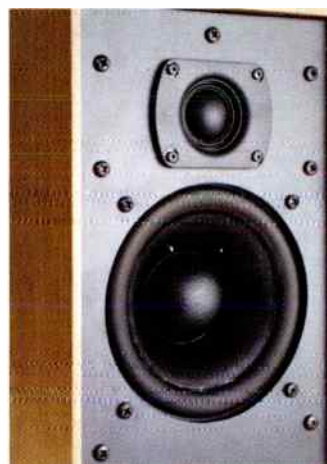
combination! That's the sort of bass required to get the best from something like Ronny Jordan's 'A Brighter Day'. With the SCM7s though, I could hear a good deal of upper bass colouration, which extended right up to the lower octaves of Ronny's Gibson guitar, making it sound hollow and not as full as it should. This effect was even more pronounced off the vertical sweet spot. Also, the SCM7s are not particularly dynamic - a quality one would normally associate with monitors. I felt that large movements in the mid-bass unit didn't equate to large dynamic swings in the sound heard. This was particularly prevalent with the Tower Of Power SACD. On track 9, I could only take the volume up to around normal listening level before the mid-bass unit started clipping.

So, overall how do the SCM7s rate? Well, at the end of the day, it's all about making compromises that you can live with. If you play a lot of dance or reggae music, I'd advise against the SCM7s. There are other speakers at this price point that would better suit you. However, if you put musicality above everything else, you'll find the SCM7s do a fine

job. They have good timing and rhythm, image beautifully, and display high levels of purity, allowing you to forget about them and focus on the music. Just be aware of their limitations in terms of bass extension and ability to kick out high SPLs though. ■ ▲

ATC's SCM7 £480

ATC Loudspeaker Technology Ltd.  
Gypsy Lane  
Aston Down  
Stroud  
Gloucs. GL6 8HR  
Tel: 01285 760561  
www.atc-gb.net



### MEASURED PERFORMANCE

The small SCM7 from ATC reflects the company's recording studio background, except in one important area - it has no treble peak. Pro loudspeakers usually have a remorseless sounding top end and in the past ATCs have been little different. The small SCM7 has a quite pronounced roll off though, which will give it a smooth and likely cohesive sound. It managed this grill on or off, like hi-fi loudspeakers. ATC don't now rely on the grill to damp down treble, a bizarre idea. But all the same this is a grill-on loudspeaker, since aesthetically it doesn't look very nice with the grill off.

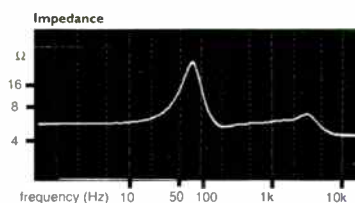
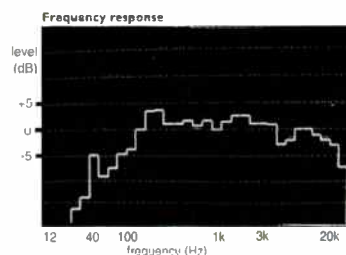
Lack of a crossover suckout should result in good subjective detailing and a smooth midrange will make the SCM7 seem smooth and accurate. At low frequencies we start to see studio practice creep in again. The infinite-baffle bass end is over-

damped, rolling off slowly below 100Hz. This gives tight, dry bass, providing a powerful amplifier is used, but the SCM-7s do not go as low as current reflex hi-fi 'speakers. They should be used close to a rear wall, in order to augment bass a little. Doubtless they were designed for such positioning.

Sensitivity again reflected studio practice, measuring a very low 82dB. So again, a powerful amplifier of 60W or more is needed for reasonable volume. However, the SCM-7s are an easy load, being almost purely resistive across the audio band, except for the bass unit's peak at 70Hz, our analyses show. Impedance measured 6ohms overall, so the speaks will not draw heavy current.

The SCM-7 is an accurate mini studio monitor, toned down a little for domestic use. It needs a powerful amplifier and should be used close to a rear wall. Then it should give tight,

fast bass and a detailed but amenable balance. The recessed grill will likely compromise imaging against something like a Mission m72, for example, but rockers doubtless won't mind too much. **NK**



Clean and exact sounding, with plenty of detail. Slight lack of bass extension, though.



# MULTI TALENTED

► You certainly can't knock Sony for trying. As the primary champions of Super Audio Compact Disc they introduced a whole host of two channel products that ranged from the heavyweight (in both kilos and price) flagship SCD-1 right down to the humble SCD-XB940. The 940, at the start of the year, was priced down at a seemingly bargain basement £550 and was regarded as the great white hope for the format, but the software (or rather, decent software) was sadly lacking and little happened - until now, that is. The new range of multichannel players from the company are rapidly replacing the existing two channel models and we have a growing range of both multichannel SACD/DVD combination players and dedicated audio players to suit all pockets, the cheapest example being the excellent SCD-XA670 audio-only player at a remarkable £299! Add to this the fact that both EMI and Virgin are due to release mainstream and classic titles in the format and it seems that real market penetration is a possibility.

Whilst Sony are busy promoting SACD to the common man, they'd be daft to forget the dedicated

**Sony are now beginning their multichannel SACD player onslaught. Simon Pope checks out the latest model to pass through the door. . .**

audiophile who represents the start of the migratory process that such a new format requires. Hence the emergence of two new players, the cheaper of which is the SCD-XA333ES featured here. At £1200 this is a player that's primarily targeted at the serious hi-fi buyer, offering all the qualities of earlier audiophile SACD players, except with the added bonus of multichannel (depending on your opinion, of course). Audiophile components and features are found throughout the player.

Visually, the XA333ES is attractive and it is built solidly too, raising it well above mass market, black box standard. The top section of the clean and clear display window doubles up as a smooth and well oiled loading tray. Operating buttons are located to the right of the fascia and have a good and reassuringly expensive operational feel. On the user friendly front, it's good to see the jog wheel much beloved of MiniDisc recorders being utilised for manual track

skipping; it makes life a lot easier.

Inside the champagne gold casework (also available in black) there are plenty of things to reassure the doubtful hi-fi anorak. Sony's ES range has always been impressive from a purist hi-fi point of view and there's no skimping here. There are three of Sony's own SA DAC converters to be found inside. Each of these converters integrates a DSD filter, an oversampling filter and a multi-level DAC. As part of the ES range it features a dual R-core transformer which provides power to the audio, servo and digital circuits. There's off-centre feet for stability, a gold plated line-out terminal and the inclusion of gold-plated headphone jack with dedicated volume control.

There is one optical and one coaxial digital output as well as a 5.1 multichannel analogue output. There is both SACD and CD text to deliver information on each track. The chassis is a base and pillar design that helps to minimise vibration.

As far as sound quality is

concerned the Sony is pretty much a winner. Kicking off with the full monty of multichannel SACD, it gave a detailed and precise performance with all the discs I tried, but the disc that provided the most detail was a compilation of unaccompanied choral music sung by the American group, Gaudeamus on DMP Records. The fact that they have a typical 'American' sound - bang in tune but as rough as a crocodile's undercarriage when it comes to tone - made the performance all the more realistic. I could pin-point the edgy voices in the tenors and the soprano that put her 't' in the wrong place. It's great fun! The overall sound was upbeat and bright, sometimes emphasising the harsh edge in some of the voices, but wonderfully clean and crisp.

I found the same level of detail in a disc of the Budapest Festival Orchestra playing a selection of musical lollipops under the direction of Ivan Fischer. There was a good sense of hall ambience and none of the bizarre mixing I've encountered with other classical multichannel discs. Here the surround was used realistically for the echo, plus the

applause and coughs of the audience! Also, strings were smooth and open with no smothering of the sound, violins refrained from over harshness and 'scratch'. Percussion was realistic with plenty of slam in the bass drum and timpani.

Moving on to two channel rock/jazz fusion in the form of Hue And Cry on the Linn label, the 333 delivered a full and speedy sound that showed up a powerful and nimble bass response. Treble, although bright was also quite sweet, the ride cymbals shimmering brightly in an engaging manner. Good depth of perspective was also there, even with ordinary CD in a way that brought it up to the level of, say, Meridian's similarly priced 506.24 CD player, which excels in depth and insight.

The Solti version of the Ring Cycle on Decca's remastered CDs gave a full and generous sound that never became too mechanical sounding (as Japanese CD players often can be) with these glorious old 'analogue' recordings. There was space and depth a-plenty, with vocals lucid and rich.

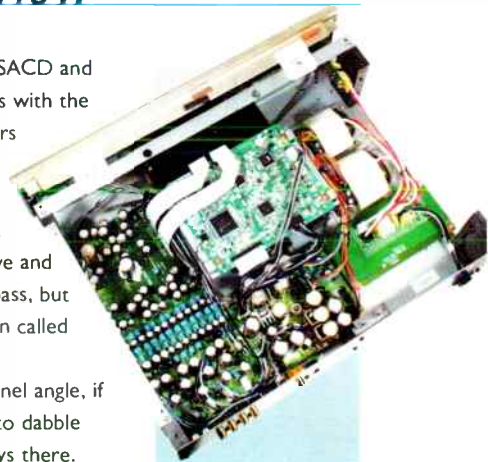
It's perhaps best for the cautious audiophile to treat this as a very

impressive two-channel SACD and CD player that competes with the best dedicated CD players at the price but also has the undoubted benefit of SACD. It has a great sense of perspective and a fast sound with good bass, but can also be graceful when called for.

As for the multichannel angle, if at some stage you wish to dabble with it, the options always there. Importantly, as DVD players often suffer in the sound stakes when accommodating video circuitry, there is no degradation of sound quality when the multichannel components are added to the box here. It's easily as good, if not better, than the company's previous two channel efforts at the same price. Those wishing to take the plunge should give it a serious audition. ■ ▲

Sony SCD-XA333ES £1200

Sony UK Ltd.  
The Heights, Brooklands  
Weybridge, Surrey KT13 0XW  
Tel: 01932 816000  
www.sony.co.uk



MEASURED PERFORMANCE

I wasn't surprised to see the slight rise in frequency response of this player. It's interesting that Sony consciously choose such a characteristic, because it turns up regularly in their top-end products and it gives them a distinctively hard, bright sound with discs that tend that way. It also makes players like this sound fast, clean edged and incisive. Most players have a slightly rolled out top end these days; Sony seem pretty dedicated to their way of seeing things. It's difficult to label fine deviations that subtly set sound quality as right or wrong. Obviously, the XA333ES will sound a little different to other players. It may appeal because of it, according to taste.

Sony players also yield the best performance figures and the XA333ES was no different here either. It produced 0.007% at 0dB and a creditable 0.35% at -60dB, most of which was noise rather than distortion. These are good figures for

CD, showing the player has linear replay convertors.

Output was a little low at 1.9V, something that will only affect side by side demonstrations, because a player with 1dB or so more output will sound more dynamic. Dynamic range was excellent at 111dB and both channel separation and noise figures were up with the best.

The XA333ES delivers an interesting set of results that reflect Sony's expertise with CD and SACD and also serve to show how sound quality is determined. **NK**

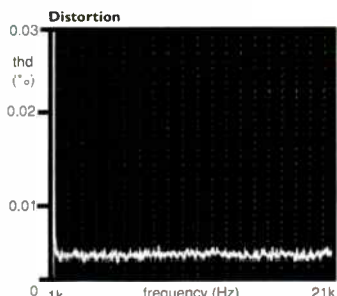
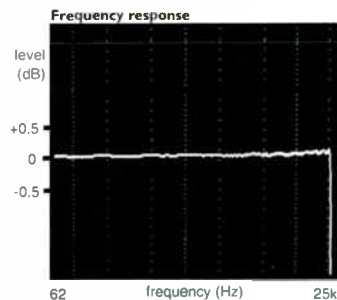
Frequency response 4Hz -21.25kHz

Distortion

	left	right
6dB	0.007	0.006
-30dB	0.008	0.008
-60dB	0.35	0.35
-90	28	28

	left	right
Separation 1kHz	115	115

20kHz	105	106
Noise	-110dB	
with emphasis	-110dB	
Dynamic range	111dB	
Output	1.9V	



World Verdict



A very fine player indeed. A tad bright, but also detailed and sweet. CDs are full and spacious sounding and SACD finely detailed and insightful.

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# ON THE BRINK

Brinkmann are high-end specialists from Germany. Mani Sandher gets a taste of the company through their Integrated amplifier.



**H**elmut Brinkmann has done away with the metal top plate of his amplifier, using instead a sheet of transparent glass. This approach makes for an interesting and handsome look. Of course, beauty is very subjective, as is sound quality, but unusual as it undoubtedly is, I'd be surprised if anyone were to consider the Brinkmann amplifier ugly.

The most dominant feature seen through the glass top is the gold coloured toroidal transformer. Our sample also came with an in-built tube-driven 18bit DAC with 8x oversampling. This costs £500 extra, above the standard £2000 for the amplifier, and adds a welcome two inputs (digital-only) to the amp's standard four line level inputs.

Another unusual feature for a high-end amp is the addition of a headphone socket at the front of the case, where it can actually be accessed easily. This is isolated from other circuitry, being powered by its own mini amplifier. Overall, the

component quality is very high, as is the way the amplifier is put together. It has the look and feel of an expensive piece of gear.

I began sonic evaluation by connecting the Brinkmann to my current reference system: Sony SCD-1 (heavily modified), B&W Nautilus 803s, Analysis Plus Silver Oval interconnects & speaker cables, Townshend seismic sinks and an Isopower mains conditioner. The Brinkmann comes with a mediocre looking power cord hard-wired into the transformer, preventing experimentation, which is a shame. I'm not sure how susceptible amplifiers generally are to vibrations, but I placed the Brinkmann on a Townshend seismic sink nevertheless. The speaker terminals on the Brinkmann are a pleasure to use, being perfectly shaped for tightening by hand. The amplifier was left playing music for three days before any serious listening and never really got very hot during this period.

The Brinkmann's purist design, with essentially a passive control stage and zero negative feedback power amp, results in one of the highest resolution, focused and transparent amplifiers I've ever heard.

I started my listening with the 'An Introduction to SACD' disc from Chesky Records. The Brinkmann managed to resolve incredible detail throughout every track on this disc. On Track 7, 'The Lake', the opening piano sounded so vibrant and live, with each note sounding distinct and yet harmonically full. Every nuance of Carla Lother's voice could be heard, without the harshness of lesser amplifiers. Vocals generally were very good.

Focus and separation on the Brinkmann are particularly impressive. I had a shock playing the title track on the Cooder/Bhatt 'A Meeting by the River' CD. Initially I thought I'd lost the left channel, such was the absolute blackness there, until Cooder's bottleneck guitar came in to fill it. Each pluck of the guitar or Mohan Vina was so easily discernable and concrete. Track 6 of David Sylvian's 'Secrets of the Beehive' CD begins with the



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"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**

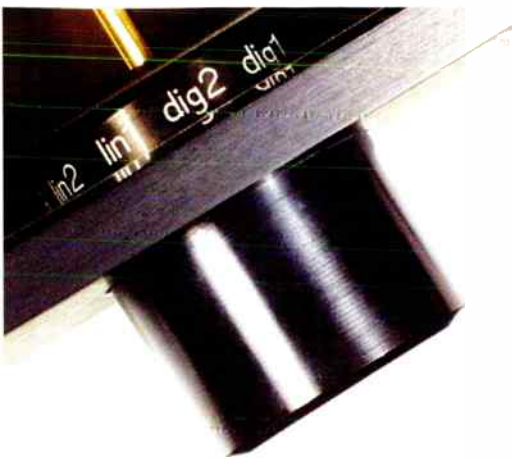
"Great stereo performance; commendably solid build" **What Hi-fi? Sound and Vision September 2001**

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intermittent strumming of three guitars. With the Brinkmann, there was absolutely no doubt as to where each guitar sat in the soundstage. Again, David Sylvian's vocals sounded full and real.

The Brinkmann had a nice habit of disappearing, leaving just the music behind. This was especially the case with well-recorded music with a wide soundstage. The 1960 recording of Carmina Burana by the Philadelphia Orchestra on SACD sounded wonderfully spacious and open with

no sense of confinement or processing. Indeed, The Brinkmann fared well with all the orchestral music I tried.

Finally, I tried the Brinkmann's built-in DAC. Smooth is the first word that springs to mind. Very smooth! In comparison to the SCD-1's own DAC and highly modified output stage, the Brinkmann's DAC sounded muddled and flat. I can't comment beyond this,

except that this is something you'd have to try with your own CD player.

So, is the Brinkmann worth the money? Yes, there's absolutely no doubt in my mind that it is. It's an incredibly sophisticated performer. It's not perfect though and won't satisfy all tastes. Firstly, it lacks the bottom end extension and control of some of the more powerful, but far more expensive, amplifiers I've heard. Ultimately, it missed the naturalness of my single-ended class-A reference, which gives the music a 'there in front

of you' quality. But remember here that we're talking about a huge difference in cost between the Brinkmann and my reference, and it has to be said, a much smaller difference in sound quality.

Overall, I'm very impressed with the Brinkmann. It does so much so well, especially in terms of resolving every last detail in the music and placing everything where it should be placed. With most material, it's a very musical amplifier. Only with music with a particularly demanding low-end did it in any way struggle. If purity of sound is top of your list for a £2000 amplifier, give the Brinkmann a listen. I doubt you'll find anything better at this price, or for considerably more. ■ ▲

**Brinkmann Integrated £2,000**  
(optional DAC module £500 extra)

**Walrus Systems 11 New Quebec St.**  
**London W1H 7RW**  
**Tel: 020 7724 7224**  
**www.walrusystems.co.uk**

**MEASURED PERFORMANCE**

This is certainly a different amplifier, having both digital and analogue inputs. There is an internal DAC that accepts an SPDIF signal from the digital inputs. Its analogue output feeds a low voltage double triode strapped in grounded-grid mode. The DAC feeds the cathode directly, output from the anode going straight to filtering. Brinkmann claim 75W but our sample produced only 60W comfortably; at 75W it would be into clipping. The spec seems rather optimistic, especially by conservative Japanese standards. Similarly we measured 110W into 4ohms, where Brinkmann claim 120W. All the same, the amplifier is fairly powerful, being in a common 50-60W category.

The output stage, around which there is no loop feedback Brinkmann claim, produced a little more distortion than is usual nowadays, especially as power rose at high frequencies. At -1dB below full output levels rose to 0.4% - an amount that is usually audible. At low outputs third harmonic distortion

dominated, measuring 0.1%. This is an acceptably low figure, except that distortion levels doubled into low 4ohm loads. At higher outputs the harmonic structure extended considerably. I would expect a hard sound.

Frequency response was very extended, reaching from a low 3Hz right up to 150kHz (-1dB). Separation was wide, noise low and d.c. offset within good limits.

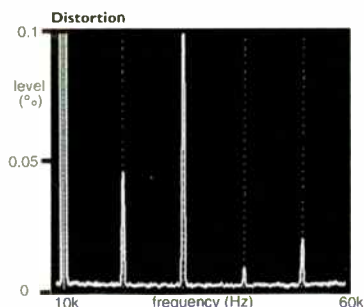
The digital input threw up some unusual results, with upper treble roll-off causing response to measure 18.5kHz (-1dB). There was much more distortion than is common, with 0.3% at full output, 0.2% at -30dB and no less than 9% at -60dB. Levels like this are more than ten times usual. Noise was an acceptable -82dB. The digital input path is way outside modern specs but may well have its own, unique sound. It needs long and careful audition though, since long term fatigue could be a problem.

This is an unusual amplifier in every respect. It is best judged by

long audition. The digital input does not measure well. **NK**

Power	60watts
CD/tuner/aux.	
Frequency response	3Hz-150kHz
Separation	97dB
Noise	-94dB
Distortion	0.1%
Sensitivity	480mV
dc offset	5/9mV

Digital 1	
Frequency response	12Hz-18.5kHz
Separation	92dB
Noise	-82dB
Distortion	0.2%

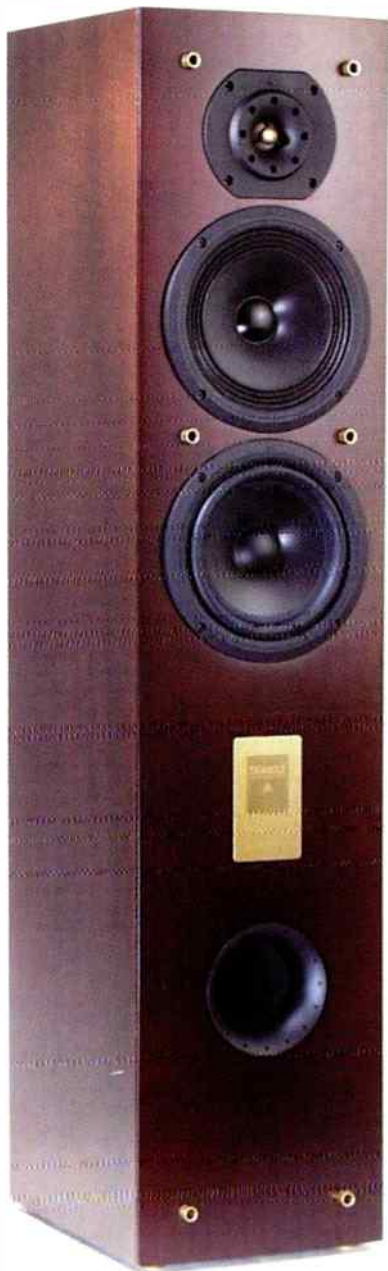


**World Verdict**



A very tasty slice of the high end at a relatively sensible price. Great clarity and detail, but lacks a bit of clout.

# FRENCH CONNECTION



## Simon Pope listens to the Zerius 202 floorstander from Triangle Industries.

duce all their own drive units, which share the same acoustic signature for seamless matching.

All models use their trademark metal dome tweeters, the three-way Zerius featured here employing the TZ202 (hence the number after the name). Described as a pavilion edged tweeter, the 202 has apparently been through many hours of thorough listening, as well as being designed with the aid of specialist simulation software. It has a Nextel finish which is a highly inert coating that enables a reduction in micro bending at its pavilion edges. It is also fitted with a gold plated anti-spin bullet to reduce 'lobing'. They claim the forte of this unit is its uniform integration with the drive unit system as a whole, resulting in a more efficient than usual response when crossing over from the midrange to the tweeter.

The bass unit used in the Zerius is the company's T16 DRI10C which uses, like all of Triangle's other bass/mid drivers, an injection moulded aluminium basket for high rigidity. The unit itself is made of a fibre oriented cellulose pulp with a coated polymer surround. The T16 midrange unit uses a Triangle developed peripheral suspension with a ripple profile made from cloth saturated with Latex. All units finally have their voice coils wound in two layers, one on the outside and the other on the inside of a Kapton support. This helps, say the company to result in a more linear impedance curve and good thermal homogeneity.

The finish of the £700 Zerius is good. Although the cabinet is actually

vinyl wrapped, you'd never know it without close scrutiny! For the money, they're big, measuring a healthy 1010x220x297 mm (HxWxD). So you need a good sized space in which to put them, my 14x12 feet being the smallest you could go.

Typical of most other affordable high sensitivity 'speakers, though, such as those from Klipsch, a rap on the side of the cabinet results in a boxy 'thock' which could well colour the sound. A large flared port is located at the bottom of the cabinet below the drive units.

These 'speakers are in direct price competition with Mission's fine 782 'speakers, which I use as my midprice reference, so I had something decent on hand to put them up against. As you'd imagine the two couldn't really be further apart when it comes to design, the Missions being an infinite baffle design with a side firing bass reinforcement driver. This gives them a tight and somewhat dry sound, although one with plenty of punch and power but you need a good amplifier to get the best from them.

The Triangles are open and generous in their sound, high sensitivity making amp matching a lot easier. However, the metal domed tweeters give a bright and sparkly sound that could take off the top of your head with a like minded amplifier. These 'speakers better suit the smooth Audio Analogue sound and I got the best from them with a Bellini/Donizetti pre and power amp combination (it's probably no coincidence that they're distributed

**H**ailing from across the channel, Triangle loudspeakers have a tradition of high sensitivity and a full, open sound. Founded in 1981 by Renaud de Verngette in Villeneuve Saint-Germain, France, the company pro-

by the same company in the UK). Using World Audio Design's KiT6550 valve integrated also provided good results. They need a good running-in period to get rid of some of the extreme top end brightness.

With rock music such as Paul Weller's 'Stanley Road' the sound was fast and immediate, with a fine and generous low end. The 'speakers go deep and their bass is open and warm, but not as fast as that from the Missions - more suited to classical than rock.

The midrange was pleasantly open, too, with Weller's vocals very clear and natural and guitars detailed. Drums were finely reproduced but the cymbals at the top end suffered somewhat from the tweeter. Ride cymbals weren't as sweet as that from the Missions and hefty sibilance was evident in the vocal line.

Better results were found with classical and jazz. 'Kind Of Blue' had an overall warmer sound with Coltrane's midrange tenor very good and well detailed. Bill Evan's piano was also finely produced and brought to the fore - it's far from evident some

of the time with other equipment. There's no doubt the Triangles fared best of all with the wonderful ambient live recording of Mahler's fifth symphony conducted by Bernstein with the Vienna Philharmonic on a



DG CD. The hall ambience was opened up with the high sensitivity sound and bass thumps as his feet shuffled on the podium were impressively evident. Imaging was impressive, although not up to Mission's standards, but there was much more space to the sound with a deeper perspective. When the bass drum rumbled or thumped it was right back in the sonic picture, although perfectly discernible to the ear. The only gripe came at the top end again.

Like all Mahler, this has some very high register playing for the violins and the upper notes tended to scratch somewhat, but the inherent excitement in the performance of the 'speaker took the emphasis away from this aspect to a certain extent.

So, what to say then? If you use either valve amps or lower rated integrated smooth amplification you would be wise to give the Zerius 202s a good listen. They have many good points, not least of all good bass and very generous, big sound. But beware of that treble (and a slightly flabby bass) - if you like string quartets played loudly, female unaccompanied choral music or fast guitar-heavy rock, and use Naim or Krell amps, look elsewhere!

Triangle Zerius202 £695

UKD  
23 Richings Way  
Iver  
Bucks SL0 9DA  
Tel: 01753 652669  
www.ukd.co.uk

## MEASURED PERFORMANCE

With Triangle loudspeakers I see a background design rationale that is quite obviously the product of conscious decision based on tastes and expectations, some of which I don't share or even understand - but others might.

Loudspeakers should be efficient - it is a sign of appropriate materials and design. Superficially, the Triangles are this, producing a whopping 92dB SPL from one nominal watt of input power (2.84V). In fact, with a nominal impedance of 5ohms the Zerius 202s draw more than 1watt, but all the same they are still very sensitive and quite efficient too. This was the case with the last Triangles I tested, but to achieve this they used lightweight paper cone drivers that broke up fiercely when volume was turned up. The response trace of the Zerius 202s is not especially smooth by current standards, so they will have their own sound.

High voltage sensitivity allows low power, high quality amplifiers to

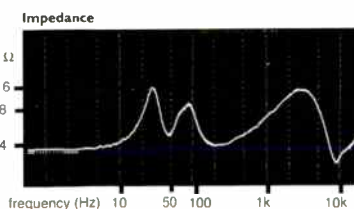
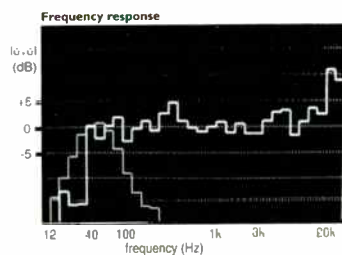
be used and the Zerius 202s would work with 20V amps easily. Sensitive loudspeakers are necessarily big, which may seem counter-intuitive. It means they also have a good bass performance, seemingly making small amps sound powerful. The Zerius 202s reach down to 40Hz, almost flat, our frequency response analysis shows.

So we seem to have a range of valuable properties here, namely a flat(ish) frequency response and high sensitivity. Neither are an accident. But Triangle want a fast, incisive sound and the Zerius 202s again display a steady rise in output above 4kHz that becomes a sharp, resonant peak of +10dB at 16kHz. The tweeter isn't the sort of thing most manufacturers would choose to fit, smoothness being a recognised strength nowadays, even in German loudspeakers like the Elacs we tested last month. This is where Triangle are in a world of their own.

The steep slope of the

impedance curve indicates high reactance at the crossover point of 3kHz which, taken in conjunction with low overall impedance, means the Zerius 202s are not an especially easy load.

The Zerius 202s are better than those I measured before. They will sound clear, likely clean, but with bright, sharp treble that will sting at times. **NK**



World Verdict  
£

Good value for this type of high sensitivity loudspeaker. A big, full and exciting sound but can be bright at times. Ideally used with valves.

# letters & e-mails

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## LETTER OF THE MONTH

### WHAT KAN I DO NOW?

Dear Hi-Fi World,  
Here's an interesting one for you! I recently

purchased a Linn Classik to replace an ageing Arcam Alpha+ CD player and Naim Nait 1 amplifier (driving my old Kan 1s). Initially I was pleased with the obvious improvement in detail but, having lived with the machine for a few months, I miss the punch, attack and apparent power of the Naim. The Linn seems to be struggling to drive the Kans which I find a little puzzling as the Nait allegedly is only 7W output! I appear to have a few options and I would appreciate your advice:

1 - The Kans are a difficult load and I should buy a pair of more efficient speakers such as the Kef Q35s to partner the Classik.

2 - I should go and retrieve my Nait from my 9 year old son's bedroom, sell the Classik and buy a Naim CD5.

3 - I should buy a secondhand power amp to attach to the Classik. Would a Naim power amp be compatible?

Any other suggestions?

I have limited funds but it would

appear that I need to spend £300 - £400. Would you agree?

My listening room is approx 22'x15' and I have the Kans driving along the longer axis. I listen to a lot of Jazz and Fusion but also enjoy Classical (mainly strings - not too heavy!)

That'll teach me to audition without my own speakers!!

Neil Etheridge  
Wiltshire

This is an odd one! You maybe one of perhaps only a handful of people (if that!) partnering a Classik with an original pair of Kans. Although a Linn product, the Classik wasn't necessarily designed for use with these relative antiques. A number of things could be contributing to the lack of oomph from the Kans. The only definite specs I could get access to were of the Kan 2s, which had only changes to cabinet structure and nothing else, so they are very similar to the Kan 1s. Newer Linn 'speakers now have an impedance of around 4ohms - the Kans have a minimum impedance of 6.8ohms, plus sensitivity of 86dB making them not the easiest

of loads. As you say the Nait 1 has a fairly low output - although according to the men themselves it's more like 15-17W as opposed to the "alleged" 7W - but had a grip and a sound that defied such specifications. The Classik, though, has a quoted output of 50W per channel into 8ohms, so there shouldn't, in theory, be a problem.

If you'd find it too emotionally stressful to part with your Kans, make sure that you are getting the best from them as far as placement and cabling is concerned. They were designed to be used no more than one foot from a rear wall. Any further away (especially with medium and low powered amps) and you'll really be missing something. Also, they benefit greatly from bi-wiring. If you're using the ordinary Classik cable, move up to the K20 or K400 (bi-wire at £9 per metre) this could make a big difference. And try placing the Kans along the narrower axis of the room (providing, of course, this is domestically appropriate, we wouldn't want to start any divorce proceedings!).

# ARCAM

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Alternatively, as you suggest, you can opt for a more drivable pair of 'speakers. A great match for the Classik (although at £600 perhaps not the cheapest) are Linn's new Katan bookshelf models - the eventual replacement for the Kans. These have a high sensitivity of around 89dB and are a 4ohm load. They also sound big and full with plenty of insight and a better than average bass response for the size.

As far as ditching the Classik is concerned, think carefully. One of the reasons you must have bought it is for the sheer versatility and neatness of the package. You wouldn't get this by matching a CD5 with an old Nait I, and it wouldn't be the ideal sound partnership, in any case - the Nait I is a collector's piece that now shows its age sonically.

Here's another course of action. The Classik is a fine sounding bit of kit and it'd be a shame to dump it so soon after purchase. You can, as you rightly say, add a power amp to the Classik for more grunt. Staying in the Linn/Naim mould gives you a couple of options. The Linn LK85 (85W into 4ohms) may give you that little extra drive and a bigger sound for £499, or the LK140 (140W) is £750. For a Naim option you'd have to go for the

have no problem with this. Hopefully you get a positive solution to your problem. **SP** ■

► **SOURCE, DIRECT**

*I have just acquired an Alphason Sonata turntable fitted with an Alphason HR-100S MCS arm and Audio Technica MC cartridge. The motor drive circuit is in need of repair. This turntable is fitted with two motors at 180degrees to each other. The only belt with the turntable fits one motor only.*

*Does this deck use both motors and does it need two belts or a longer one than fitted to encompass both motors? Or, would I be better converting to dc*

platter. The theory works if the motors produce a lot of vibration or are not well smoothed electronically, but it may be that when Alphason produced an electronic power supply option (like Linn's Lingo) that they went over to just using one motor for the electronic supply option.

What to do then? I'd strongly advise you to convert to DC, but be careful about the type of motor and PSU you choose. Many motors aren't speed-stable with temperature variation or at low running speeds, and some produce vibration. Also, they will give speed errors of up to 2% if not used with a purpose-built



**Naim's Armageddon: the ultimate turntable power master?**



**Can the Kans and go for Katans, if you can!**

NAPI 50, with plenty of drive and dynamics but a price tag of £750. The best thing here is to try out the Classik and Kans with any of the above power amps - a dealer should

*motors instead of repairing the existing power supply?*

*Alternatively, have you ever published a circuit to replace the power supply in decks of this type? I believe the motor requires approximately 50 volts AC. Finally, is this deck likely to be a threat to my existing Garrard 401 with Origin Live modified Rega 250 arm, a deck I'm extremely pleased with?*

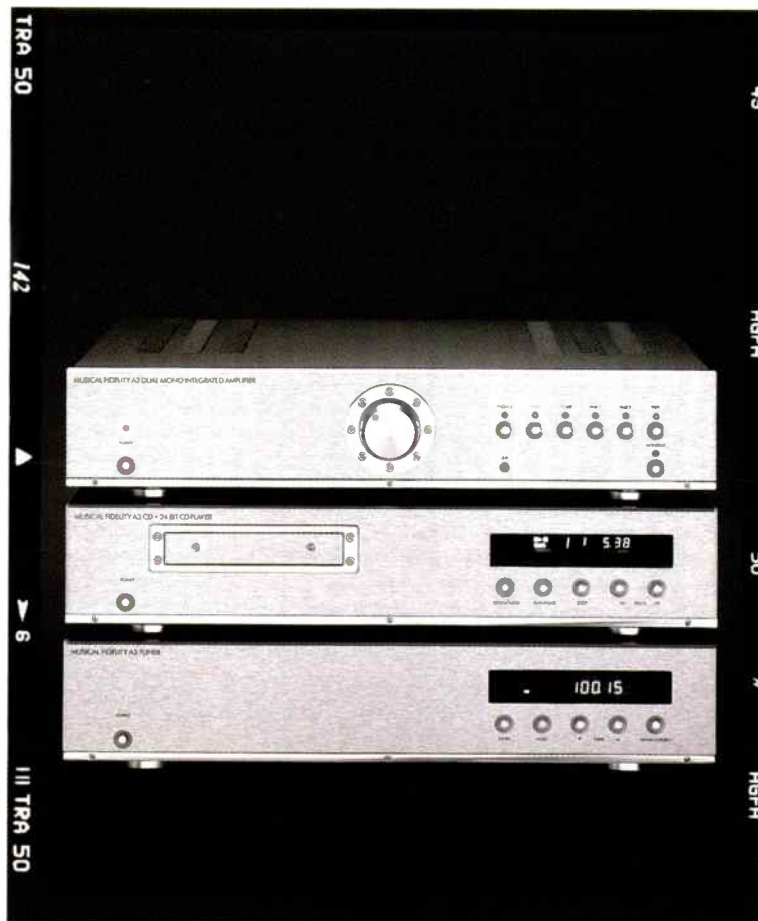
**Alan Harris**

The problem of failing turntable power supplies is an increasingly common one, and there are lot of decks around whose

manufacturers either won't service them - or can't because they've disappeared. Like the Voyd Valdi, the Alphason Sonata used one belt running over both pulleys and the sub-chassis. The idea was to equalise the force on both sides of the platter and minimise contact area on the sub-

load compensating power supply. This is because DC motors make a constant torque for a given DC voltage, so as the drag varies on the stylus between inner and outer tracks, the speed can vary. For this reason I'd suggest Origin Live's DC Motor Kit (£262), which is a 'known quantity' and works very well with the Sonata. You'll only need a single motor, as the vibration is so low that the need for two is negated! Thus aspirated, your Alphason is likely to run the Garrard very close, but with superior high frequencies and midrange detailing. Origin Live can be contacted on 02380 442183 or <http://www.originlive.com>.

I don't have details of the Alphason's PSU, but it's probably a quartz crystal oscillator-based design. There are power supplies on the market that will deliver a smooth 50 Volts or so from £150 to around £800 for Naim's Armageddon. Alternatively you can use a very inexpensive DIY circuit of a capacitor and series resistor but this will result



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in severe degradation to performance and is not recommended for a deck of the calibre of the Alphonson. **DP** ■

► **PHASE TO STUN?**

*My present system comprises a Marantz CD-67mkII SE CD player with Transparent MusicLink interconnects, Radford SC22 preamp with Monster Cable interconnects and a Radford STA25 Series 3 valve amplifier. Monster Speaker Cable connects my Acoustic Research AR2ax speakers mounted on Eagle Audio stands. I also have a pair of Koss ESP 9 Electrostatic headphones.*

*My room dimensions are 3.5x6m, with the speakers positioned at the end of the room. They give the best sound stage when placed 2m apart and 75cm from the back wall. The best listening position for me is in the centre of the room, 2.5m from the front of each speaker. They are toed in so that the left speaker points at my left shoulder and the right speaker points at my right shoulder. The speaker stands lift the speakers 60cm from the floor so that the tweeters are level with my head*

*and track 5 has pink noise on both channels out of phase. When I play track 4 the pink noise seems to emanate from a point midway between the two speakers. When I play track 5, pink noise on both channels out of phase, the noise seems to come from the left channel. When I swap the two wires on one speaker only, the noise from both the in phase and the out of phase signal comes from the centre of both speakers. When I listen to symphonic works the music sounds three-dimensional and the sound stage seems to get wider, but to me this sounds unnatural because the instruments seem to be all over the room and sometimes even behind me.*

*I am confused. When I follow the instructions on the CD and swap one of the speaker wires, the pink noise, both in and out of phase, comes from the centre of the speakers. Playing a J.S.O. CD with the wires swapped gives an unnatural 3D sound. Swapping the wires back again gives a sound very near to the real live performance.*

*Am I getting reflections from*

*the wiring of the AR-2ax crossovers are wrong?*

**Johan Bronkhorst.**  
South Africa

Your in-depth description of your listening room doesn't suggest any particular positioning nasties, but it's still possible it's causing the problem. With this in mind, it's best to eliminate all other possibilities, so first try checking the speaker wiring. This is pretty straightforward, as all you need to do is remove the drive units and check the red and white (or black) wires are soldered onto the same terminals on both speakers, and that these same wires trace back to the crossovers at identical points. You may well find that the polarity on one of the midrange drivers is reversed - which would explain a lot. If you can't find anything wrong with the wiring into the crossovers, it's possible that one of the crossovers is mis-wired. Without a circuit diagram, an easy way to test this would be to reassemble the speakers and move the CD, amp and speakers into another room to see if you can replicate the problem on the test disc. If you can, it suggests faulty crossovers, which should be returned to AR for remedial soldering duties! If not, it's reflections or resonance modes in your oddly shaped listening room - get ready for lots of trial-and-error speaker repositioning. **DP** ■



**A little home tweaking could be called for!**

*when seated in my listening position.*

*My question is about phasing. I have an Audio Check Disc CD. Track 4 has pink noise on both channels in phase*

*furniture surfaces? Should I rearrange the room so that the speakers are across the width of the room instead of the length of the room? Could it be that*

► **UPGRADE DOWN UNDER**

*I'm a keen reader of your magazine and enjoyed your August issue on a cold winter's day, here in the Antipodes in front of a warm fire. I have to agree with Simon Pope's editorial on surround sound - it is of course very much a commercial issue. With the serious diversion of consumer dollars to the computer market, the hi-fi industry needs spectacular new developments for the buying public - such as 'big' surround sound. The next logical step is for the industry to produce a tiny transducer which can be put up your \*\*\*\* to produce that really blood curdling sound experience!*

*Now, being a regular guy with only two ears, quality stereo sound enhanced or distorted by the normal listening environment will do me! I am very pleased with the sound of my current system, but being a perfectionist I always dream of improving things. It comprises*



**The Origin Live modification of the Rega RB250 is a great upgrade.**

an LP12 with Akito arm and Shure VST V cartridge, Pioneer PD - 9700 modified with an Audio-Com S-clock, Nakamichi BX-150, World Audio KLPP1 pre amplifier, Pioneer A400 as a power amplifier and self built speakers. These are two way floorstanders using Danish drivers, bass reflex cabs and external crossovers hard wired with polypropylene caps and wire wound resistors. Speaker wires are MIT Zap2, with silver wires (no brand) between CD and amp, and Monster cables between the pre and power amp. What are my weak links and what do you suggest?

**Peter Lendfers**  
Australia

Peter - there's no need to produce a

device such as the one you describe. Any one of a hundred budget AV receivers will achieve precisely the same effect without affecting the way you walk.

It's hard to identify a weak link in your system, considering I haven't had the pleasure and the privilege of hearing your home made loudspeakers, but assuming they're as well designed as the rest of your kit (and why not?), I'd say start with the source first.

The Akito is the obvious weak link - although not a bad arm, you'd notice a big change if you switched to an Origin Live RB250 with silver wiring and counterweight modification (see [www.originlive.com](http://www.originlive.com) for the latest prices). To fit the arm, you'll have to file a small recess in the rear right hand cross member of the Linn's plinth. Don't let this bother you - it won't harm the sound.

The second most pressing issue is the condition of your Sondek itself - if you can possibly find a Linn dealer, you should upgrade to the latest Cirkus bearing kit. This actually includes an armboard so it would be good to get it done at the same time

as fitting your new arm. Try these two measures first, then write in again for amplification advice! **DP** ■



**Ortofon Kontrapunkt B: contrary to popular belief, Ortofon MCs can have plenty of life.**

**SNAPPED COIL!**

Unfortunately, my LP12 has succumbed to little fingers, resulting in my Audio Technica OC9 losing its needle! I don't know a lot about the Sondek and having purchased it new some twelve years ago it has no modifications. Sometime in the near future I will look at the upgrades available as I guess it's vintage now, but

## 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
Linn Genki - 1yr - boxed	£650	£1000

**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
<b>Cadence DS</b>	£750	£1750
Dali 104 (MS)	£390	£650
Lowther Bi-Core 2000	£500	
Klipsh LaScala Black	£1750	£3500
Quad ELS63 - fully reconditioned by Quad	£1500	£3000
Quad ELS63 - fully reconditioned by Quad	£1300	£3000

**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 pair Western Electric 300B - fabulous	£3900	£5200
Art Audio Concerto - integrated 40 Watts Class A. V. good	x2	Each
Audio Innovations S1000 - 50 watt class A monos	£790	£1550
Joule Electra 2 box phono pre-amp	£800	£2000
Art Audio VPS - valve line pre-amp	£600	£1400
Sugden A21 - integrated (line only) ex-dem - mint condition	£750	£900
Musical Fidelity A1000 - 'super pre main' class A	£850	£1800
Cary '2A3' 7 watt power amp. 1992	£850	
Cary 5500 Line pre-amp. 1992	£550	
Unison Mystery One PR+	£950	£1750
Tube Technology MAC phono pre-amp Fully refurbished by manufacturer. Including Hovland film and foil capacitors.	£900	£1400
Tube Technology line pre-amp with separate power supply Fully refurbished by manufacturer	£850	£1450
Tom Evans Groove - phono stage - new	£490	£750

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in the meantime I need to replace the broken cartridge. My home insurance will cover it up to the value of £300, which is the replacement cost of the Audio Technica. I am wondering if there are better cartridges out there for the money. The arm is an Irtok and I am feeding the signal into a Naim pre amp

My hi-fi consists of: Xerxes / Xenon MCS / Ortofon MC15 Super DNM 3A pre + supply, Norse Eccose (Electrocompaniet 25 class A power), Rogers LS55 speakers. Oh, and a Kenwood DP7090 CD player (quite good!)

My power amp is becoming rather unreliable - with the left hand channel

cost you perhaps £800-£1000 but the benefits would be numerous. **SP** ■

► **ONE TONNE SOUP**

I have about £100 to spare for 'redecorating my spare room' i.e. buying some new speakers to put in it. I have a three year old Sony 130W amp and CD player already, and I was wondering - are there any decent floorstanders to be had at that price? If I must look second hand what would you recommend?

**L.Mackenzie**

Even in this day and age of budget bargains, there's little, if nothing to be had of any worth when it comes to floorstanders for £100 or less. To get a decent sounding new pair you'd have to double this and you'll find a whole banquet of goodies. The obvious ones that spring to mind are



**The m73s are a fine 'speaker for the money**

Mission's m73s and Wharfedale's Diamond 8.3s, both at £200. The Mission's excel in imaging and staging, as well as bass response and the Diamond's have a fine, cohesive sound with plenty of bite and attack, as well as a sweet treble.

Another fifty quid will get you the Cresta 3 from KEF which is a slightly smoother customer and is well suited to a budget classical system where sheer clout isn't required but a sense of rhythm is. Also, Tannoy's mX3 is a worthwhile listen at £230. Scour the classifieds for a secondhand mint pair of any of these and you may get a bargain. **SP** ■



**Hear it all with the X-A200s**

(62 I think). I thought the OC9 always sounded a little bright, however. Which MC cartridge would you recommend that I fit as a replacement given my budget?

**Stephen Hole**

The Audio Technica OC9 was a quintessentially 'flat earth' sounding cartridge. Fast and furious with great dynamics, but actually quite weak at stereo imaging and far too 'mechanical sounding' for my liking. I found it worked best in mis-matched systems, where it could inject some vim into the proceedings, but wasn't great when called on to work with well balanced high end set-ups. £300 will buy you a better cartridge, in the shape of Dynavector's DV20X. Go for the high output (H) version if you have an MM phono input - otherwise choose the standard L. You'll find it's a far more natural, musical and beguiling listen than the AT, even if it lacks just a smidgen of high frequency detail and energy. If, however, you can possibly afford an extra two hundred notes for Ortofon's Kontrapunkt B, go for it. This is a stunningly musical device which will comprehensively outclass the OC9 in every respect. You'll be staggered by how much cartridges have come on! **DP** ■

cutting out a lot. I think that it may well be time to buy again. I would really like to buy monoblocks, second hand if I could get a decent set. Failing that I have thought of something like the MF X-A50 or the X-AS100 (if still available). Have you any suggestions... should I just get my old power amp serviced etc?

**C.McCombie  
Coventry**

There's a whole host of options open to you here. Firstly (although you don't say how much you can spend) in the second-hand market you could seek out a pair of Musical Fidelity X-A200s. They can be had these days for around £400 and offer an insightful and powerful sound, with perhaps just a touch of crispness. They are detailed and musical and represent a good value second-hand buy. The X-A50s and X-A100 are good enough but the 200s have that little extra control and clout.

Another, smoother sounding option would be the new Donizetti monoblocks from Audio Analogue (see review next month). Priced new at £600 these are a solid buy with a pure and sweet sound, although they don't have as much slam as the MF monos and tend to favour classical, chamber and jazz music.

Of course, there's always the option of going for a secondhand DNM power amp to match your excellent DNM pre, but they don't come cheap. A mint DNM PA3 would

► **TWO FOR ONE**

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**U**ntil now DVD for most people has been a good way to see movies at home. But DVD can do a lot more and you might not be surprised to learn there's a record-format battle being waged to try and capture the recordable DVD market. Audio recording is on the agenda.

Sony and Philips were wrong footed by the introduction of DVD but they are trying to regain the initiative with DVD+RW, the last of the new DVD recording formats. Toshiba, together with a coalition of Japanese manufacturers, introduced the DVD video disc in 1992. Where before Japanese manufacturers had ignored Western software content providers, and had suffered as a result – notably with DAT – DVD Video from the outset was sold to Hollywood as an ideal carrier for movies. Toshiba and their partners did a good job. The Americans insisted on regional coding so they could control the global sales and marketing of films – and the rest is history.

DVD Video discs have muscled in on the VHS cassette. It is obvious that DVD recordable discs will muscle in on just about everything else, likely changing the consumer marketplace forever to become a completely dominant medium. As well as replaying films, DVD recorders will replace the video recorder, TV programmes being recorded digitally to DVD discs. The same discs could store camcorder recordings as well.

Then of course there is the computer market, where the storage capacity of DVD, typically 4.7GB, is no less than eight times larger than CD.

Put all this together – and other side issues such as the ability of DVD to replace CD altogether, even for audio, and it's obvious that commercially, recordable DVD is the big one.

The DVD Forum in Japan, set up to establish standards for DVD video, decided some time ago that two recordable formats were needed, one for computers to be known as DVD-RAM (Random Access Memory), the other for domestic video to be known as DVD-R (Recordable).

Panasonic developed and marketed DVD-RAM. The two big drawbacks of DVD-RAM are incompatibility of the caddied disc and high price: a 4.7GB disc costs £25. Panasonic are now releasing the DMR-E20 domestic recorder, which records to both DVD-RAM and DVD-R. DVD-R discs are meant to be compatible with DVD video players, so this is Panasonic's attempt to muscle in on recordable video based DVD. In the computer field they also have a crossover product, the new LF-D311, priced at around £490.

**At which point the DVD recorder becomes the centre of a domestic home entertainment – including hi-fi – system.**

Theirs is a side-show compared to what's going on elsewhere though. Pioneer earlier this year released the much awaited DVR-A03 DVD-R recorder for home computers. At around £690 it's expensive, but this recorder will record compatible DVD videodiscs that should play on any video player. It will also hold 4.7GB of computer data, and record audio CD-Rs and RWs as well. They also have a domestic recorder, the DVR-7000.

But the DVD Forum, it seems, never solved the difficulty that arises from "lossy linking", which makes home recordings incompatible with DVD video players and imposes long disc finalising times.

Philips, Sony, Hewlett Packard and others spotted this weakness in the DVD Forum's DVD-R format specification and found a way to overcome it. In doing so they also found a way to jump in with a DVD recording system that makes compatible video discs without compromise in other areas, most particularly video editing functionality. This makes for a recording system outside the remit of the DVD Forum, yet one that produces video discs that will play on most DVD video players. They have regained the

technological initiative in the all-important DVD field. Hewlett Packard have launched a computer recorder, the HP100 i, priced at £450 inc. VAT. This will record not only DVD+RW but also audio onto CD-R/RW.

So now we have it: no fewer than three DVD recording systems, with rival domestic video recorders and computer drives all lined up for a ding-dong battle. Currently, I'd choose DVD+RW. Philips, Sony and Hewlett Packard aren't to be ignored; the price is right and the technology looks effective.

Don't think this has nothing to do with audio because recordable DVD computer drives record audio now, and domestic video recorders look likely to do so soon. At which point the DVD recorder becomes the centre of a domestic home entertainment – including hi-fi – system. It will receive and record TV; it will also act as a CD player, CD recorder and DVD video-audio player; and perhaps a DVD Audio player. Add a vhf/fm or DAB tuner, alongside the TV tuner, and it will even get radio and record it. The only trouble with this fascinating scenario is you'll need a PhD to operate the thing. We live in interesting times. ●



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

**B**ack in 1970, an obscure American microchip manufacturer faced an unusual dilemma. Boffins in its research department had come up with a 'silicon chip' that did almost everything an enormous 'mainframe' computer could, but in a fraction of the space. Although a fiendishly clever piece of high technology, the problem was finding a use for it. After all, why would anyone possibly want a miniature computer?

Of course it's easy to laugh now, but some thirty years ago, few people ever imagined there would be a market for home computers, least of all Intel's marketing department. By luck or chance however, the new chip became adopted by hobbyist geeks building their own machines. Demand mushroomed, and the rest - as they say - is history.

Thus began the inexorable rise of the PC. For many years after its inception in 1982, IBM's 'Personal Computer' was little more than a business tool, happiest performing worthy word processing and number crunching duties on people's desktops. Only in the past few years has it become an integral part of many people's everyday lives. To do this, the PC has had to find new and exciting uses which connect with everyone - like sound and vision. Thanks to the exponential growth in processing power and tumbling memory costs, mid nineties PCs got a major makeover and went 'multimedia'. Boasting fancy graphics, stereo sound and CD-ROM drives allowing easy access to large amounts of music and games, the beige box in the corner of the room had finally got a life and started partying.

About time too. Even the microcomputers of ten years earlier, like Commodore's 64 and Sinclair's ZX Spectrum, had been better at entertaining and amusing. Indeed, as far back as 1977 hobbyists were using home computers for music. Steve Jobs and Steve Wozniak saw the link long before the giants of the PC industry.

For many people, their Apple II microcomputer was the prototype for today's multimedia PC.

By the mid nineties, PCs were finally able to play music CDs with half decent results, but still no one had come up with a convincing argument as to why they should. As late as 1997 however, I finally got an inkling when I tried some new software that let you record a song from your turntable onto your PC hard drive. This done, you pressed a button and gasped in

**” The Kivor is a truly significant product, and a tantalising glimpse of tomorrow's hi-fi world.**

amazement as it went through the WAV file removing all clicks, pops and general surface nasties. Still, this 'audio restoration' software seemed incomplete, and it wasn't until cheap CD burners arrived on the scene that you could use it to make your very own 'remasters'. Then came last year's Windows Media Player 7, and with it new, cheap and capacious hard drives, streamed audio via the internet and decent digital music portables. At last, multimedia proper had arrived.

This year's major development has got to be Linn's Kivor. Although not a new idea, it's a brilliant distillation of a welter of pre-existing ones. Look closely and you'll see it's based on a common or garden PC. But there's more - because it's a jaw-dropping combination of multitasking, multiroom and multimedia. The world's biggest audio jukebox, it offers a staggering range of features and facilities - and sounds superb to boot.

The first time I heard the Kivor 'used in anger' was at Peter Tyson Hi-Fi in Carlisle. I was upstairs in the

sumptuous surrounding of the dem room, feet up with cup of coffee and Linn remote control in hand. The Kivor was downstairs - some fifty feet away, playing music in one of the other dem rooms, merrily ripping new CDs to its hard drive and logging onto the net to grab track details. All this time, the Kivor sounded better than the Ikemi I'd heard five minutes earlier - which is no mean feat! It's a truly significant product, and a tantalising glimpse of tomorrow's hi-fi world.

What I want now is a little less, far cheaper. When Linn do a 'mini Kivor', more focused to single room, stereo sound at one fifth of the price, computer audio will have truly come of age. Suddenly there'll be no reason not to have one, and we'll find purpose-designed, standalone CD player separates starting to go the way of Elcaset, Compact Cassette and DCC into hi-fi's museum of the obscure. Don't laugh - that day is far sooner than we all imagine. Intel's 'silicon chip' boffins would doubtless agree! ●



**David Price**

**Question:** Is this the best amplifier ever built?

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

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*" the most musically complete  
power amplifier I have used"*

Ivor Humphreys, HiFi News

If we're in recession, it seems as though someone's forgotten to tell the hi-fi industry. I can't remember a season when there have been so many formats, a lot brand new, jostling for market share. Sony has a reputation for aggressive marketing and, with SACD, they seemed to have excelled themselves this year. Not content with launching three new SACD machines they've also just launched two DVD players with SACD combined and a surprising SACD multi-channel CD player.

With such an onslaught, it would appear that DVD-A doesn't stand a chance, especially with Sony's might in terms of software provision. This Christmas will also be the first time that recordable DVD will become an economic reality for many.

First off the block in Britain is Philips impressive DVDR1000. Although it uses a recording system (DVD+RW) not officially sanctioned by the DVD forum, this model is a landmark for several reasons. The first is that, although priced at £1300, it will probably come down to under the crucial £1000 barrier in the January sales, and perhaps even before.

Also important is its backward compatibility. Unlike rival Panasonic's DVD-RAM system, the Philips doesn't use a disc caddy so recorded discs can be played back in existing video players. This is of great importance when you consider the vast amount of DVD players already in existence.

The only barrier I can see in front of Philips is the fact that the system is currently re-writable only - an issue when the blank discs cost around £20 and older players cannot read re-writables. DVD+R discs will appear soon we are told, so recordings can be played on older DVD players.

All the same, I see the DVDR1000 as the Philips CDR-870 of its genre - and remember this was the CDR machine that really set the ball rolling for the format.

History has shown that it can take years for many new formats to really catch on. As a case in point just look at MiniDisc. Although launched in 1992, it

wasn't until four or five years later that the format really began to sell in big numbers.

At the risk of being proved wrong, the next slow burn, big success looks to me like being MP3. There have already been minor sales successes of the portable hard drive type units, yet they never really took off. From my retail experience, most customers still prefer portable MiniDisc. However, recently we've seen the growth of MP3 from one of the most unlikely quarters - that of DVD. A significant number of budget DVD player buyers are insisting

**” Sony has a reputation for aggressive marketing and, with SACD, they seemed to have excelled themselves this year.**

that their prospective purchase plays MP3 discs. This doesn't create a great problem, as pretty much all of the budget machines now will play such discs. Tellingly, however, those that don't offer MP3 playback are often being shunned no matter how good their performance in other respects. It's time now for the likes of Sony, Pioneer and Panasonic to catch up, and I suspect they have such machines already in the pipeline.

Even though the big three are variously supporting SACD and DVD-A, MP3 is still a low-resolution format, so shouldn't cause conflict. It's true that a higher resolution MP3PRO has just been launched, but even this falls some way short of what's on offer from SACD.

Further support for MP3 is coming from in-car audio companies. Blaupunkt have just launched a new model which combines a DAB radio and MP3 player featuring a multi-media card or CD ROM, that fits in a standard car hi-fi slot. The crucial feature here is the fact that the unit has a CD ROM. Just as with DVD players, this allows users to copy music files from computer onto CD, in MP3 format, and then replay them. As more and more of the population equip themselves with computers featuring recordable CD ROMs, the popularity of MP3 CD-

based players is bound to increase. It surely can't be long before separate CD players are being equipped with the ability to play MP3 discs?

One thing's for sure, though, if MP3 does boom, and is adopted by other CD player manufacturers, it could just give CD the shot in the arm it needs for medium term survival. CD combined with MP3 at the budget end of the market, and CD combined with SACD at the higher end.

My only fear with so many competing new formats is that it will lead to widespread customer confusion. It's not hard to understand the appeal of a CD player that records. Even MiniDisc had a ready made market in that it was, and still is to a degree, the ultimate choice for those needing an easy to edit, compact, portable, software driven audio recording medium.

There is a huge appetite for a recordable DVD system, but the battle between the three formats will confuse and put many off for some time to come. What the hi-fi manufacturers need now is customers with money to spend and something they want to spend it on! ●



**Dominic Todd**

# TAG McLaren



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### Processing Formats

Mono, Direct, Pro Logic, Dolby Digital, DTS, TMS 7, DTS-ES Matrix, THX, THX Surround EX (Dolby EX)

### Optional Formats

HDCD, Pro Logic II, DTS ES 6.1 Discrete, DTS Neo:6, MPEG-2

### Upgrades via the Internet

PC owners can download software, incl. new sound formats, from the Internet

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### Minimal Jitter for superb sound

A twin phase-locked loop reduces jitter to a minimum, resulting in crisp sound

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### Enhanced TAGtronic Bus

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- Remote controller I/O
- Automation triggers

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- DTS-ES 6.1 Discrete
- DTS Neo:6
- DTS 96/24
- 5.1 analog bypass
- Second 21065L DSP
- Second stereo zone
- Balanced (XLR) outputs
- Comp. video switching
- Internal video scaler
- Digital Video Interface
- DVD-A digital interface
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To book an audition contact one of these authorised AV32R stockists:

<b>Beds:</b> Sevenoaks Sound & Vision, Bedford	01234 272779	<b>Glos:</b> Audio Excellence Ltd, Gloucester	01452 300046	Sevenoaks Sound & Vision, Southgate	0208 086 2777	Loud and Clear, Glasgow	0141 221 0221
<b>Berks:</b> Audio T Ltd, Reading	0118 958 5463	Audio T Ltd, Cheltenham	01242 583960	Sevenoaks Sound & Vision, Swiss Cottage	0207 722 9777	Sevenoaks Sound & Vision, Edinburgh	0131 229 7267
Sevenoaks Sound & Vision, Reading	0118 959 7768	Audio T Ltd, Basingstoke	01256 324311	The High End, Barnes	0208 876 3355	Sevenoaks Sound & Vision, Glasgow	0141 332 9655
<b>Bristol:</b> Audio Excellence Ltd, Clifton	0117 926 4975	Audio T Ltd, Chandlers Ford	02380 252827	Sevenoaks Sound & Vision, Liverpool	0151 707 8417	Stereo Stereo Ltd, Glasgow	0141 248 4079
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# CLASSIC CUTS

Andy Giles finds much to admire in Otis Redding's 1965 masterpiece *Otis Blue* and laments the passing of soul music.

Whatever happened to soul music? From its roots in black gospel and blues rhythms it seems to have descended into ghastly aggressive rap or silly glamour-pussies swaying about like hookers in Harlem. I apologise to those who still maintain the fine traditions of soul years past – but I hear precious little of it these days. I loved original soul – as exemplified on the old Chess label (admittedly with a fusion of jazz/blues) and on Stax, Atlantic and latterly Atco. I also adored Jerry Butler, Wilson Pickett, Sam and Dave, Jackie Wilson, Betty Everett. . . the list is endless and I find it difficult to continue writing about it all without wanting to dive down to my music room and put some on. And if I do just that – the first LP I reach for will be *'Otis Blue/Otis Redding Sings Soul'*, surely the most remarkable example of pure soul music ever cut.

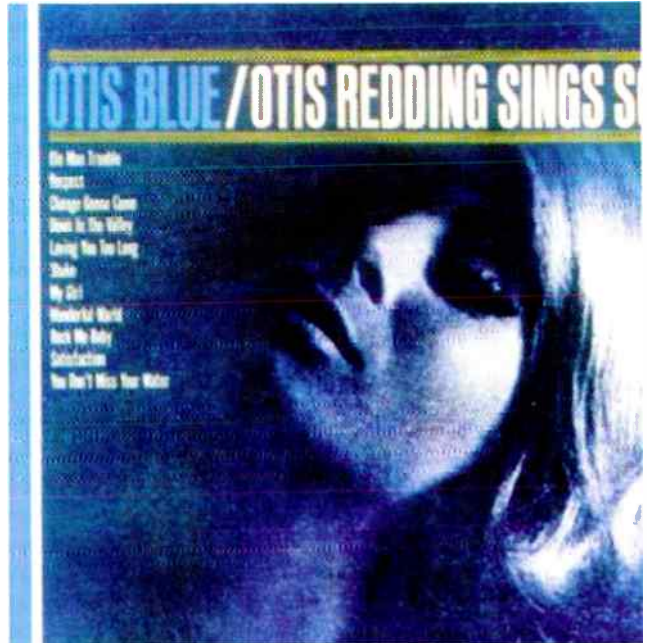
Born in Dawson, Georgia, on September 9th 1941, Redding grew up in nearby Macon. He first sang in church choir and at school, an early inspiration being local hero Little Richard (Ray Charles also hailed from the same area). He initially came to fame through his high-school friend Phil Walden, who helped Otis find gigs, and it was through Walden that Redding met a local R & B group, Johnny Jenkins and the Pinetoppers. In 1962 he was working with them as roadie, general assistant and occasional singer. When Jenkins went into Stax Studios in Memphis and the session finished early, Otis persuaded Jim Stewart, boss of Stax, to let him cut some songs. One was a Redding composition, *These Arms Of Mine*. Stewart was sufficiently impressed to sign him up, even inaugurating the Volt label to deal with his releases. In 1965 Redding recorded *Otis Blue* for Volt and it was released on

September 15th that year.

From the opening bars of *'Ole Man Trouble'*, to the stirring horns blaring on *'Shake'*, to the all time classic romance of *'I've Been Loving You Too Long'*, *'Otis Blue'* is the glowing example, the summit of soul music. Although it is crammed with soul, *'Otis Blue'* is fuelled by a rock 'n' roll passion, and it crackles with an energy that underscores even the most tender moments. For this must-have album, Redding penned the classic *'Respect'*, which is more of a stomping, rollicking number in his hands than in Aretha Franklin's. Although Franklin would claim the song as her own by 1967, there is no denying the energy and dynamics of it in the hands of the composer.

Although every track on the album is a gem, the standout number would have to be *'I've Been Loving You Too Long'*. This song was tailor-made to fit the Stax sound, as the horns embrace Redding's mournful cry, building up an emotional intensity that words simply cannot do justice to. *'Shake'*, originally by Sam Cooke, is the perfect wedge of dance music, showcasing the Stax rhythm section of Steve Cropper and Duck Dunn on guitar and bass and Al Jackson, Jr. on drums. The high energy is also quite evident on Redding's version of the Rolling Stones' *'Satisfaction'*, with a performance so perfect, in fact, that a rumour persisted for years that Redding was actually the song's original composer. The album closes with a cover of Cooke's *'A Change Is Gonna Come'*. The song, which is ostensibly about a love affair in demise, is done in grand, dynamic style.

*'Otis Blue'* was Redding's first fully realized collection and presents his talent unfettered, his direction



clear, and his confidence emboldened, with fully half the songs representing a reach that extended his musical grasp. More than a quarter of this album is given over to Redding's versions of songs by Sam Cooke, his idol, who had died the previous December, and all three are worth owning and hearing. Two of them, *'A Change Is Gonna Come'* and *'Shake'*, are every bit as essential as any soul recordings ever made, and while they (and much of this album) have reappeared on several anthologies, it's useful to hear the songs from those sessions juxtaposed with each other, and with *'Wonderful World'*, which is seldom compiled elsewhere.

Otis Redding died on December 10th 1967, being killed, along with four members of the Bar-Kays, when their plane crashed into the freezing waters of a lake near Madison, Wisconsin. With such powerful numbers, *'Otis Blue'* was easily his best album and is timeless, every song a perfect fit in the cycle. Soul albums simply do not get any better than this. If only the awful Soul2Soul outfit of a few years ago had taken more notice of it. Soul? How dare they twice include the word in their name? They wouldn't know soul if it jumped up and bit them on their arses. ■▲

"Toni's first impression of the RA-01s was to walk straight past, into the kitchen without noticing them at all. I had just unpacked them and they were on the floor, where innocent objects become lurking traps ready to spring and jam themselves into her toes. Returning from the kitchen however she spotted them and said; "Wow what are they? What an interesting style" - or words to that effect. Now this poor girl has put up with more valved con-

traptions in her front room over the years than most dealers have seen pass through their shops. So it would seem the RA-01s score points when it comes to female friendliness. They are considerably more attractive than the ominous black hippos or partially dismantled radio transmitters which wives often have to put up with. Externally they feature a gold plated brass top plate, a hardwood surround and a "crackle finish" black cover over the ironwork. This construction

is not just for looks as the designer Chris Jennings believes that using non-magnetic materials in the chassis improves sound quality. Non-magnetic construction is featured in products from other manufacturers, for example AudioNote.

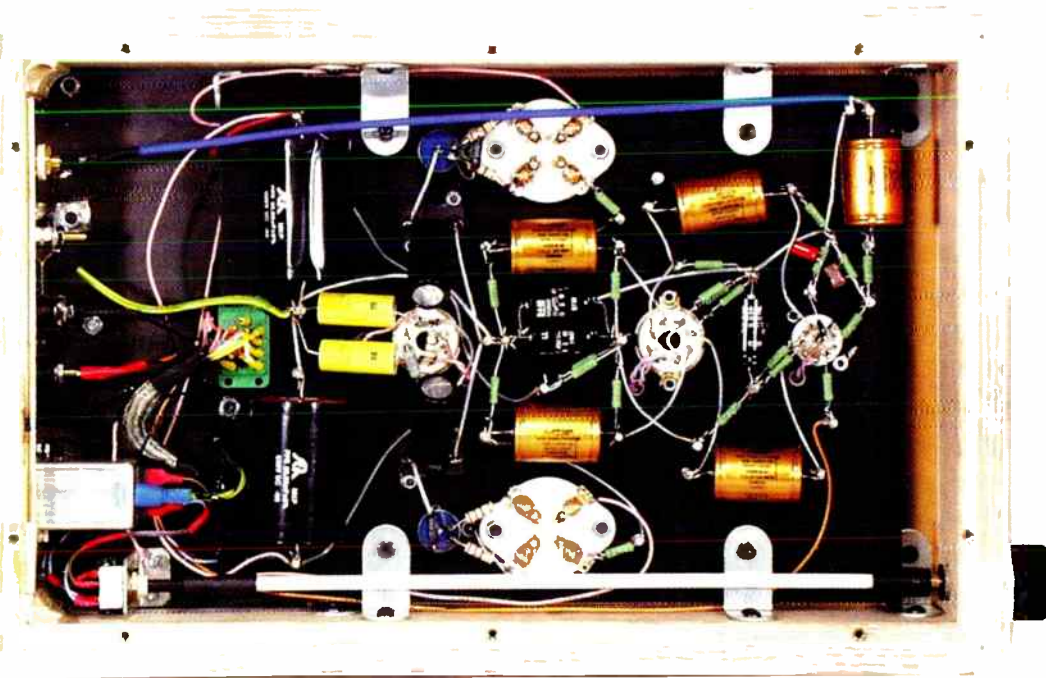
Another refinement is an acoustically isolated component chassis to prevent microphonic coupling.

The valve complement supplied was 2 off JJ (Slovak) 300B, one off Russian 5U4G, one off Russian 6SN7.

# RENAISSANCE MEN



The valve amp over? Valve guru Andy Grove encounters a pair of artistic beauties from Renaissance Audio.



one off Russian 6922/E88CC - all good quality valves but a matched set of Western Electric 300Bs is available at extra cost if so required.

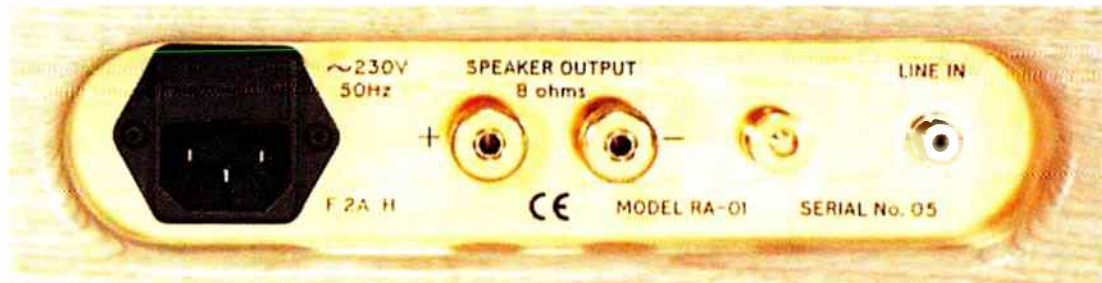
Inside is point-to-point silver wiring and a selection of high quality sweetsies from Black Gate, Jensen, Kiwame and SCR. The output transformer is an in-house design and is wound by an aerospace coil winder local to IES, as are the choke and mains transformer. A quick trip round the back of the amp revealed a single set of gold plated terminals for 8 ohm speakers, a gold plated phono socket and an earth terminal.

The RA-01s were designed to be

speaker interaction. One advantage of push-pull operation is the ability of the output stage to move into Class AB or Class B operation, even if only for a short while, into a lower impedance, and deliver considerably more power. A steady state sine test will not properly illustrate this effect. Sean Redshaw of IES told me that the RA-01s had been used with a pair of Martin Logan electrostatics with good results, and that is quite a punishing load. I found that they drove the QUAD ESL-989s successfully as well.

As soon as I started listening it was apparent that I was listening to a fine piece of equipment. I gave The

transients were slightly tamed, and that rocky edge to the band received a kind of polish, but I was giving these amps some stick into quite a difficult load. Next on were a few tracks from ("I'm a teapot") Bjork. Bass depth was excellent and very expressive in character. Once again it had a smooth, flowing character, but with slightly less bite than a solid state bass-beast, but there always seems to be a payoff between grip and expression in the bass range. Bjork's razor edged voice was calmed by the RA-01s, but it was more an issue of presentation than one of obscured detail.



a 'real world' amplifier, capable of driving a wide range of loudspeakers rather than being restricted to high efficiency types. To achieve this they are configured in push-pull mode and incorporate a small amount of negative feedback (4.5 dB) to lower the output impedance and minimise

Jeff Healey Band a spin, some traditional blues/rock, to test the amp's 'spit and vinegar'. Jeff's incredible fingerwork produced sounds which flowed into the room like a musical liquid. The tracks I played had a fantastic sense of atmosphere and liveness. Percussive

The complex vocal and instrumental patterns of the Mediaeval Baebes was portrayed without any hint of intermodulation or jamming up. The girls' voices just hung in the air in front of me. The deep bass of the acoustic drums reverberated in my room, I could feel the skin vibrate

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*Jimmy Hughes, Hi-Fi Choice, October 2000.*

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

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special. The operative words are expression and flow. Micro dynamics are superbly reproduced but large level percussive dynamics can be somewhat rounded. Overall quality is very sweet and lovely at the top end but with rock the amps can blunt the raw edge of some music. It's as if the band had taken a dose of Valium before starting to play.

Bass quality was very impressive: it has a kind of elastic, pliable quality rather than a hard robotic character; depth was also excellent.

If your main musical taste is classical then you are in for a delightful experience. I think that if you have QUAD 57s, 63s or similar and want a superb new amplifier to drive them then this one would be very, very hard to beat. ■ ▲

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and resonate. The dulcimer had a superbly portrayed sonic envelope, starting delicately percussive and decaying with a sweet string sound. Those strange, reedy, mediaeval woodwind instruments had a, well, realistic woody character. All of this detail was resolved without dissecting the music into a meaningless series of sounds.

Moving to 'real' classical, the RA-01s gave an excellent account of themselves once again. Martha Argerich's piano in Tchaikovsky's Concerto No 1 had an organic quality and, I know I keep using this word, was very, very expressive. The horns in the opening phrases were also spectacular, with a really fat brassy tone that actually made me jump! The whole performance was reproduced with musicality and emotion and was a very pleasant experience indeed. I played both The Nutcracker, Swan Lake and Sheherazade all the way through, just sitting there enjoying the music, - what a way to spend a day!

Solo violin was reproduced with exceptional realism, with a natural tone to both the bowed strings and the accompanying woody body resonances; cellos had a masculine tone. As I have said, horns also get a shiny, brassy treatment which is very realistic. The orchestra overall had

great ambience, making the recorded performance that much more believable and enjoyable.

These amplifiers really are a bit

### MEASURED PERFORMANCE

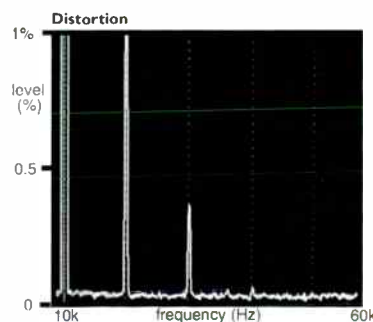
Very few valve amplifiers measure normally. Imperfections of one sort or another often show through in measurement, but in this case the Renaissance got everything right, which is quite difficult with valves. A lot of specialist knowledge and quite a bit of experience is needed. The Renaissance produced a little less power than quoted, measuring out at 20W at 1kHz (1%thd) and 18W at 10kHz and 40Hz. It is the latter two results that look good as valve amps go, due to the use of rather better transformers than usual. Because triode amps like this clip so softly it is easy to get the 22W figure quoted I should point out; the manufacturers likely use a 3% distortion limit.

Noise and hum were low, and sensitivity normal at 500mV. Frequency response was surprisingly wide, extending right up to 90kHz - unusually high for a valve amplifier like this. The output transformer must have a good open loop performance (i.e. without feedback

applied) to achieve this. Applying feedback widens the response.

The measured performance of this 300B amplifier is as good as it gets. The Renaissance is one of the few designs around. **NK**

Power	20watts
CD/tuner/aux.	
Frequency response	17Hz-90kHz
Noise	-96dB
Distortion	0.03%
Sensitivity	500mV



### World Verdict

Expensive but of exceptional quality. Sweet, timbrally excellent and sophisticated - a treat for classical listeners.

# DESERT



David Price auditions the latest and greatest from Origin Live, the range topping Oasis S turntable.

the standard issue Mazak (of the Linn et al), but in the case of the Oasis-S also de-coupled from an inert sub-platter. The rigid sub-chassis isn't a sprung suspended design, and instead uses a unique centre point support arrangement which makes it very easy to set up with nothing to 'go out of tune'.

Origin Live claim that the new 4mm minimal contact ball bearing is extremely highly toleranced, and runs in high-grade, military specification Arctic oil. A very 'quiet', ironless, non-cogging DC motor is used in preference to the more noisy Impex AC synchronous type found in most of its rivals.

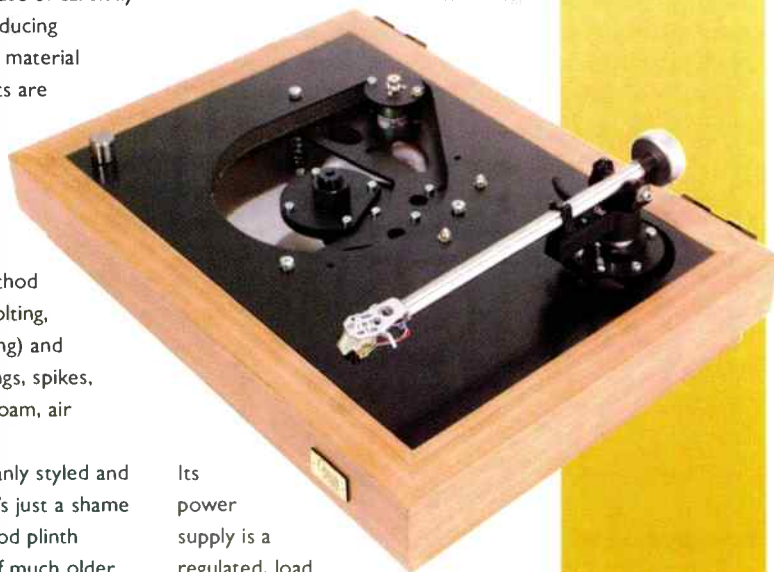
While not as well established as John Michell or Ivor Tiefenbrun in the turntable manufacturing stakes, Mark Baker has been making vinyl spinners longer than I care to remember. Moreover, he's recently become something of a legend for his tonearm tweaking process - without his Origin Live counterweight mod, many impoverished vinyl junkies would be forced to buy far more expensive pick-up arms!

More than most in hi-fi, he's a man whose ears I have a lot of time for. He has a forensic knowledge of turntable design, and a clear philosophy which informs it. Mark believes it's all about vibrations - or controlling them to be precise. This is the key to record deck design because stylus movements are so incredibly small, and the slightest unwanted motion will cause colouration. As records are played, a stylus experiences tremendous acceleration in the record groove, with forces measured in tons per square inch. This also creates vibration that causes unwanted resonances, if not properly controlled.

Mark says that what divides a top turntable from an also-ran is how this

unwanted vibration is eliminated. It's an intricate process that requires clever mechanical engineering solutions - tweaking a couple of caps in the power supply simply isn't enough! The object of the Oasis-S is to rotate the record at a constant speed free from this vibration. This is achieved by extensive use of carefully selected, resonance reducing materials and matched material interfaces. Components are meticulously dimensioned, with attention paid to their shape and form (be it solid, hollow, tubed, or flanged), method of attachment (be it bolting, gluing, welding, screwing) and decoupling (using springs, spikes, elastic bands, rubber, foam, air cushion).

The Oasis-S is cleanly styled and exquisitely finished - it's just a shame that its thick, solid wood plinth resembles a number of much older turntables, from Ariston's RD11 to Heybrook's TT2. Scratch the surface though, and the similarity ends. Most obvious is the translucent polycarbonate platter, chosen for its close mechanical impedance match to vinyl. It's more acoustically transparent than



Its power supply is a regulated, load compensating device claimed to be stable across a range of temperatures. Speed control is electronically switched between 33 and 45, while 78 is also available on request.

The supplied arm looks superb in

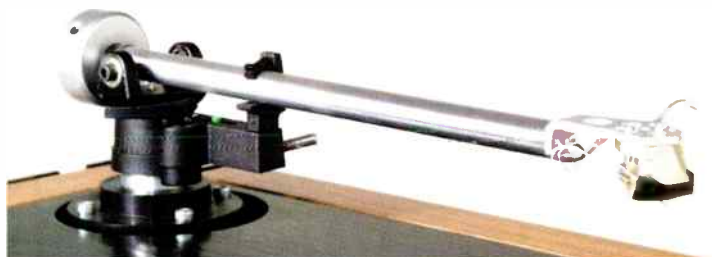
# STORM

its polished alloy finish. It's an extensively modified Rega arm that's lost its tapered armtube and acquired VTA (vertical tracking angle) adjustment, making set up much easier.

## SOUND QUALITY

Thanks to its non-suspended subchassis design, the deck itself is relatively easy to set up. Just put the (many) bits together, plug in and switch on. To my eyes, the only let down was the rather crude looking connections between the turntable and its offboard power supply - two crude bullet connectors that would look more at home behind a car dashboard. I placed the deck on my Audiophile Furniture BASE SP-01 subtable, which is my preferred support for my regular Michell Orbe (QC) - which served as a reference. An Ortofon Kontrapunkt B moving coil was fitted.

Essentially, the Oasis S has a tight, clean, even sound with a conspicuous lack of colouration and overhang. Cueing up High Tension's 'British Shuffle' on the original Island twelve inch revealed an extremely detailed and tangible sound. Most impressive was the way it did the hi-fi 'start-stop' thing with alacrity, whilst still giving real insight into the textural aspects of the acoustic instruments being played. Bass guitars assumed a



physical presence, rather than being notes playing up and down a scale - but were never overblown or excessively coloured. Cymbals were sweet and shimmering, and midband detailing - including the vocals - was superb. All very natural, beguiling and musical.

Interestingly though, the Oasis-S doesn't sound similar to other decks that go for the 'organic' approach, such as Linn's LP12. In fact, it's closer to the Michell Orbe (Papst AC synchronous motor version) in its open, analytical, widescreen presentation. Cue up Randy Crawford's 'Someday I'll Fly Away' and you get an amazingly vibrant sound, with shimmering timbres from those acoustic instruments and that sublime voice - from drum kit to keyboards, the whole recorded acoustic feels alive with atmosphere. In other hi fi respects though, the Oasis-S is no less accomplished - best of all were those strongly articulated images which hung out from the soundstage and were completely unmoved by other instruments positioned in front and behind them. Factor in the firecracker dynamics, taut basslines and an infectiously toe-tapping sense of rhythms and it's a powerful performer.

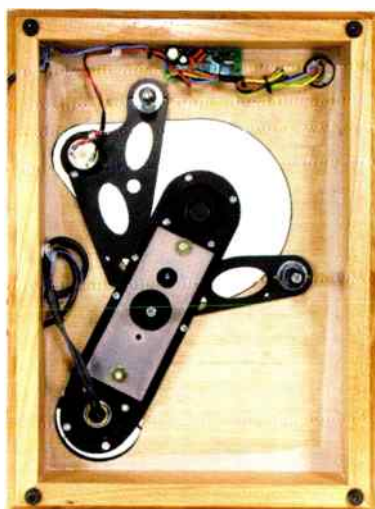
It's best to think of the Oasis-S as a good stab at bringing the best of both the Linn and Michell sound. Ultimately it betters neither at their respective fortes, but many vinyl junkies will actually find it a more sensible option. It lacks both the LP12's hypnotic swing and the Orbe's stunning insight, power and projection, but still ends up

sounding superb. It's very natural, supple and cohesive with tremendous delicacy and an impeccable sense of timing. It takes you deep into the music and doesn't preoccupy you with the minutiae of production and recording details. Rather, it strings the whole thing together superbly and just cuts to the chase of the music. As such it's superb value - especially considering that brilliant bundled arm. ■ ▲

Origin Live Oasis S £2250 Origin Live 02380 442183  
origin.live@virgin.net  
<http://www.originlive.com>

## ARMS AND THE MAN

Mark Baker is the guru of Rega arm mods. This is the fruit of his thinking - a re-tubed RB250 using a new kind of copper wiring with high-quality cartridge tags one end and alloy phono plugs the other, and a separate earth wire terminated at the headshell. The counterweight mounting stub is modified and locked to the counterweight with a high-tensile Allen bolt. Origin Live has also added a useful height adjustment for the arm, courtesy of a sleeve over the mounting pillar. When setting the VTA, OL recommend tightening this as little as possible, to avoid a bright sound.



## World Verdict



Brilliantly judged package with tremendous strength in depth. Not as characterful sounding as its more established rivals, but certainly none the worse for it. An essential audition.

# PROBABLY THE BEST

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

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



These are our new 6550 series amplifiers. A pure class A design providing 40 watts into a 8 ohm load, (available in a 4 ohm version if required) A truly high end design by Andy Grove, using Svetlana 6550Cs in push-pull (any 6550 or KT88 tube can be used with this amp). It features valve rectification (5U4) a choke pi filter power supply and is hard wired. Weighs 19kg with dimensions 390mm(w) x 330mm(d) x 190mm(h)

with valves or 220mm(h) with cage. Simon Pope says - "If you favour attack and rhythmic grip, together with a smoothness of sound that's incredibly easy to live with, the KiT6550 could well be the kit amp for you. The 6550 is one for those who like a valve sound married to the attack and clout of a good quality solid state design".

## 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).



## 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 71dB, noise 98dB, sensitivity 400mV and distortion 0.03%. "As valve amplifiers go, the KaT88 is one of the best measured performances I have ever come across", said Noel Keywood. Jon Marks said, "The KaT88 pulled a series of surprisingly fast, meaty basslines out of its trickbag when dealing with Suzanne Vega's Nine Objects Of Desire album. As if this wasn't enough, the mid and treble were nice too - cymbals had a deliciously natural, golden shimmer without sounding soft, and vocals were extremely transparent and crisply defined. KaT88 didn't hang around when it came to exploiting the virtues of its four output valves on numbers such as 'Leaves' and 'Suspect Sustain' from Cirrus' Land's End Jazz CD. Saxophone had a wonderfully smooth, realistic character, and acoustic guitar mixed speed with harmonic richness to very impressive effect. Asian Dub Foundation and Moloko showed no sign at all of the sluggish, woolly bottom-end and poorly-delineated bass beats that most valve amps are to blame for. Which makes the KaT88 an all-round, high-end bargain." Weight 16kg, external dimensions with valves are 330mm(w) x 300mm(d) x 190mm (h).





# DIY KITS IN THE WORLD

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

## ALL NEW SERIES II MODULAR PRE-AMP KIT

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

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

**NEW!**



## 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 brings together the best sonic virtues of our Kit88, kel34 and top of the range 300B PSE in an affordable package. The highlights of the sound are a deep and taut bass response, together with an open and highly detailed mid and high frequency response that only the best valve designs can achieve... a true valve classic" Weight 22kg, External dimensions with valves fitted - 390mm(w) x 360mm(d) x 210mm(h)

## 300B PSE MONOBLOC KIT

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

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

**300B PSU upgrade kit now available £150**

**£875 A pair**



## KEL80 MONOBLOC AMPLIFIER KIT

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

**£649 A pair**



## HD83 VALVE HEADPHONE AMPLIFIER KIT

The HD83 headphone amplifier is a beautifully simple design using Mullard ECL83 valves, a triode and power pentode housed in the same envelope. It works directly from any source, be it CD, tape, tuner etc., or from an amplifier's tape out or pre-amp out sockets. The circuit uses high specification E/I output transformers that will drive any headphone load from 16 ohms to over 300 ohms depending on how the secondaries are wired up. The HD83 is a single-ended design with the power pentode wired up in triode configuration for added sonic purity, and it is as quiet as a mouse. For sound quality Jon Marks says, "The bass is punchy and controlled without becoming artificial, while treble has the crispness of the best

solid-state, with the tonal purity, delicacy and speed associated with valves." External dimensions 18cm(w) x 30cm(l) x 8cm (h) weight 4kg.

**£195**



World Audio design

# PROBABLY THE BEST DIY KITS IN THE WORLD

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

## KLS10 HIGH TECHNOLOGY COMPACT MONITOR

Our mini-marvel uses an Audax carbon fibre bass/midrange unit, married to the world's most advanced tweeter, the piezo-electric gold dome HD3P from Audax. KL510 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. KL510 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 KL510 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 KL510 Gold customers. Sens. 89dB, volume 25 litres, external dimensions 28cm(w) x 43cm(h) x 34cm(d).

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



**£164**

## KLS3 GOLD MK II ADVANCED TECHNOLOGY 3 WAY LOUDSPEAKER

KL53 Gold uses the latest version of Audax's innovative oval gold dome piezo electric tweeter, giving it the sweetest and most extended treble. Married to a 4in. carbon fibre cone midrange driver for neutral and clear reproduction, and a powerful 8in. bass driver for superb depth, this is our top-of-the-line reference 'speaker. Sensitivity 90dB at 1W/1m, 25mm MDF, internal volume 60ltrs, external dimensions 26cm(w) x 100cm(h) x 35cm(d).

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



**£633**

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

**for**

**£363**

## Mains transformers & Chokes

### KIT6550/KAT6550 mains transformers

2 inch stack, 130mm(h)x120mm(w)x135mm(l) drop through fitting with zinc cap. Secondaries: 425V-0V-425V, 350mA, 0V-5V, 6A, 3.15V-0V-3.15V, 9A. Suitable for 120V & 240Vac operation

### KEL84 mains transformer

1.5 inch stack, 90mm(h)x80mm(w)x95mm(d) drop through fitting with zinc cap. Secondaries: 0V-240V, 300mA, 3.15V-0V-3.15V, 5.5A, suitable for 120/240V operation

### KIT88/KAT88 mains toroidal transformer

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

### 300B PSE mains E/I transformer

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

### KEL80 mains toroidal transformer (encapsulated)

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

### HD83 mains toroidal transformer

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

### PSU-II mains toroidal transformer

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

### TRANS1 mains toroidal transformer

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

### KEL84 E/I choke

0.5 inch stack, 40mm(h)x35mm(d)x70mm(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/KIT6550/KAT6550 choke 1.25 inch stack, 65mm(h)x105mm(w) with fitting holes x 60mm(d), clamp fitting, 2.5 H, 350mA

## Output transformers

KIT6550/KAT6550 E/I 16% TAPPED UL push-pull output transformer 2 inch stack, 80mm (w) x 95mm(l) x 100mm(h), drop through fitting with zinc cap. Primary-secondary 4.5K, 16% UL tapped. Secondary 4 Ohm or 8 ohm, pls specify on order. max output 45 watts, max current 180mA, valves, KT88, 6550 etc

### KEL84 E/I Ultra Linear push-pull output transformer

1.25 inch stack, 76mm(h)x65mm(w)x76mm(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-ECL83 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)

## special offers

### Kel34 chassis

330mm(d)x190mm (h). ideal for the constructor who requires a compact chasis to incorporate 4 octals, 2 B9A & B7G bases mounted on kel35 PCB - £12.00 2x 78 lam holes, and fixing for a 115mm dia toroidal mains. rear has 5 phoho pair holes & 2 XLR holes.

### KIT88/KAT88 chassis

330mm(w)x300mm (d)x78mm(h). ideal for the constructor who requires a compact chasis to incorporate 4 octals, 2 B9A & B7G bases mounted on kel35 PCB - £12.00 2x 78 lam holes, and fixing for a 115mm dia toroidal mains. rear has 5 phoho pair holes & 2 pairs of 4mm socket. Includes 6mm front plate plus chrome knobs - £100.00 (uk prices)

These are expert kits, not for the inexperienced. You must be able to solder and read a circuit diagram. The valve kits contain lethal voltages. We cannot be held responsible for any errors arising from the construction of these kits.



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www.worldaudiodesign.co.uk

amplifier kits description

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overseas

KaT6550 valve power amplifier kit (with valves)
KaT6550 valve power amplifier kit (without valves)
KIT6550 valve integrated amplifier kit (with valves)
KIT6550 valve integrated amplifier kit (without valves)
KAT34 valve power amplifier kit (with valves)
KAT34 valve power amplifier kit (without valves)
KIT34 valve integrated amplifier kit (with valves)
KIT34 valve integrated amplifier kit (without valves)
Kel84 valve integrated amplifier kit (with valves)
Kel84 valve integrated amplifier kit (without valves)
Kel84 upgrade kit
PSU II power supply unit module
PRE II pre-amplifier module
PHONO - II phono stage module (with valves)
PAS II passive pre-amplifier module with 10K or 50K attenuator (pls specify)
Moving Coil step up transformers
KIT88 upgrade kit
KaT88 Valve integrated amplifier kit (with valves)
KaT88 Valve integrated amplifier kit (without valves)
KaT88 upgrade kit
HD83 Valve Headphone amplifier kit (with valves)
Kel80 Valve Monobloc amplifier kit (with valves) - a pair
Kel80 Valve Monobloc amplifier kit (without valves) - a pair
300B PSE Valve Monobloc amplifier kit (with valves) - a pair
300B PSE Valve Monobloc amplifier kit (without valves) - a pair
300B PSE Upgrade Kit - a pair

KaT6550 (with valves)
KaT6550 (without valves)
KIT6550 (with valves)
KIT6550 (without valves)
KAT34 (with valves)
KAT34 (without valves)
KIT34 (with valves)
KIT34 (without valves)
Kel84 (with valves)
Kel84 (without valves)
Kel84 upgrade
PSU - II
PRE - II
PHONO II
PAS II
MC - step up (pair)
KIT88 upgrade
KaT88 (with valves)
KaT88 (without valves)
KaT88 upgrade
HD83 (with valves)
Kel80 (with valves)
Kel80 (without valves)
300B PSE (with valves)
300B PSE (no valves)
300B PSE upgrade kit

(inc vat & carriage)
£580.00
£450.00
£595.00
£465.00
£480.00
£415.00
£495.00
£430.00
£278.00
£248.00
£100.00
£195.00
£195.00
£110.00
£215.00
£77.00
£150.00
£468.00
£341.00
£140.00
£195.00
£649.00
£572.00
£1177.00
£875.00
£150.00
(exc. vat & carriage)
£495.00
£380.00
£510.00
£395.00
£410.00
£354.00
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KLS3 Gold mk II Drive Units + Crossover Kit etc
KLS8 Drive Units
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KLS10 Drive Units + Crossover Kit etc
KLS10-Subwoofer Drive Units
KLS10 Drive Units + Crossover Kit etc

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KLS3G-C
KLS8D
KLS8C
KLS10D
KLS10C
KLS10-subD
KLS10-subC

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£78.00
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£150.00
£225.00
£336.00
£369.00
£67.00
£140.00

parts description

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overseas

KIT/KaT6550 mains transformer
KIT34/KAT34 transformer set
KIT34 mains transformer
Kel84 E/I mains transformer
KIT88/KaT88 mains toroidal transformer
Kel80 mains toroidal transformer(encapsulated)
HD83 mains toroidal transformer
PSU-II mains toroidal transformer
300B PSE E/I mains transformer
KIT34 E/I choke
Kel84 E/I choke
KIT6550 choke
300B PSE choke
PSU-II E/I choke
KIT34 E/I UL push pull output transformer
KIT/KaT6550 E/I UL output transformer
Kel84 E/I push-pull output transformer
KIT88/KaT88 E/I push-pull output transformer
Kel80 E/I parallel-push-pull output transformer
HD83 E/I single ended output transformer
Pre-II E/I driver transformer
300B PSE E/I output transformer
Kel84 Printed Circuit Board
KIT88/KaT88 Printed Circuit Board
Kel34 Printed Circuit Board
Kel80 Printed Circuit Board
HD83 Printed Circuit Board
PSU-II Printed Circuit Board
PRE-II Printed Circuit Board
PHONO-II Printed Circuit Board
Tag board 2 x 16 connections (hard wiring)
Alps blue audio grade 50K dual log potentiometer
Alps blue audio grade 100K dual log potentiometer
Stepped attenuator with resistor pack 10K of 50K (pls specify)
LCR 22.5uF 440Vdc polypropylene capacitors
Ansar 22.5uF 630Vdc polypropylene capacitors
Jensen 0.47uF 630Vdc paper in oil capacitor
Jensen 0.22uF 630Vdc paper in oil capacitor
Jensen 0.22uF 400V paper in oil capacitor
Black Gate 220uF 50Vdc electrolytic
Black Gate 4700uF 16Vdc electrolytic
Black Gate 100uF 100Vdc electrolytic
Black Gate 470uF 16Vdc electrolytic
Black Gate 1000uF 16V electrolytic
Black Gate 100uF, 50V electrolytic
KIT88/KaT88 chassis
650V safety gloves (a pair)
6550/34 cage

6550 mains T
34 T set
KIT34 - mains T
Kel84 - mains T
88 - mains T
Kel80 - mains T
HD83 - mains T
PSU-II - mains T
300B - mains T (each)
KIT34 - choke
Kel84 - choke
KIT6550 choke
300B - choke
PSU-choke
34 - O/P T (pair)
6550 O/P T 4ohm?/8ohm?(pair)
Kel84 - O/P T (pair)
88 - O/P T(pair)
Kel80 - O/P T(pair)
HD83 - O/P T(pair)
PRE-II - driver T(pair)
300B - O/P T (each)
Kel84 - PCB
88 - PCB
Kel34 - PCB
Kel80 - PCB(pair)
HD83 - PCB
PSU-II - PCB
PRE-II - PCB
PHONO-II - PCB
TAG
ALPS - 50K
ALPS - 100K
Attenuator + resistor pack
LCR - 22.5U
ANSAR - 22.5U
JEN - 0.47U
JEN - 0.22U
JEN - 0.22U, 400V
BG - 220U
BG - 4700U
BG - 100U
BG - 470U
BG - 1000U16V
BG - 100U50V
88-CHAS
SAFETY GLOVES
34/6550 cage

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£110.00
£250.00
£100.00
£55.00
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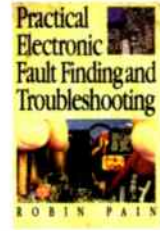
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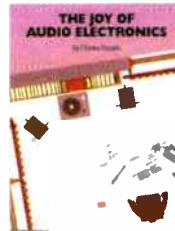
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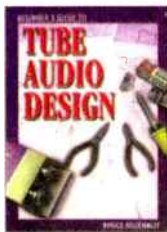


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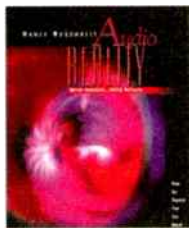
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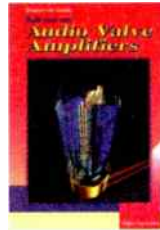
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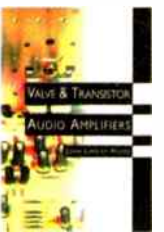
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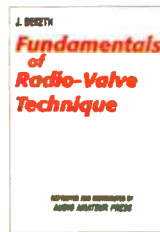
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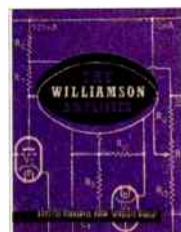
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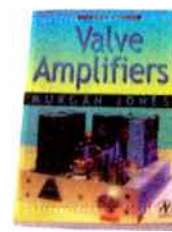
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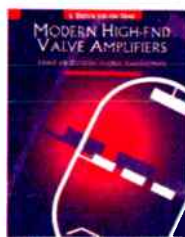


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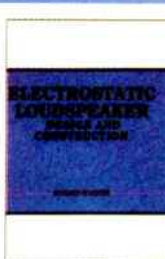


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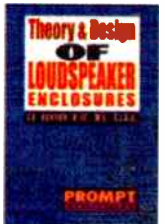
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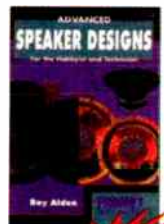
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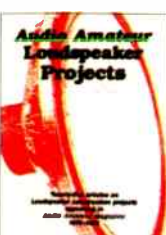
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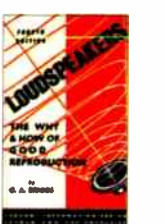
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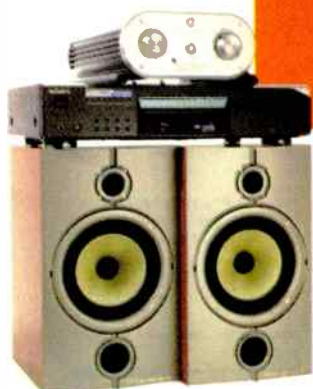
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# PICK 'N' MIX



Got a grand to spend on music? Going to a dealer to buy a starter system can be a nervous ordeal. Hi-Fi World make three total system recommendations with a twist to make you more confident in your purchase.



▶ **T**hese days, with property prices going through the roof and trip to the footie followed by meal out in a theme pub requiring a second mortgage, it's good to know that when it comes to buying your first 'serious' hi-fi system, there's plenty of bargains to be had. Assuming you've decided on an audio only option (as opposed to a DVD-based set up), the options are still confusing. You've heard CD is on the way out, so what do you do? Well, it's not actually on the way out just yet but there are many options available that mix high quality CD replay with another function or audio format, so two of our systems feature CD replay with a twist - one is an excellent CD-recorder and the other a bargain SACD/CD player with the option for multichannel music upgrading at a later date.

Some of you will be aware that vinyl is on the increase and much of what's available in the charts is available also on vinyl, providing you know where to get it and you have internet access! Many will be taken with the retro idea of an esoteric vinyl based system (a good value CD player can also be added, of course) but presume any specialist vinyl set up will cost you an arm and a leg. Not so - as we show here, a stylish, great sounding analogue system can be knocked up for the same price as a digital one.

These three systems are not bottom rung budget (neither are they 'hobbyist' prices either) but they offer exceptional value for money in their facilities and more importantly, playback. If you want an affordable system with a difference look no further. ■ ▲



**THE NEW FORMAT SYSTEM £1,050**



**T**hose wanting to take the plunge with the new high resolution formats will be best served at present with SACD, championed by Philips and Sony. If it's pure audio you're after the move won't be as expensive as you'd imagine and it holds marvellous potential for upgrading at a later date. The system we have put together here may look a little odd at first but it does offer a very fine sound and is a perfect entrance into the new format territory.

The Sony SCD-XE670 player is a budget bargain. Just £300 buys you not only a very good CD player but also the option of the excellent SACD format in both stereo and multichannel playback modes. The discs available aren't cheap but the good thing is that there's plenty of two channel material available and the multichannel discs (which also play in two channel mode) should be coming thick and fast now that big labels such as Virgin and EMI have signed up. And the even better news is that SACD is a fully 'migratory' format - most discs are dual layer and have a CD quality

layer that will read in CD players. The situation is the same with multichannel discs. Therefore, a multichannel, dual layer SACD disc will actually play in CD quality stereo, as on a CD player. What at first seems confusing is in reality very user friendly.

The most expensive component in the system by far, the amplifier, is a good match. Although only two-channel, the £700 XA-200R is a very fine amp that does justice to the SACD format, as well ordinary CD. Being from Musical Fidelity, it acts as a great introduction to high-end sound for a reasonable price, raising the system as a whole to another level. This amplifier emphasises detail and the midrange (further enhancing the natural detail within SACD) to an extent rarely found in a system of this price. Delivering 2x75W of power there's plenty of slam and guts available, as well as finesse and subtlety.

The £150 Diamond 8.2s are the larger of the two standmounts in the impressive new range from Wharfedale. They deliver the same

speed and detail as their smaller brother but add a little more depth of field and bass to the sound. Although a mere fraction of the cost of the XA-200R the Diamonds rise to the occasion with a high-quality amplifier and are in many ways better suited to high quality midrange hi-fi than budget products - they deliver a midrange sound for a budget price tag! Front porting means they can be placed close to a rear wall - so they sit easily in the home.

This is a lively sounding and exciting system that performs well with a whole variety of music. An SACD recording of unaccompanied choral music showed the sound was full of detail and ambience, the voices sounding rounded and very realistic with a good sense of scale.

Also highlighted here was the dynamic nature of the system, with a realistic gap between pianissimo and forte that's rare at this price. Rock music on ordinary CD, in the shape of Nirvana's Nevermind, was immediate and lively. 'Come As You Are' had plenty of clout and drive, with the drums especially detailed and forceful. Back to classical with Bach's Cello Suites on CD played by Yo-Yo Ma, which saw the system giving a faithful, if a tad bright performance of the instrument. This again was highly detailed, showing a great way with the midrange.

Whilst on paper this system may seem a bit of an ill-matched stir fry, it's actually a very tasty one. It was put together to deliver detail and excitement and it fulfils this task perfectly. Although not necessarily for those who like it smooth, it's nonetheless very sophisticated, demonstrating the best sound of this type you can get with two channel digital for the money. It also offers vast potential for upgrading to multichannel amplification and 'speaker packages at a later date, should the SACD bug take hold.

- Sony SCD-XE670 £300
- Musical Fidelity X-A200R £700
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THE RECORDING SYSTEM

£1149



**T**his is a set up for those who want the ability to both record and playback to an exceptionally high standard. CD recorders are very popular and sell by the thousand but often their playback quality leaves a lot to be desired. The recorder featured here breaks that particular mould and along with the Creek integrated and fine Epos 'speakers contributes towards a very high standard in an inexpensive system. This system is ideal for someone wishing to maybe add a budget turntable into the equation, as the Creek has an optional phono stage. With a CD recorder vinyl albums could be recorded to CD for posterity, your mates or the car.

The Marantz DR6000 is one of the finest sounding digital recorders available and for £400 offers a remarkably good value package. Being closely linked to Philips in CD recording technology, it embodies their know-how, but also possesses the audiophile credibility associated with Marantz. The result is an easy to use recorder that also has immense playback appeal, one that's way ahead of the competition.

Creek's 4330 MkII integrated amplifier is a true budget audiophile amp. The company have a great

reputation for delivering a clean cut, high quality sound worthy of a true 'hi-fi' title for what seems a very good price, equalled only by NAD. The 4330 MkII at £320 carries on this tradition with aplomb. There is extensive use of audiophile grade components and the company's specialist hi-fi credentials give the package an impressive sound.

The Epos M12 'speakers are a perfect match for the detailed and smooth sounding Marantz recorder and even more so for the Creek integrated, as Creek Audio actually now own and design the Epos brand. The combination is an excellent one and the M12s are impressive performers for their £429 price tag. Although not cheap, they are a seriously good 'speaker with a touch of high-end appeal. Superbly built, with a heavy, solid cabinet and good quality bi-wiring terminals, they have a clean yet superbly smooth and detailed sound.

I started off the listening by using the system as a CD replay set up and found the sound mightily impressive. This brings the best from CD and the good balance of components means the sound is full, detailed and satisfyingly smooth in the true traditional hi-fi mode.

What you get here, as Paul Weller's Stanley Road CD demonstrated, is firm and tight bass, a very musical midrange with guitars and vocals emphasising not just notes, but phrasing also, and a treble that is sweet and very smooth whilst retaining detail.

There was very good separation of instruments and imaging and the mix was delivered in an impressive way, with drums placed right to the back of the stage and vocals smoothly interjecting directly in front, to the centre. Extreme panned details were easily discernable and deftly played guitar flitted from left to right with impressive realism.

Classical orchestral in the form of Tchaikovsky's fourth symphony on Chandos Records fared very well. There was plenty of air and space around the instruments and the flowing nature of the phrases came through beautifully on the M12s. Bases and cellos had a taut and woody quality and the woodwind floated realistically to the centre of the sound stage.

I have the Tchaikovsky recording on both vinyl and CD. The digital original remained detailed and spacious, with no discernable degradation whatsoever and the same was true with the recording I made from vinyl through the analogue inputs. The sense of flow and smoothness in the vinyl version remained on the CD and the DR6000 ruthlessly revealed the bumps and clicks where I probably used the record as a drinks coaster in my younger days.

There's no doubt that this system, as well as being good for recording, is a very fine audiophile playback for both CD and LP, but it invariably favours good recordings. The items give a fine rendition of timbre and tone and offer a real sense of high end rarely found below £2,000.

Marantz DR6000	£400
Creek 4330 MkII	£320
Epos M12	£430

Marantz UK: 01753 680868  
Creek/Epos: 020 8361 413



**THE VINYL SYSTEM**

**£900**



narrow port and two sets of high quality binding posts.

This vinyl system offers a taste of good analogue values for a surprisingly small amount of money. LPs had a detailed and sweet sound, and despite the relatively low output of the Brio amp there was plenty of bass with good clout when need be, although the volume had to be cranked accordingly. Kicking off with Bob Marley's 'Exodus', the system emphasised the smoothness inherent on good reggae recordings. Marley's vocals were warm and well detailed and plenty of high frequency percussive intricacies were brought to the fore, such as subtle cymbal work. The sound had a nice depth perspective and, as always with Mission 'speakers, imaging was first rate. Moby's 'Play' was next and it showed the system can deliver the goods when it comes to bass - the pumping low frequencies of 'Bodyrock' were both powerful and tuneful, although the 'speakers couldn't quite reproduce the lowest information on disc.

The Rega amp has a smooth, sweet sound, demonstrated best with Tchaikovsky's fourth symphony on Chandos records. It is a nice, open recording with the strings conveyed in a good wide perspective. The sound was spacious and lively, with violins nicely smooth and natural. There was none of the glassy sound that's often found with more 'affordable' CD equipment.

This system is great for those who want to upgrade from an ageing vinyl replay set up, to get the best from their LP collection. It is equally good for someone who wants to experience the sweetness and fluidity of hi-fi vinyl for the first time, but doesn't want to shell out large sums.

Project RPMfour	
(inc. arm & Ortofon 510 2)	£300
Rega Brio	£300
Mission 780	£300

Project (Henley Designs):  
01235 511166  
Rega Research: 01702 333071  
Mission: 01480 451777

It's one of the myths of the hi-fi industry that in order to gain musical enjoyment from LP you have to spend something verging on Zaire's national debt. The three components here all represent excellent value for money and deliver a true vinyl hi-fi sound for less than the watershed £1000 mark. And it looks pretty sharp to boot!

Firstly we have the stylish £300 Project RPMfour package, complete with Project 9 arm and a £45 Ortofon 510 MkII moving magnet cartridge. This offers great value for money, as the arm alone is priced at £250 when purchased separately. Made in the Czech republic, the RPMfour is the start of the more 'upmarket' turntables in the company's range, the £100 entry-level Debut being a great seller worldwide. It has an attractive monochrome look with fine build for the money (don't expect heavyweight platters and plinths at this price) and the RPMfour will play both 33 and 45rpm discs by manually moving the belt on the motor pulley. Set up here is simple: you take it out of the box, add the counterweight and plug in!

Rega's £300 Brio amplifier is the

company's entry level integrated and features four line inputs and a very good moving magnet phono stage (as you'd imagine). Power isn't the point here: the amplifier is rated at a middling 38W into 8ohms. The emphasis is upon creating a musical and smooth sound as opposed to one with bruising qualities. Don't expect bells and whistles (the design is functional and simple and there's no remote) but the sound of the Brio is sweet and sophisticated and a great match for an affordable vinyl source.

Mission's £300 780 loudspeaker is already becoming something of a modern classic. This highly acclaimed "compact bookshelf" features the excellent 78 Series Keraform bass/mid driver. Using ceramic impregnation the drive unit has a fast and immediate sound, due to its high stiffness to mass ratio. It's also one of the most detailed sounding mid/bass units you're likely to encounter at this price. The cabinet is rigid, with a thick, dense feel that reduces the coloration often found at this price point, and the interior of the cabinet has machined contours to disperse resonance energy, enhancing neutrality. At the rear there is a



# CHEAP THRILLS

So, you've got a budget system. You want to improve the sound but can't afford to change your components, what do you do? In this first instalment, Hi-Fi World passes on its top tips for getting the best sound for the least dosh.



## ► [1] Cables - Myth and Reality

Some of the best budget cable comes from SonicLink, who run the whole gamut of prices from virtually zero to astronomical. Their entry level interconnect, for example, named the Whisper is a steal at £20.

Another out and out bargain comes in the form of van den Hul's The Storm hybrid, a cable that uses the company's excellent carbon technology for just £30 (the most worth spending with a budget system totalling say, £1,000 or less). With both of these you'll basically notice better focus of instruments throughout the picture and added detail to both the top end and midrange, plus bass with increased reaction and speed. More subtle differences are there but - as much as some would like to tell you otherwise - at this price they are minimal.

Loudspeaker cable is another matter, as very few 'speaker systems include a run of cable. Chose wisely here, as spending a little more than the absolute rock bottom can reap bargain rewards. There's some that think that 'bell wire' you can pick up for next to nothing will suffice. In some cases it will but not if you crave hi-fi traits such as detail and speed. This will cost you more than the interconnects, so choose with care and always try to get a listen to as many different cables as possible. If you can't tell any difference (there's nothing wrong with this) forget what the dealer tells you, be sensible and go for the cheapest! The average run

is 3 metres per side with banana plug terminals.

Bi-wiring is worthwhile when an option (depending on whether your 'speakers have two sets of binding posts or not). It usually costs twice the price of single wire, so if budget is tight, go for a single wire set - you can always buy another to bi-wire when you can afford it, as long as you have two pairs of speaker outputs on your amp, that is. If you don't and you want to bi-wire, many manufacturers will make up a pair with single wire terminals at the amp end and bi-wire at the 'speaker end. Good cheap options are Chord Company's Carnival at £2.99 per metre (single wire), Cable Talk's 3.1 at £2.50 per metre (single wire) and SonicLink's SonicLink AST-150 for £4.00 per metre or £48.00 for a terminated 3 metre pair

## [2] Loudspeakers - Sand or Stand?

Another thing you'll need to do to get the best sound from your system is to make sure the 'speakers are working to the best of their ability. A lot of this has to do with how and where you place them. For standmount 'speakers you'll ideally need a decent pair of stands. These will need to be solidly built and at a height which raises the tweeter to roughly ear height (when sitting, of course). Some stands will need to be filled with baked sand (available from DIY stores) to stop vibration and a ringing which will occur with hollow metallic tubes. Spikes can be added to the base to further stabilise the 'speakers and tighten up the bass. If stands are a later purchase or domestically out of the question, then the next



**Speaker cable can be custom ordered, such as two terminals at the amp end and four the 'speaker end for bi-wiring**

best thing is a sturdy bookshelf. Be careful how far to the rear wall you can place them, though. Front ported 'speakers can be placed nearer than those with a rear port - a 'speaker too close to a rear wall will cause boom and distorted bass. Corners for budget 'speakers are a no no - the same 'room boom' will occur. If the only option is the floor or up in the corners you'll miss out on a few things, namely imaging and soundstage and ragged bass. You'll hear music, of course, but the intricate subtleties that define good hi-fi will be, to a certain extent, lost.

Many opt for floorstanding designs because of the above problems that can occur with standmount placement but these, too, have to be tinkered with. Many budget floorstanders have a chamber

in the bottom which is intended for sand filling. This stabilises the cabinet and results in a much tighter bass with increased focus of imaging and instruments. Using the 'speaker with the chamber loaded is well worth the ever-so pain in the ass job of filling it with sand.

Next month - equipment racks and support systems, do they work? ■ ▲



**Dedicated 'speaker stands are a sonically valuable upgrade**



**Many specialist companies such as SonicLink offer some good budget priced cables**

# GROUND ZERO



AudioNote's self-effacingly named Zero series is the company's entry level range of products. David Price tries out the R-ZERO RIAA phono stage.

▶▶ If TEAC and Denon can do a range of baby separates, then why not tube specialists AudioNote? To wit, Peter Quartrop came up with the Zero range, complete with the beautiful little phono stage you see here. It's also available separately for £449, and as such is a serious rival for the likes of Trichord's Dino, which I had conveniently on hand for comparison's sake.

The R-Zero is an MM only phono stage, housed in the range's standard silver painted aluminium alloy case, complete with lavish brushed aluminium front panel - the seventies revival continues unabated! It uses two tiny tubes - one Philips 6111VA in its input stage, and another Philips 6112VA in the output stage. Look inside and you'll see a neatly laid out circuit board (sporting a sprinkling of ELNA, Rubycon and BHC capacitors) which is attached directly to the rear panel. A small frame-type mains transformer is screwed directly to the underside of the case. There's hardly a welter of facilities - gold plated RCA phonos handle input and output duties, and there's the usual switched IEC mains socket. That's yer lot!

I burned in the R-Zero for a few days, during which time the casing never got more than slightly warm. Plugged into my Michell GyroDec/SME V/Goldring G1042, the AudioNote revealed its hand within the first few bars of Scritti Politti's 'Absolute'. Big, bold and bouncy, the little AudioNote proved a hoot to listen to. Bass was full and round - coloured and lacking a bit of speed

but it was nevertheless a very pleasant thing to listen to.

This rather set the tone for the rest of the listening - moving up the frequency range, the R-Zero served up a very wide soundstage, with powerful, confident soundstaging. Listen a little harder though and you can tell how loosely placed the individual instruments were. Switch to the Dino and the images are far more tightly and explicitly located. This phono stage doesn't accentuate fine detail as much as the Dino, but curiously is no less enjoyable for it.

Despite the R-Zero's few failings, the amazing thing is that its sound is far greater than the sum of its parts. This phono stage invests life into the music - or rather, does not remove it. Contrast it to the excellent Dino - the Trichord deconstructs and unpacks the music skillfully, whereas the AudioNote just gets down and parties.

If you're disinterested in the nuances of timbre, the tiniest dynamic and rhythmic inflections and detail to the nth degree - and just want boogie - then you'll love it. If you're at the stage where you're turning to valves in search of something completely different, try this. ■ ▲

**AudioNote RIAA**      **£449**  
**AudioNote UK Ltd**  
**Unit C Peacock Industrial Estate**  
**125-127 Davigdor Road**  
**Hove**  
**East Sussex BM3 1SG**  
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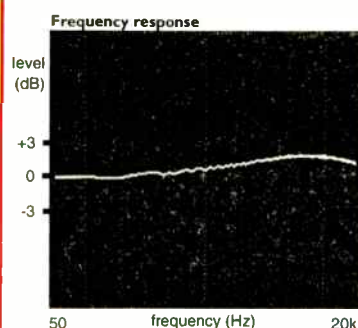
## MEASURED PERFORMANCE

Equalisation possessed the not uncommon pattern of treble lift and slow bass roll down, our spectrum analysis shows. It means the AudioNote will have a lighter, brighter sound, but with LP this is often acceptable, especially through a clean sounding valve stage. The treble lift moved just out of 1dB limits, but ignoring this bandwidth measured an acceptable 10Hz-40kHz.

There was negligible hum and noise was low enough for ordinary moving magnet cartridges, measuring 0.55µV equivalent input noise (IEC A weighted) - low enough for hiss not to be noticeable.

Gain measured a useful x90, about right for MM phono cartridges. Although the output started to distort a little above 10V out, in fact the stage could swing about 30V before becoming seriously distorted. Overload figures of 117mV input / 10V out are good. Distortion was a low 0.05% second harmonic only at these levels. **NK**

MM Disc	
Frequency response	10Hz-40kHz
Separation	70dB
Noise (e.i.n.)	0.55µV
Distortion	0.05%
Gain	x90
Overload	117mV in/10V out



## World Verdict

Not quite the most technically accomplished sounding phonestage for the money, but no worse for it. Big, bold, bouncy sound makes it a hoot to listen to and top value for money.

Michell's new Orbe VC power supply and motor upgrade is here at last. David Price powers it up.



# SOURCE DIRECT

After some useful spring and plinth mods, now it's the turn of the Orbe's QC power supply and Papst AC motor to get the treatment. They're now superseded by a brand new European-sourced 9.5v DC motor and accompanying VC power supply

A DC motor first appeared on the Gyro a few months back, but the Orbe version tested here has a new tacho speed control loop back to the power supply, and comes housed in a heavy, 3kg base to eliminate vibration.

The great thing about DC motors is that they don't transmit 50Hz mains noise. As our mains supply is notoriously full of mush, any rubbish going into an AC motor will come out the other side and be fed into the record as it turns, manifesting itself as a blurring of bass notes and coloration further up the frequency spectrum. Despite the Orbe's weighty mass-loaded acrylic platter, decoupled motor and thin rubber belt allied to the very well designed QC power supply - some noise still gets in. Being DC however, the new motor is completely isolated from this 50Hz noise, giving - so the theory goes - a tighter, cleaner sound.

Installing the new motor and PSU is easy - you just lift out the old one and slot in the new, then plug it into the new VC power supply. An LED glows green for 33 on the VC, or red

for 45, and another LED lights up green on the motor unit itself.

My listening took place with an Origin Live RB250 and Ortofon Kontrapunkt B cartridge, feeding a Michell Delphini, passive preamp, modded World Audio K5881 power amp and Yamaha NS1000M loudspeakers.

I really can't remember any other vinyl upgrade I've ever made that's had such a dramatic effect. In my system at least, it's been like night and day. From Hi Tension's 'British Hustle' to Soul II Soul's 'Keep On Moving', the VC package gave stunning results. The Orbe sounded far tighter in the low bass, explicitly signposting the way bass guitar notes were plucked, and bass synth sounds became incredibly breathy and atmospheric. More surprising was the change further up the frequency spectrum, which had a layer of mush literally stripped from it. As well as tremendous clarity and substantial amounts of hitherto unheard low level detail, there was a startling improvement in dynamics and ease. At last, that slightly mechanical, 'clockwork' sound first heard on the Gyro has been banished forever. In its place is a deliciously lilting and beguiling sound, that's both rhythmically and dynamically tighter, more expressive and tonally natural.

Brilliant basslines aside, the best facet of the VC package's sound is the

way the Orbe unlocks the timbral and textural information coming from inside a record. The opening pianos on Al Stewart's 'Year of the Cat' sounded disarmingly rich and full bodied, sparkling with life and shimmering with harmonics. Strings on Rose Royce's 'Wishing on a Star' were gloriously carried, with oodles of air, space and presence. The effect is best described as a sense of 'being there' - now like never before, cue up an analogue recording, close your eyes and it feels like you're right in front of your fave musician.

The VC and motor mod. gives the Orbe more of everything. From bass speed and articulation to midband clarity and image location, the deck moves from superb to just plain awesome.

It costs an admittedly hefty £750. If, however, you buy your Orbe brand new the price has only risen £100 to £2,095 for the full plinthed model, or £1825 for the Spyder Edition. ■ ▲

Michell Orbe VC DC power supply £750

Michell Engineering  
2 Theobald St.  
Borehamwood  
Herts WD6 4SE  
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## World Verdict



Absolutely fabulous, this mod invokes the Orbe with previously unheard power, poise, focus and punch

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# MICRO MANIA

What's this thing doing in a serious hi-fi magazine? Well, it's not what you think! David Price remembers Aiwa's small but perfectly formed Microsystem.



► You'd be forgiven for thinking it's April 1st. After all, Aiwa micro systems are the stuff of millions of nasty bedsits and bedrooms nation-wide. But this is different - yes, really. It isn't the British made, cheap, tacky, risible plastic affair that you'd expect. The original and best Aiwa Microsystem was a very different beast indeed.

Warp back to 1980, and remember the Aurex System 15 by Toshiba. This was what the Japanese would call 'epoch making' - the first of its type, it was an incredibly small but exquisitely built 'mini component' system designed to perform as well - if not better - than its full sized rivals. It was an inspired creation, blending superb sound quality (for an all-in-one system), stunning ergonomics and ingenious design. The only problem was that it cost £1,000 - a lot of money now, but then it worked out at around four times the price of a Linn Sondek!

Enter the Aiwa. Although not the first micro system, it was undoubtedly the first affordable one. It still cost and arm and a leg, still offered surprisingly fine sound, but at around £350 (still more than an LP12), was just about within reach of the dimensionally challenged audiophile. In doing so, it created the market for proper miniature hi-fis. Products like the Linn Classik and Cyrus Quattro are filling precisely this niche today.

The system comprises four separate half-width components, the C22 Stereo Preamplifier, P22 DC Stereo Amplifier, R22 Stereo Tuner

and L22 Stereo Cassette Deck. Each separate boasts styling that could only come straight from the seventies - that's thick silver brushed aluminium front panels complete with rack mounting handles to you, sir.

Round the back we see conventional RCA phono sockets and captive power leads coming out of each individual component. Although this is a nonsense for a system designed to work as a whole, it was Aiwa's declaration of intent to the Japanese hi-fi press (at least) that this was 'real hi-fi' and not a re-styled music centre!

Build is superb. We're talking aluminium casings, big power transformers, heavy heaksinking on the power amp and a beautifully compacted cassette mechanism taken from one of Aiwa's very well respected high end hi-fi cassette decks. It's important to remember that in the seventies at least, Aiwa was a true high end brand famous for innovative and pioneering design - and extremely stiff price tags.

Although each component performs surprisingly well, it's the preamp that lets the side down thanks to the welter of (not very useful) facilities. With inputs for Phono (MM), Aux 1 and 2, Tuner and a Tape Monitor it was a versatile affair. It also has tone controls, loudness, muting, low filter (remember them) and balance facilities. Sound is tidy and sweet but also rather veiled and shut in. By contrast, the 40W power amp is possibly the best, offering switching

for two sets of speakers, a headphone socket and LED power meters (ha!). Feed it directly from a CD player and you'll hear a surprisingly powerful, articulate and tuneful sound with few rough edges. Bass grip in particular is impressive, even through tricky loads.

The cassette deck is a masterpiece of miniature engineering - beautifully put together, it features the bare minimum of facilities (Dolby NR, CrO2 switching, LED meters, tape counters) but does the job well. It's stable, open sounding and the heads are good enough to run the likes of TDK SA tape into the red zone relentlessly. Only the clunky piano key controls let the side down. The tuner is another little gem - digital tuning display (although it isn't a quartz synthesised tuner), switchable AFC and Hi-Blend and an impressively sweet and open sound on FM. Better still is its AM performance - most modern tuners don't even come close.

The original Aiwa Microsystem won't make you dump your Linn Classik in the bin. It is, however, an interesting little bit of kit that - in one respect - is historically significant in hi-fi's great scheme of things. A masterpiece of packaging, it put the writing on the wall for Japan's mass-market manufacturers which had - until then - made ever larger and more imposing products. Today, you can pick up Aiwa Microsystems for under £100 complete with the neat factory rack. If it's music for your bedsit or bedroom you're after, you could do a hell of a lot worse. ■ ▲

# HI-FI WORLD'S GREAT COMPETITION GIVEAWAY

WIN A STUNNING PHILIPS SACD 1000 MULTICHANNEL SACD/DVD-V/CD PLAYER WORTH £1300 IN THIS MONTH'S SUPERB COMPETITION

► This month's prize is one of the most versatile and impressive consumer electronics devices currently available. Philips has always been a pioneer of technology and the SACD 1000 we have to give away here is representative of Philips' commitment to quality and new technology in one excellent package.

Reviewed back in September's issue by Simon Pope, he found the SACD 1000 one of the most versatile performers on the market. The first multichannel SACD player in the UK, its talents aren't just limited to audio. As well as being a fine CD and SACD player it also doubles up as an excellent DVD-Video player, resulting in a one-box package that's hard to beat when it comes to facilities and performance.

In addition to SACD (multichannel and two channel) and DVD-Video discs, it will also play Video CD, Audio CD, CD-R and CD-RW discs. It's also compatible with MPEG2, Dolby Digital and dts formats. Simon Pope described the SACD 1000's sonic capabilities thus: The SACD 1000 showed its mettle with SACD giving an exciting and involving soundworld. It's undoubtedly one of the most desirable players on the market at present.

One of the world's largest electronics companies, Philips started life way back in 1891 when a certain Gerard Philips formed a company in Eindhoven (still the base of the company) in the Netherlands. The company was concerned with the manufacture of incandescent lamps and other electrical products! First products were carbon-filament lamps and by 1900 it became one of the largest producers in Europe.

By the 1920s Philips began to patent its innovations with its entry



into both X-ray and radio reception. These two areas led the company into the consumer electronics sphere, with experiments in television beginning during 1925. Production of radios started in 1927 and by 1932 Philips had sold one million units. A year later it had produced its one hundred millionth radio valve. Moving into further areas of electronics, the company launched its first electric shaver in 1939, by which time it employed forty five thousand people worldwide.

Fast forward to the sixties and Philips was by now heavily involved in the development of recording, transmission and reproduction of both audio and video. Crucially to the music industry, it introduced the Compact Audio Cassette to the world in 1963 and Compact Disc in 1983. Whilst the company was leading the world in hardware development, it was also concentrating on the music side of the business, establishing Polygram in 1972.

Today, Philips is still at the cutting edge of technological development and at the forefront of the digital revolution. It is currently recognised by the hi-fi and home entertainment industries for its involvement not only in CD recording but also DVD recording.

Philips recently launched its first

consumer DVD+RW recorder (reviewed in this issue). The SACD 1000 is indicative of the company's involvement with both the new high resolution audiophile format and the home entertainment revolution that is DVD. SACD 1000 represents the future of both hi-fi and home entertainment technology in a stylish and easy to use package.

To get your hands on this superb player, simply answer the questions below on a postcard and send it to the address below by November 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.

**CONGRATULATIONS!**  
*...to Mr. Dave Harris, Kent, who won our October competition. A Sugden CD Master CD player is on its way to you!*

#### QUESTIONS

[1] Who was the founder of Philips?

- [a] Gerard Philips
- [b] Gerald Philips
- [c] Mark Philips
- [d] Leslie Philips

[2] In which year was the company founded?

- [a] 1981
- [b] 1891
- [c] 1921
- [d] 1812

[3] Which audio format did Philips introduce in 1963?

- [a] Vinyl LP
- [b] Digital Compact Cassette
- [c] Compact Audio Cassette
- [d] Compact Disc

[4] Which record company did Philips establish in 1972?

- [a] EMI
- [b] Verve
- [d] Polygram
- [d] Polyfilla

**Please send all entries to:**

December Competition  
 Hi-Fi World Magazine  
 Unit G4 IMEX House  
 The Park Business Centre  
 Kilburn Park Rd.  
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# computer

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# PLUG AND PLAY

David Price tries out Arboretum Systems' new Hyperprism 2.5 audio plug-in pack for PCs and Macs.

First things first: 'plug-ins' are small self-contained modules of computer code designed to perform a particular purpose when working with other 'host' programs. Arboretum Systems' Hyperprism tested here is a set of over thirty plug-ins specially made for audio software running on Macs or PCs. Essentially, it will work within any Windows 95/98/NT 4.0 sound program that supports the Microsoft DirectX plug-in format. This includes sequencing software such as Acid, Cakewalk, Cubase VST, Logic Audio, Samplitude, Vegas Pro, as well as audio editing packages like Steinberg's WaveLab, Syntrillium's Cool Edit Pro and Sonic Foundry's Sound Forge - all of which have been featured in Computer Audio World over the past couple of years.

Why use plug-ins? Well, the likes of Cool Edit et al are superb products, but for those doing serious, heavy duty audio restoration (such as transcribing early 78s to CD with maximum fidelity), the existing noise, scratch and crackle filters in these packages may prove not quite up to the job. Make no mistake, they work well - but Arboretum would have us believe that its designs work even better!

Hyperprism 2.5 is a set of high-quality audio plug-in effects tailored for the needs of electronic music production, film/ video post and multimedia audio production. It is

also available for the MacOS VST and AudioSuite and Premiere plug-in formats. The range of effects is simply stunning, and really beefs up the modest "one size fits all" range of plug-ins that come with your average sound editing program - especially the budget, 'lite' versions like Sonic Foundry's Sound Forge XP.

Briefly, Hyperprism offers Filter Processes (Low Pass, High Pass, Band Pass, Band Reject), Modulation Processes (Vocoder, Frequency Shifter, Phaser, Flanger, HyperPhaser, Chorus, Ring Modulator, Tremolo, Vibrato) and Delay and Reverb Processes (Single Delay, Multi Delay, Echo, HyperVerb, Room, Reverb, Hall Reverb, Granulator). Then there are its Stereo Processes (Pan, Auto Pan, Quasi Stereo, Stereo Dynamics, M-S Matrix) and 'Miscellaneous Processes' (Harmonic Exciter, Bass Maximizer, Tube/ Tape Saturation, Pitch Changer, Formant Pitch Shifter, Noise Gate, Compressor Limiter, Sonic Decimator).

To understand how they all work, it's useful to think of Hyperprism as a 'virtual rack' of studio-quality effects processors. Each effect in the package can be selected from a menu in the host application (for the purposes of this review I used Cool Edit Pro) previewed and adjusted in real-time and applied individually to piece of music stored in a WAV file.

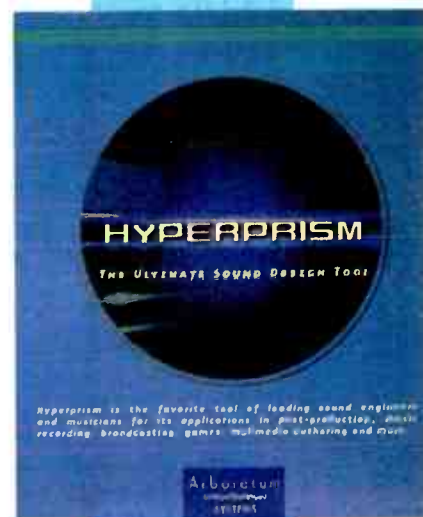
They work brilliantly - whatever you run through these plug-ins, there

are no nasty surprises and they do pretty much what they say on the label, with minimal degradation of the WAV file's essential sound quality.

The company claims that a "166MHz or faster" Pentium computer is required, running Windows 95, Windows 98 or Windows NT 4.0 and one or more audio editing programs which support the Microsoft DirectX plug-in format. My PII 500 with 128MB of memory really struggled. If you're going to do any serious digital signal processing (for example, a 74 min WAV file), then you're going to need a beefy PC or an empty diary. Of course, the processing speed depends on the level of DirectX implementation in your "host" sound editing software. Some programs may do the effect processing off-line (i.e. not in real time).

All in all, a fine and very useful set of 'bolt on' bits for your existing audio editor then. But his is one of those products that dedicated, computer audiophiles will feel the need to buy, simply because the existing DSP effects in most audio editors are already reasonably good at filtering all the treble energy out of your knackered punk singles or treasured 78s. Recommended, but audio professionals or computer musicians will find them more useful than your average hi-fi nut. ■ ▲

Arboretum Systems Hyperprism 2.5  
www.arboretum.com



### World Verdict



Excellent package with some seriously powerful DSP effects, but not every computer audiophile will really need them



# HEY MR EJAY

David Price tries out one of Europe's favourite MP3 jukeboxes - FastTrack's eJay MP3 Station 2.0.

Time was when MP3 addicts had to download their own players and rippers separately, then try and get them to work with one another on their computers. Thanks to the inexorable march of progress however - either that or a bunch of marketing men sensing a gap in the market - you can now buy countless (so-called) MP3 jukeboxes, which claim to offer an all in one solution, straight out of the box.

The downside of this is that these days, you'll have to pay for the privilege of this alleged convenience - in the case of MP3 Station 2.0, £19.99 no less. All the software manufacturers have fallen over themselves to 'add value', which is marketing speak for including a feature list as long as your arm, most of which you'll probably never use. If you can't see any harm in this, you've probably lead your computing life with Microsoft values - ever larger programs, ever more system resources, ever more disk space - all for stuff you probably will never so much as realise is there.

The trick with eJay is that, while it claims to be comprehensive, it isn't

going to automatically log on to the internet to download stuff you'd never even dream of listening to in a month of Sundays. Nor will it attempt to predict the future, come up with an answer to 'life, the universe and everything' or do your tax return for you. In short, it's a lean, trim, reduced fat kind of product, that simply does what it says on the label without fuss - nothing more, nothing less.

Well, all this is true. The latest eJay is an extremely well-judged bit of code. It installs easily, loads up swiftly, and presents a clean, unfussy user interface - this is no contrived, befuddling GMT 'J-Box'. Although MP3 Station 2.0 is said to be aimed at 'more experienced users', it presents you with a considerable number of 'buttons' at the top of the display. Pressing on the relevant one lets you variously, summon up the 'music archive' (i.e. playlist), record tracks from a music CD in your CD-ROM in either MP3 (compressed - with a choice of 32kbps right up to 320kbps) or WAV (uncompressed) format or write a CD-R (assuming you have a compatible CD burner).

You can also print a cover for it using eJay's built in creation software and change the audio output settings (choosing from an extensive list of graphic equaliser presets or define them yourself, as well as adding noise, distortion, filtering or echo DSP effects). Then there's the 'Animator' (which summons up some very pretty patterns on your screen as you play your fave 'choons' - smokers of 'jazz cigarettes' will doubtless love this, but yours truly of course wasn't impressed).

Pressing the Info button gives a very useful and comprehensive display of your music files' attributes (bitrate, MPEG layer etc.), and the options button gives you a choice of encoding speed, file format (MP3, WAV, CDA, M3U - but sadly no AAC or WMA yet) and CDDB options (whether you want eJay to go online automatically to look up the names of the files you've just ripped to MP3). Finally, there's a Radio button (which lets you listen to a host of streamed media) and a button to visit the eJay website for updates.

It works beautifully. The white on blue display is eerily soothing to look at and fades beautifully in-between pages - no jerky frame changes here. The graphics are excellent - clean and completely uncluttered, you get the feeling of using a beautifully designed bit of kit from the likes of, say, Cyrus or Linn. Unlike so many of its rivals, eJay isn't gaudy, flash or vulgar.

The question remains - why pay money for this when the Windows Media Player bundled with your operating system does most of this (except, importantly, recording in MP3 format)? The answer is that if recording in MP3 format is important to you, this is as good as any and better than most. My only criticisms are the aforementioned lack of AAC or WMA support - not fatal, but let's hope you can download plug-ins to support these increasingly popular formats soon. And there's no fine sounding Fraunhofer MP3 codec bundled (but you can get this from Fraunhofer's website for free). This apart, eJay is ermm, 'wicked, mate'!

FastTrack eJay MP3 Station 2.0 £19.95  
[www.fasttrack.co.uk](http://www.fasttrack.co.uk)



## World Verdict



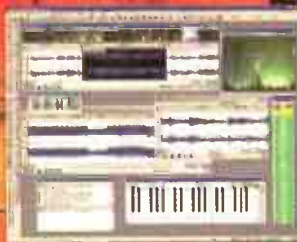
A great mix of useful facilities and neat, unfussy layout makes this is fine piece of programming. Casual MP3 fans will love it.

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Real-time play meters	✓
Processes previewing	✓
Playlist	✓
MIDI triggering/sample transfer support	✓
Spectrum Analysis	✓
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FREE Vegas Audio LE Offer	✓

Sound Forge®, Sonic Foundry's award winning digital audio editor is now version 5.0 and exceeds all expectations. Including a powerful set of audio processes, tools, and effects for manipulating audio, this one-of-a-kind application is perfect for audio editing, audio recording, effects processing and media encoding. New within 5.0 are the inclusion of over 35 FX plug-ins, (XFX1, 2 and 3), Acoustic Mirror tools, Vegas® Audio LE multitrack editor, unlimited UNDO / REDO and 24 / 32bit float / 192kHz audio. Support for CD burning and video is also built-in, and you can save to various audio and video file formats, including WAV, WMA, RM, AVI, and MP3. Whether you're into audio or broadcast production, multimedia and Internet content development, mixing or sound design. You owe it to yourself to check out Sound Forge 5.0.



**SONIC FOUNDRY™**



David Price tries out Advanced Audio Coding in the petite shape of Panasonic's SV-SD75 'e.wear' player and asks, 'what does it all mean'?



# MANIC COMPRESSION

► The story so far. MP3 arrives on the scene in the mid nineties, an obscure computer file format that nobody's heard of. By 1997 the advent of MP3.com has popularised 'digital music' to the extent that people are talking about it in the non-specialist press. In 1999 the first mass-market MP3 portable, Diamond Multimedia's Rio PMP300, launches to a waiting world. In 2000 Napster goes ballistic and the recording industry wheel out the litigators. By the end of 2001, Napster is looking for a new future in its 'subscription' model, and MP3 players cost under £100 from your local Currys.

MP3, meanwhile, is sniffed at by much of the hi-fi press, mainly because they're not really very sure what they're listening to. For sure, most of the players aren't much cop, but the coding system itself can sound surprisingly good at high (192kbps or above) bitrates. No small reason for this is the DNA it shares with PASC, Philips much praised data compression algorithm used in its old DCC decks - some reckon a '91 DCC sounds better than Sony's rival ATRAC system ten years down the line! The real problem for MP3 is not its sound, but the amount of memory storage needed to accommodate decent sounding, higher bitrate MP3 files.

Enter AAC. MPEG-2 Advanced Audio Coding is a continuation of

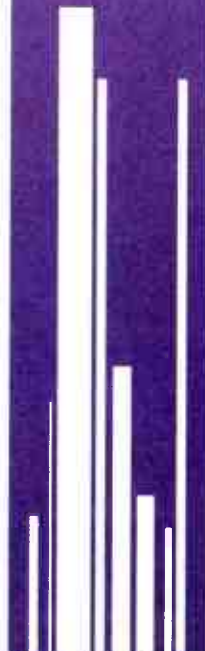
ISO/MPEG Audio Layer-3 developed in Erlangen by Fraunhofer. Extensive co-operation with international partners produced a system with even better flexibility than MP3. Fraunhofer claims that it's possible to achieve half the bit rate with no loss of subjective quality. With sampling frequencies between 8 kHz and 96 kHz and any number of channels between 1 and 48, it's certainly a very versatile little codec. Essentially, AAC makes use of the signal masking properties of the human ear in order to reduce the amount of data it needs to describe sound. The quantization noise is distributed to frequency bands in such a way that it's masked by the total signal and remains inaudible. Even though the basic structure of this coding method hardly differs from MP3, there are some new aspects worth mentioning.

Differences include the filter bank: in contrast to the hybrid filter bank of MP3, AAC uses a plain Modified Discrete Cosine Transform (MDCT) said to outperform the filter banks of previous coding methods. Temporal Noise Shaping (TNS) is also used, which shapes the distribution of quantization noise in time by prediction in the frequency domain. Fraunhofer says that voice signals in particular experience considerable improvement through TNS. AAC also uses prediction, a technique commonly established in the area of

speech coding systems. It benefits from the fact that a certain type of audio signal is easy to predict. There is also finer control of quantization resolution, so the given bit rate can be used more efficiently. Also, the information to be transmitted undergoes entropy coding in order to keep redundancy as low as possible.

The result is a fine sounding audio codec that - thanks to its high coding efficiency - is perfectly suited to digital broadcasting applications. To wit, the Japanese radio authorities quickly decided to use AAC within practically all digital audio broadcasting schemes (radio makes heavy use of compressed digital audio these days). AAC also looks set to play a major role for the delivery of high-quality music via the Internet - the popular Liquid Audio format has used a variant of it with great success for several years now. Indeed, AAC's future looks assured thanks to its status as the only high-quality audio coding scheme used within the new MPEG-4 standard, the future "global multimedia language". With this in mind, it's no surprise that Panasonic opted to use it in the company's new 'e.wear' digital audio portables (along with MP3).

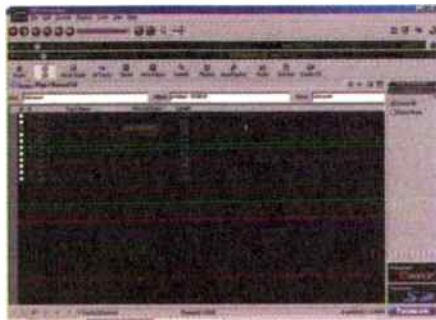
The fact that AAC is really rated in Japan - which is, as usual, ahead of the West in the take up of internet audio devices - must be one reason for Panasonic's commitment. Another





could be the need to trump its arch rival Sony in the digital music stakes. Sony is using a variant of its ATRAC coding system (used in MiniDisc) which is efficient and sounds very peppy (if rather rough and ready at lower bitrates). AAC, lest we forget, shares some genetic code with DCC, so it looks like we've warped back in time to the old DCC vs. MD wars again. Panasonic, interestingly, was a powerful advocate of DCC in its native Japan!

So what then of the SV-SD7S? This is actually the company's second AAC product (I tried out its



predecessor, the SV-SD7S, in Tokyo last November and the differences look minimal), launched in the UK this May. It's now on special offer for a mere £279.99 of your English pounds. It's incredibly small at just 50.8x49.2x15mm - only Vivanco's Vmax is smaller and not by much. This one is far, far better built however. It feels 'expensive' and Panasonic has obviously put a lot of thought into the design. It even comes with accessories that enable it to be worn on a wrist like a watch, or hung round a neck pendant style - hence the silly name! It's a real 'lifestyle' product. Panasonic even point out how good it is to take down the gym. Also available is the second product in the e.wear series - the £300 SV SD0S. This contains many of the features of the SV SD7S in a unique foldable pair of headphones.

The SD part of the name stands for Secure Digital. It is a tiny storage card system developed by Panasonic in collaboration with Toshiba and SanDisk. Panasonic reckon SD Card will become the standard storage system for solid state (MP3/AAC) audio players, digital cameras, mobile phones and portable data terminals - and with Matsushita behind them,

who are we to argue? Right now the cards come in 8, 16, 32 and 64MB sizes, but expect a 1GB version by the end of 2002. Flash memory prices are tumbling, and no longer is it a major limiting factor.

The SV-SD7S is a superb piece of contemporary industrial design. The silver on black inverted LC display looks great and is a statement of intent from Panasonic - no cheap bought-in bits here! It's heavier than you'd think for its size (although by no means heavy at 55g including the single AAA battery, which gives around 4 hours playback) and gives the impression that it will stand up to 'real world' punishment. Despite its small size, that large display shows the name of the artist and the track playing. The player also boasts a variety of playback options including repeat and random modes, available from a novel blue twist switch on the left side of the unit. On the opposite end, there's a slot for a single SD card, where you'll find a 64MB card supplied.

The kit comprises a CD-ROM that contains easy to use software (complete with Panasonic AAC plugin), a USB reader/writer for fast connection to a PC, amazingly good sounding in-ear phones (by the dismal standards of its rivals, at least), a storage case, neck strap and wrist-watch band. The software supplied is RealAudio's latest and greatest, complete with Panasonic's AAC plugin. It's easy enough to use, although not the most intuitive. However, if there are any questions the Panasonic's comprehensive instructions should put you back in the picture.

**SOUND VALUES**

The SV-SD7S comes complete with the latest incarnation of RealJukebox, complete with 'Panasonic plug-ins' offering the extra AAC compatibility. It's preset to 96kbps, but you can easily change it to 128kbps in the Preferences menu, or indeed select .WAV recording, or RealAudio, or MP3 formats.

On 96kbps AAC, Air's 'All I Need' sounded incredibly clean and open, positively trouncing MP3 at the same bitrate. Although frequency extremes

lacked sparkle, there was nevertheless a sense of the sound being alive and vibrant. By contrast, MP3 at lower bitrates sounds like first generation MiniDisc players. Moving up to 128kbps and the sound was superb - gone was any real sense of listening to compressed audio and it became an enjoyable, organic, musical experience. Treble shimmered and bass pounded, while the midband had impressive depth and scale.

The Panasonic wasn't so hot playing MP3 unless you wind up the bitrate to 320kbps using the Fraunhofer Pro codec. It's necessary to use an external, bolt on codec because the bundled RealJukebox only offers a maximum of 96kbps MP3 coding! At high bitrates though, MP3 sounds very sweet and open through the SV-SD7S. If anything, MP3 at full tilt has a marginally sweeter, more DCC-like sound, whereas AAC has a sharper, more bracing character.

Thumbs up then for both the Panasonic SV-SD7S SD audio player and the AAC format itself. Each makes an incredibly convincing case for the other. Top quality 128kbps AAC takes up little more space than middling 96kbps MP3 and offers far better sound. With the Panasonic's useful 64MB of memory, you can store up to 15 tracks of superb sounding AAC music, making it roughly equivalent to a MiniDisc portable in this respect. The result is a brilliant portable, with the playing time of MD plus all its handy facilities, in something no bigger than five square centimetres! Factor in supreme build quality, brilliant packaging and top software and you've got the most important digital audio portable since the original Rio. ■ ▲

Panasonic SV-SD7S £279  
www.panasonic.co.uk

**FILE SIZES COMPARED**

track: AIR 'ALL I NEED'  
time: 4mins 28 seconds

WAV	1411kbps	46.228KB
AAC	128kbps	4.119KB
AAC	96kbps	3.151KB
MP3	96kbps	3.145KB

**World Verdict**  
★ ★ ★ ★ ★  
Simply the best digital audio portable so far.

# SOLID AS A ROXIO

David Price tries out Roxio's new Easy Creator 5.0 Platinum CD authoring software package.

► This is the distant descendent of the very first CD authoring (i.e. recording) package that Computer Audio World reviewed - Adaptec's Easy CD Creator 3.5 - back in April 1999. Since then, this type of application has gone from being an anachronism bought only by anoraks to standard fitment on virtually every new multimedia PC. If you think this is an exaggeration, you may be surprised to learn that Microsoft has incorporated functionality of this type into its new Windows XP operating system - so pretty soon everyone will have access to software of this sort.

So if CD recording is free with your next PC, why spend £45 of your hard earned cash on the new Easy CD Creator 5.0 Platinum edition? Roxio (formerly Adaptec) has tried oh-so-hard to answer that question, packing a dazzling array of features into the program, most of which you either didn't know you needed or didn't know were even theoretically possible! In just a couple of years, Easy Creator has gone from the equivalent of a budget 1970s cassette deck to a nineties digital mixing desk - and beyond!

First and foremost, it boasts a redesigned intuitive user interface. Recognising the fact that human beings like your mum and your sister are going to want to use it, gone is the geek chic Windows Explorer-style file menu display. No previous programming experience required, then...

In its place is a whiz-bang, designer desktop in silver grey which presumably signifies 'stereo', 'hi-fi' or suchlike? Anyway, you choose both your source and destination from graphical legends which aren't immediately obvious - but you only have to learn them once, so who's complaining? You can burn CDs from

hard disk files or indeed other CDs in your PC CD-ROM drive(s).

Once you've selected the folder(s), you select the tracks within (either WAV, MP3 or WMA files) and EzCD tots up the total playing time until your recording reaches the allocated limit. Don't worry about having to convert your MP3s or WMAs first though, because from Version 4.0, Easy CD does it automatically for you. You can then add transitions and cross-fades between tracks. You can also record your MP3s or WMAs as MP3s or WMAs in computer data file format - meaning you can get around ten hours of compressed music onto a single CD-R for playback on computers or MP3-compatible CD personals. There's even a built-in ripper that converts WAV files to MP3s.

Inside the lavish box comes a single CD-ROM with a massive suite of programs which are all summoned up by the opening Easy CD Creator 5 menu. It comprises the core Easy CD Creator 5 Platinum application itself, SoundStream 2, DirectCD, Take Two, Spin Doctor, CD Copier, VideoImpression, Photo Album, Video Postcard, VideoCD Creator, CD Label Creator, Sound Editor, Session Selector and Web-CheckUp. There's also a well written Comprehensive User's Guide and handy Getting Started Guide.

Briefly, CD Spin Doctor allows users to burn LPs to CD, removing scratches, hisses and pops in the process. The new Easy CD Creator Music Project comes has DSP features including a ten-band equaliser, realiser and normaliser. CD Copier lets you burn a backup copy of any non-copy-protected CD.



Non-audio features include photo and video features for making CD photo albums, Video CDs and Video postcards. CD Label Creator even goes onto the internet to get the track and title information for your music CDs and then prints it onto commercially available CD labels!

Yes, it's a great piece of software. It makes all its rivals look ridiculously cumbersome and complex - as indeed they are. But it neither satisfies truly advanced users in the way that Nero does, nor justifies its very high price tag as far as beginners or casual users are concerned. Basically, you can't ask a specialist price without being a specialist product, and Roxio's latest - great though it is - simply doesn't differentiate itself enough from the new Windows XP freebie. However, if you can find it for half its sticker price at a computer fair or in the back of a magazine, then it comes highly recommended for everyday burning tasks. ■ ▲

Roxio Easy CD Creator 5.0  
Platinum  
[www.roxio.com](http://www.roxio.com)

£44.99

**World Verdict**

Ⓜ Ⓜ Ⓜ

A fine product, but won't appeal to advanced users and can't justify its high price to casual ones.

# 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)

## TONERMS

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

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

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

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# AUTUMN PROMOTIONS

SOME NEW – SOME SECOND HAND – SOME EX-DEM

## INTEGRATED AMPLIFIERS

ATC SIA 150	£2375	<b>£1350</b>	E/D
Thule IA 150B	£899	<b>£650</b>	E/D
Red Rose M5	£8500	<b>£4995</b>	E/D

## CD PLAYERS

Thule CD 100	£599	<b>£395</b>	E/D
S.A.T. CD Fix	£1495	<b>£995</b>	S/H
Copland 289	£1998	<b>£995</b>	E/D
Sony SACD 1	£4000	<b>£2450</b>	S/H
Marantz SA 1	£5000	<b>£3650</b>	NEW
Wadia 860 X	£7500	<b>£3500</b>	S/H

## PHONO AMPLIFIERS

Pass Labs X/ONO	£3650	<b>£1995</b>	S/H
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## PRE-AMPLIFIERS

VTL TL 2.5	£1850	<b>£1350</b>	E/D
Pass X2	£2250	<b>£995</b>	S/H
BAT VK40	£4650	<b>£1495</b>	S/H

## POWER-AMPLIFIERS

Advantage A 300	£2250	<b>£1695</b>	S/H
Advantage M250	£5950	<b>£3995</b>	S/H
Burmester 956	£4775	<b>£2995</b>	E/D

## LOUDSPEAKERS

Lumley 150	£950	<b>£595</b>	S/H
Meadowlark Kestrel	£1495	<b>£995</b>	NEW
ATC SCM 20 SL	£1700	<b>£995</b>	E/D
A/phys Tempo	£2500	<b>£750</b>	S/H
Martin Logan Ascents	£3999	<b>£3150</b>	NEW

Martin Logan Prodigy	£10998	<b>£6995</b>	E/D
Tannoy Dimention TD 10	£5000	<b>£3650</b>	NEW
Tannoy Dimention TD12	£6500	<b>£4450</b>	NEW
Pro-Ac Response 2.5	£2700	<b>£1495</b>	S/H
Lumley LM2	£2995	<b>£995</b>	S/H
Wilson Benesch Act 1	£6999	<b>£3995</b>	E/D

## ABSOLUTE BARGAINS

Clearaudio Master Reference Turntable with Souther  
Master TQ-1 tone arm. Hardly used  
£13175 **£8995** E/D

Quad QII Forty / QC 24 Pre & Power. 9 month old.  
£4000 **£2750**

## COMPLETE SYSTEM SPECIALS - ALL NEW

### BURMESTER RONDO SYSTEM

Burmester Rondo Integrated Amplifier	£2200
Burmester Rondo CD Player	£1795
Burmester Rondo Tuner	£1680
Lumley LMS 250 Loudspeakers	£1850

Total **£7525**

### QUAD 99 SYSTEM

Quad 99 Pre-Amplifier	£749
Quad 99 CD Player	£649
Quad 99 Tuner	£699
Quad 99 Amplifier	£549
Pro-Ac Studio 125 Loudspeakers	£999

Total **£3645**

### MYRYAD AV SYSTEM

Myryad MDP 500 Pro	£1799
Myryad MA 240 Power	£999
Myryad MA 360 Power	£1299
Myryad DVD Player	£999
Cabasse Complete 10 Speaker System	£2115

Total **£7211**

### PROMOTIONAL PRICE

**£4775**

### PROMOTIONAL PRICE

**£2775**

### PROMOTIONAL PRICE

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Prices shown are those at the time of the review



Musical Fidelity X-Cans2  
Warm, sumptuous, sweet sound

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

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

## CARTRIDGES

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

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

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

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

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

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

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

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

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

## INTEGRATED AMPLIFIERS

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

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

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

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

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

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

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

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

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

## PHONO STAGES

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

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

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

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

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

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

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

## PRE-AMPLIFIERS

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

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

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

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

**XTC PRE-1 \*** £1000  
Almost valve-like in its smoothness, the line-level Pre-1 is warm and seductively clear. (Nov 96)

## POWER AMPLIFIERS

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

**CHORD SPM400** £1400  
There's a sense of effortless power to the Chord that gives music real scale and presence. (Mar 98)

**MARANTZ MODEL 9 \*** £8000  
Authentic reproduction monoblocs still more than cut the sonic mustard. Highly expensive and highly sought after. (Mar 97)

**MICHELL ALECTO** £1989  
Crisp, clean and beautifully controlled with gorgeous styling. Partnered with the £1650 Orca this is a superb winning combo. (Oct 98)

**MUSICAL FIDELITY X-A200** £1000/pair  
200W of high-end monobloc power in a grooved tube. (Aug 98)

**NAIM NAP180** £1060  
Partnered with a NAC82, this has classic Naim control, and a superbly rhythmic presentation.

## TUNERS

**CAMBRIDGET 500** £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)

**CREEK T43** £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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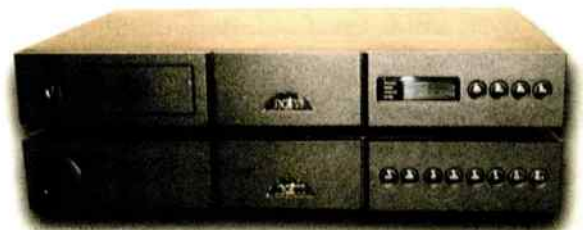
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Featured - CD5 Player (Top) & Nait 5 (Bottom)

**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** £520  
**MiniDisc recorder**  
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 recorder on the market. Built like a brick out house with a true audiophile sound. HDCD compatible. (July 2000)

**PHILIPS CDR-765** £360  
One of the first twin deck recorders/players that boasts high speed dub facility. Playback could be warmer, but still a bargain. (Oct 99)

**PIONEER PDR-555RW** £480  
Excellent mid-priced CD recorder that both plays and records with equal panache. (Oct 99)

**SONY TCD-8 DATMAN \*** £599  
Super clean and detailed sound makes this an amazing portable. Not as robust as it should be though.

## DVD PLAYERS

**DENON DVD-5000** £1600  
Monster build, as you'd expect at this price. Facilities and gadgets galore and drop-dead high end looks. A very smooth and sophisticated sound, although not as good as similarly-priced CD players. (Mar 99)

**PIONEER DV-717** £700  
Well built and a solid performer, with a 'true' 24/96 digital output. Facilities in abundance and a controlled, exciting way with CD replay. Shame it lacks a Dolby Digital decoder! (Sep 99)

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

## HEADPHONES

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

**SENNHEISER HD-490** £50  
Good value cans with an exciting and bassy sound. Everything one should look for in headphones at a sensible price.



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A simple and effective upgrade

## INTERCONNECTS

**CHORD COMPANY CHAMELEON 2** £90/m  
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**DNM RESON** £40/m  
Neutral and transparent, and a steal at forty quid!

**NORDOST BLUE HEAVEN** £150/m  
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KEF Concerto 2 Spkrs (5Yr G/tee) . . . . .	(799.00)	<b>£369.00</b>	Naim AV1 Surround Procs E/D (2Yr G/tee) . . . . .	(1835.00)	<b>£659.00</b>
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Linn 5120 Centre Spkr (1Yr G/tee) . . . . .	(725.00)	<b>£395.00</b>	Naim CD2 CD Player S/H (1Yr G/tee) . . . . .	(1995.00)	<b>£1199.00</b>
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### 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-9I

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

### CAMBRIDGE CDI

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

## AMPLIFIERS

### LEAK POINT ONE, TL12 & TL10

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

### LEAK PRE-AMPS

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

### LEAK STEREO 20

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

### LEAK TL12+

Plentiful monobloc equivalent of Stereo 20. Reasonably inexpensive and a tweekers' dream. Genuine valve hi-fi on a budget.



Garrard 401  
A legendary turntable.

### 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 A2I

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 HFWV 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

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## VINYL

### ACOS LUSTRE

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**ALPHASON HR100S**

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

**ARISTON RDI I**

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

**LINN AXIS**

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

**GARRARD 301 & 401**

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

**GOLDRING Lenco 88 & 99**

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

**HADCOCK 228**

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

**MICHELL FOCUS ONE**

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

**SHURE M75**

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

**SME 3009 IIS**

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

**THORENS TD124**

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

**THORENS TD150**

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

**TRIO L-07D**

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**TUNERS**

**LEAK TROUGHLINE (ORIGINAL)**

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**LEAK TROUGHLINE II & III MONO**

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**LEAK TROUGHLINE III STEREO**

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

**MARANTZ ST-8**

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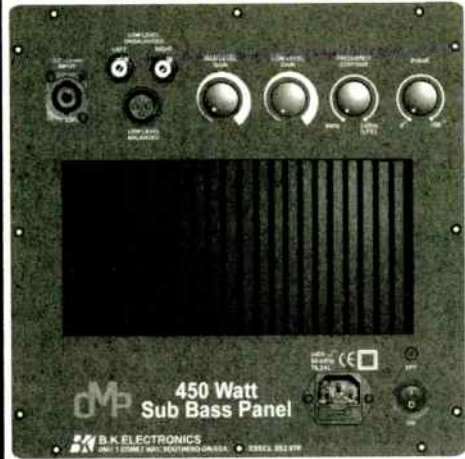
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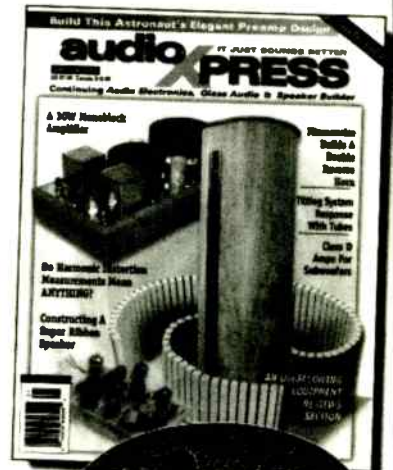
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### Sale List October 2001

			NEW PRICE	SALE PRICE										
<b>AMPLIFIERS</b>					Naim NAP135s	mono power amps	s/hand (pair)	£3710	£1795	Nakamichi DVD 10s	DVD player silver	ex-dem	£600	£495
Arcam Alpha 7R	integrated amp	new	£280	£245	Naim NAP135s	mono power amps	s/hand (pair)	£3710	£1495	Rotel RCD 951	integrated player	new	£375	£319
Arcam Alpha 9	integrated amp	s/hand	£500	£300	Naim SuperCap	power supply	s/hand	£2315	£1645	Rotel RCD 971	integrated player	new	£475	£404
Densen DP drive (mm)	Phono preamp	s/hand	£450	£295	Naim SMAXD 3-6	active crossover	s/hand	£805	£350	Rotel RDV 985	DVD player	ex-dem	£600	£395
Linn Klimax 500 solo	mono power amps	ex-dem (pair)	£11800	£8260	Naim NAC42.5/NAP110	pre/power	s/hand	N/A	£400	Yamaha CDX10	integrated player	ex-dem	N/A	£150
Linn Majik	integrated amp	s/hand	£695	£450	Rotel RA921	integrated amp	new	£125	£106	<b>Loudspeakers</b>				
Linn LK85	power amp	s/hand	£495	£375	Rotel RA931 mkII	integrated amp	new	£189	£160	Naim NBL	floor-standing maple	ex-dem	£7165	£5350
Naim NAC72S	preamp	s/hand	N/A	£250	Rotel RA971 mkII	integrated amp	new	£275	£234	Naim SBL	floor-standing black	s/hand	£2465	£1595
Naim NAP135s	mono power amps	s/hand(pair)	£3710	£2400	Samuel Johnson PCA/PPA 100	pre/power amp	ex-dem	£4700	£3250	Meridian DSP5000	floor-standing black	ex-dem	£3885	£2950
					<b>CD &amp; DVD Players</b>					Rega Ela	floor-standing cherry	s/hand	N/A	£350*
					Arcam Alpha 7SE	integrated player	ex-dem	£300	£200	Rega Xel	floor-standing rosewds/hand	N/A	£400*	
					Arcam Alpha 9	integrated player	ex-dem	£800	£495					
					Naim CD2	integrated player	s/hand	N/A	£1100*					
					Densen B400	integrated player	ex-dem	£1280	£900					

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Sony DVP-S336C multi region	£350	£290
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Toshiba SD100EBAS multi region	£250	£210
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Denon AVR2801	£550	£475
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<b>Loudspeakers</b>		
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(Note: offers on the above may be considered)

## New Generation Power Amps

As we are becoming increasingly surrounded by a digital world, it's interesting to follow development of digital power amps. Back in May Hi-Fi News reviewed the British Veritas P400 enthusiastically, and in the Nov. issue has 'eulogised' over the ESLAB DS-X4 from a new British company Control Q. At £2495 it is not expensive for 200w/ch into 8 ohms, 90% efficiency, lower noise, lower weight, and negligible heat. Only available through a few select dealers, so phone for information and/or a demo.

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Rogers LS3/5A's (BBC Monitors)	£350
Wharfedale Super 3 drive unit needs new surround (single)	£20
Acoustic Research AR3A	£50
Acoustic Research AR7	£25
KEF K1 Slimline Monitors	£25
Leak Sandwich	£75
Wharfedale W12 Drive Unit 12" 15ohm (very early)	£30
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	Quad 34 Pre Amp Phono B/M/E/X	£190
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	Manley Singray Integrated Amp XD	£1625
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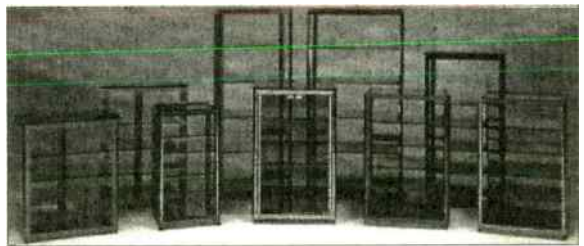
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Naim Audio CD1 Integrated CD Player 96 S/H	1990	1099
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Roksan DA2 DAC S/H	599	299
Wadia 830 CD Player S/H	3000	1995

	Was	Now
<b>Turntables Tonearms &amp; Cartridges</b>		
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Audio Note Zero RIAA Phono Stage Ex-Demo	499	379
Basis 1400/RB250 (New & Boxed)	1300	899
Kuzma Stogi/Stabi S Turntable (New & Boxed)	1299	1099
Pink Triangle Export/ RB300/Eroica S/H	N/A	399
Rega EOS MM/MC Phono Stage S/H	398	225
Rega Planar 3 Green Turntable S/H	298	175
Rega RB300 Tonearm S/H	188	119
Roksan Shiraz Black 50 hrs Ex-Demo	995	599
Roksan DS4 PSU Power Supply S/H	495	275
Roksan DS1.5 PSU Ex-Demo	695	499

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AVI 2000 Line Preamplifier S/H	850	449
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Densen DM20 Preamplifier S/H	1395	599
DPA Enlightenment R/C Preamplifier S/H	795	399
Graaf WFB 2 Hybrid Preamplifier Ex-demo	1395	950
Krell KSL2 Signature/KPE Phono/Preamplifier S/H	5898	1995
Naim Audio NAC 92/N Preamplifier S/H	598	325
Roksan L1.5 Reference Line Preamplifier S/H	2250	1395
Spectral DMC10 Preamplifier with Phono Stage S/H	3995	1599

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Conrad Johnson Premier 11 Power Amplifier (New&Boxed)	3695	2799
Copland CTA505 Power Amplifier S/H	1899	1099
Densen Beat 100 integrated S/H	650	450
Densen Beat 300 power Amplifier Ex-demo	795	599
DPA Enlightenment 100w Stereo Power Amplifier S/H	999	599
Golden Tube Audio SI-50 MKII Valve integrated (New&Boxed)	1100	699
Graaf Venticinque 25 Watt Integrated S/H	1795	995
Naim Audio NAP 90.3 Power Amplifier S/H	487	295
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Target R4 Stands S/H	325	199
Totem Mani 2 Mahogany S/H	3200	1995
Totem Tabu Mahogany Ex-Demo	2300	1499
Totem Arro MKII Cherry New& Boxed	1095	849
Totem Model One Signatures Cherry Ex-Demo	1695	1199
VelodyneTX810MK2 Subwoofer S/H	695	349

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## Second hand & ex dem deals

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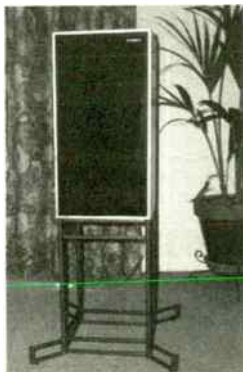
ATC SCM10 loudspeakers. Rosewood veneer, s/h, good condition but no boxes. (£1200) **£475**

Densen B100 mk 1 amplifier. Recently serviced by Densen in good condition. S/H (£600) **£325**

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## Audio Selection

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

Buy/Part Exchange your unwanted Hi-Fi - Audiolab, Linn, Quad, Meridian, Cyrus, Arcam, Rel, Kef, Spondor etc.

CD Players		Price	New
Meridian 206B	(SH)	£450	(£995)
Meridian 506	(SH)	£650	(£1200)
Pink Triangle Ordinal DAC	(SH)	£395	(£795)

Amps		Price	New
Meridian 201/205'S 100w monoblocs	(SH)	£995	(£2300)
Meridian 501	(SH)	£550	(£795)
EAR-YOSHINO 8L6 50w integrated class A valve amp. can be used as power amp/pre amp. 5 line input. Shimmering highs-liquid midrange - excellent!!	(N)	£POA	(£2199)
Pioneer VSA303 5 stars AV	(ED)	£200	(£300)

Speakers		Price	New
Kef Cresta 3's cherry floorstanding	(N)	£220	(£250)
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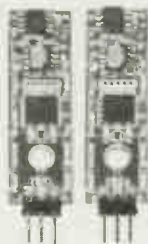
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ACOUSTIC ENERGY AE 509 Speakers	EX/DEMO	£850 £425
ARCAM ALPHA 7RE Amp	EX/DEMO	£280 £180
MICROMEGA STAGE 6CD CD Player	EX/DEMO	£950 £450
NAD 917 AV Tuner/PRE Amp	EX/DEMO	£550 £300
YAMAHA AX596 Amp	EX/DEMO	£300 £210
YAMAHA CDX496 CD Player	EX/DEMO	£180 £130
YAMAHA DSP AX1 Black AV Amp	EX/DEMO	£2,000 £900
YAMAHA RXV496 RDS AV Receiver	EX/DEMO	£330 £275
<b>EDGWARE</b>		
HARMAN KARDON AVR80&APD303		
AV Combo	S/H	£700
JAMO ATMOS Black Speakers	EX/DEMO	£480 £150
JAMO CONCERT 8 Speakers	S/H	£1,350 £850
JBL XT140 Beech Speakers	EX/DEMO	£500 £350
JBL XT160 Cherry Speakers	EX/DEMO	£600 £450
KEF TDM45 Subwoofer	S/H	£800 £550
MARANTZ DV3100 BlackDVD Player	EX/DEMO	£400 £200
NHT VS1.2 Black Surround Speakers	S/H	£400 £200
NHT VS1.2 White Centre Speaker	S/H	£200 £100
SONY MXD D3 CD/Mini Disc Combo	EX/DEMO	£300 £200
<b>COVENT GARDEN</b>		
EAD THEATRE Digital Processor + DTS	S/H	£700
NAD 533 Turntable	S/H	£150
PRO-AC STUDIO 125 YEW Speakers	EX/DEMO	£1,100 £750
MISSION 773E Cherry Speakers	EX/DEMO	£400 £300
MISSION 771E Black Speakers	EX/DEMO	£200 £150
KEF Q35.1 Mahogany Speakers	EX/DEMO	£350 £200
PRO-AC RESPONSE 2.5 YEW Speakers	EX/DEMO	£3,000 £2,100
PRO-AC RESPONSE 1SE Mahogany Speakers	EX/DEMO	£1,200 £850
PRO-AC RESPONSE 3.8 Cherry Speakers	EX/DEMO	£3,990 £2,800
ATC ATTOWER Cherry Speakers	EX/DEMO	£1,200 £700
CASTLE SEVERN 2 Speakers	EX/DEMO	£700 £300
ROKSAN CASPIAN DSP Processor	EX/DEMO	£1,295 £600
ROKSAN CASPIAN Tuner	EX/DEMO	£695 £425
ROKSAN KANDY Tuner	EX/DEMO	£375 £250
ROKSAN RADIUS Turntable + PSU	S/H	£200
SONY SDPEP9ES AC3 Processor	EX/DEMO	£600 £275
THORNS TD166 MK6 Turntable, Arm & Cartridge	S/H	£500 £350
<b>BECKENHAM</b>		
CHORD DSC1100 Silver DAC inc Trigger	EX/DEMO	£2,815 £2,300
CYRUS DAD3 CD Player	S/H	£600 £375
CYRUS AV MASTER + Processor	EX/DEMO	£800 £400
DENON DVD3300 Black DVD Player	EX/DEMO	£1,000 £675
MARANTZ DV4100 DVD Player	EX/DEMO	£500 £325
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Alchemist Product 8 Jac & 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
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DPA Renaissance CD player ex/d	£995	£595
Krell 250 CD Player	£2592	£1795
Krell Kav 300I	£2495	£POA
Linn Karin pre	£1400	£595
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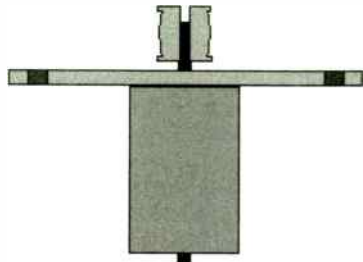
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"If you are thinking of upgrading your system...the Origin Live dc-motor kit should be high on your list for consideration" TNT AUDIO internet magazine April 2000.

"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 Gobsmacking" COMMON GROUND MAGAZINE

"Its value is nothing short of tremendous" LISTENER MAGAZINE



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

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"highly recommended" March 2001

HI-FI WORLD

With the AuriOS, I am now (finally) consistently hearing what I've always wanted out of audio"

STEREO TIMES

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SOUNDSTAGE

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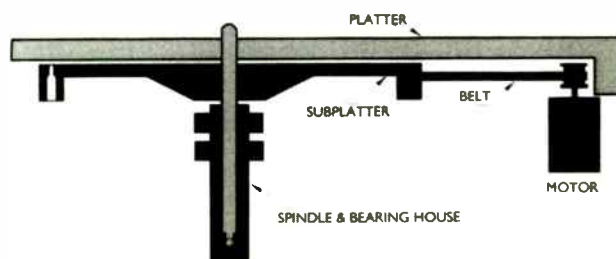
Now you can save money and build your own high performance deck. The standard parts kit is offered at £198 and is complete apart from a plinth. The kit comes with a full set of drawings and guidance instructions. It allows for your creativity or there are optional parts that will enable you to assemble 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"...  
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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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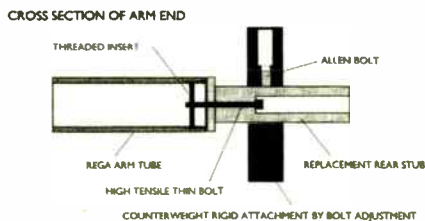
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"I have to say the Rega modifications turn this humble arm into a real Giant killer. Gone is the rather grey, sterile sound of the cooking Rega. Instead, tonal colour is fresh, dynamics have great speed and impact, and the sound stage is huge." HI-FI WORLD SUPPLEMENT NOV 97 (structural modification to a RB250) WHAT HI-FI gave this modification a 5 star rating.

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EAR V20 integrated, great reviews & a visual masterpiece - on demo	2799			PV-10BL with oil valve - on demo	1495	Opera speakers	
EAR 861 power amp. Great reviews - on demo	3799			PV-14 pre amp - on demo	2200	Pavarotti on demo	695 595
EAR 864 pre. Balanced inputs/outputs - on demo	1529			MV-60 VT power amp 60w - on demo	2695	Super Pavarotti on demo	995 895
EAR 834P deluxe. MM/MC phono stage - on demo	779			<b>Pathos</b>		Collas Gold on demo	1095 895
MCE MC step up transformer. Probably the best available - on demo	659			Classic One - on demo	995	<b>Final Electrostatics</b>	
<b>PLEASE ASK FOR THE MODEL YOU ARE INTERESTED IN IF IT IS NOT LISTED ABOVE</b>				8100 100w on demo 1450			
<b>Veritas</b>				Jaroh Phono stage on demo 599			
P400 digital power amp 240w - on demo	2995			8200 Integrated 175w with phono stage	2250	0.3 ex demo	1495 995
<b>Manley Labs</b>				8200 Integrated 175w with phono stage			
Stingray Integrated Valve amplifier - on demo	2195			<b>Pathos</b>		0.4 NEW - on demo	2500 2195
Purist pre amp on demo	1650			Classic One - on demo	995	<b>Triangle Loudspeakers</b>	
51w Monoblocks on demo	2250			Two Towers RR - Hybrid valve & solid state the best of both worlds. HiFi News loved it, so will you - on demo	3250	Zephyr XS on demo	590
<b>Unison Research</b>				<b>Audio Analogue</b>			
NEW MODEL: DM Dual mono power amplifier 150w per channel, can be bridged to form a 500w mono block !!! ON DEMO - 850				Bilin remote pre-amplifier, superb on demo	560	Itah XS	725
S2K Pure Class A using the legendary KT-88 power valve. Single ended heaven. ON DEMO	1300			Danzon 100w monoblocks - on demo - pair	920	Antoi XS	875
S2 single ended ultralinear Class A - on demo	975			Moestro CD player - 24 bit 96 Khz upsampling - on demo	635	Zays XS	1195
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CD 6030 valve CD player. If you can find a better sounding CD player for up to £1,000 we would like to know what it is!! - on demo 590				<b>Croft</b>		The all new Amaze on demo	750
				Vitolo pre amp NEW on demo 379			
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Support a franchised showroom. Take quality Hi-Fi away from brokers and boxshiflers! (A phono cartridge currently advertised by a dealer as "cancelled order" has been returned by a customer after one month use. Use our 22 years of industry experience and reputation (founded 1979 as The Music Room). Our expertise costs nothing and saves expensive mistakes. For example: we can advise on current versus older technology. We can advise on cables and compatibility. We do not sell from the increasing nationwide pool of circulating rogue products. And all cartridges supplied are brand new unless otherwise agreed!

	List	Sale
<b>ANALOGUE</b>		
Audio Note IO2v-Gold s/n 2454	£2,450	£1,250
Brand new, boxed, unused. Analog unsurpassed.		
Audio Note AN-1S/ANVx Tonearm	£2,450	£1,250
Brand new, boxed, unused. QC reviewer grade!		
Audio Note Japan (Kondo) IO2	n/a	£500
Rare and highly desirable; retipped		
Audio Note TT2 (Valdi) with ARM-Two	£1,410	£ 650
Black Ash; AN silver-wired arm; AN IQ1 cartridge		
Pink Triangle PT-One with Rb300	£ 550?	£ 300
Natural wood plinth; the original PT!		

## DIGITAL

Apogee DAC1000E plus PSU	£2,400	£1,100
Professional product; very distinguished sound		
Arcam 250 CD Transport, Black Box 50 dac	£1,200	£400
CEC TL-1 Belt-drive CD Transport (Gold)*	£5,000	£2,750
Legendary machine, unique opportunity		
David Manley The RefDac*	£5,995	£1,995
A Reference valve DAC, the reviews said it all		
DCS Delius D to A Converter	£5,499	£3,750
3 months young, mint		
Mark Levinson No 39 CD Player	£5,249	POA
Ex-dem – almost run in! 5 yr warranty		
Mark Levinson 31.5 CD Transport	£9,995	POA
12 months old, supplied by us, mint, 4-yr warranty		
Mark Levinson 360S DAC(lower price)	£7,495	POA
Software upgradeable.		
Mark Levinson 30.6 Ref. DAC	£17,495	POA
Supplied by us from new 10 months ago, 4 years warranty. Latest 24/96, upsampling to 384kHz. Software upgradeable. Higher resolution than any proposed format ... from CD!		
Proceed PDT-3, PDP-2 with Madrigal MDC-1	£4,290	£1,200
What a bargain!		
Sugden MasterClass CD Player/decoder	£2,500	£1,995
Only three months use, state of the art.		

VAC DAC-2 MkII + Power Supply (230vAC)*	£4,395	£1,995
Legend in the USA, this tube DAC is magnificent anywhere		
WADIA 7 & 9 CD Transport and DAC	£25,000	£11,500
Glorious combination		
WADIA 20 CD Transport	£4,000	£2,250

## AMPLIFIERS

Audio Note (Kondo Labs) KegoN/C	£84k	£19,995
The original KegoN, and thus the finest amp ever crafted. Refurbished with new Kondo PSU refinement and 2 matched pairs Western Electric 300B tubes, plus CE-compliant WBT speaker posts. Bass like Ongaku owners only dream of. Purity on a new emotional level. Amps like this may never be built again, like the pyramids, an age of enlightenment and opulence has passed.		
Audio Note P4SE monoblocks	£5,895	£3,500
Six months use. Matched W/E 300B's, Black Gates, Full signature status. Recommended highly.		
Audio Research Line Stage 3*	£2,250	£1,500
Balanced ip'op, mint, superbe		
Ayre Acoustics K1 Prel phono/RC*	£ 7,995	£2,500
State of the Art		
Ayre Acoustics V3 Power Amp*	£3,750	£1,500
BAT VK5 Pre-amp*	£4,000	£1,200
BAT VK60 Power Amp*	£4,450	£1,500
Fully bal Tube, bridgeable amp (two amps available)		
BAT VK200 Solid State 100wpc amp*	£3,250	£1,400
200 wpc into 4 ohms, fully balanced		
BAT VK500 with upgraded PSU 250wpc*	£5,500	£2,500
conrad-johnson Premier 14 LS Pre-amp	£4,495	£2,295
FM Acoustics FM244	£6,500	£1,995
Resolution Series, 18karat gold		
Krell KAV300I Integrated amp	£2,895	£1,500
Mint unmarked, as new		
David Manley SE300B 18/36 Monoblocks	£4,500	£1,495
Switchable Push-pull, highly acclaimed US classic		
David Manley Ref440*	£11,995	£ 3,995
Reference valve monoblocks; review available		
Mark Levinson No28 Dual Monaural pre-amp	£3,495	£1,495
Phono plus 2 x bal. Inputs; PLS228 Power Supply Unit		
Mark Levinson No 29 amp.	£2,900	£1,700
Dual Monaural 2 x 50wpc		
Mark Levinson No 335 amp 250wpc	£8,495	POA
Ex-dem; few months old		
Proceed PAV Audio/Video Pre-amp	£4,195	£1,400
Proceed AMP2 Stereo amp 150wpc	£2,995	£1,250
Sugden AU51-C Line Stage Pre-amp	£1,150	£ 595
Mint as new, superbe bargain		
Sugden Symmetra SP-30 Power Amp	£ 995	£ 550
Immaculate, unrepeatable bargain		
VAC CLA-2 Mk 2 Tube Pre-Amp*	£3,250	£1,495
Bargain even at list price!		
VAC Renaissance 70/70 Stereo amp*	£14,000	£5,995
First to hear will buy, TAS/ Sterophile best.		
VAC PA160 Monoblock Pair 160wpc	£5,900	£1,995
Valve Amplification Company are in top 3 in USA. Now you can enjoy the above UK importer's dem equipment		

## CINEMA AND 5.1 MUSIC

AMPRO HD3300 8" CRT Projector	£29,000	£6,000
Comparable rivals at £40k and above		
AMPRO HD1200 7" CRT Projector	£9,995	£3,000
Both ex-dem, little used; first to see will buy		
Faroudja VP400U Line Quadrupler	£27,000	£7,995
PAL NTSC, prize-winning product, brochure on request		
Faroudja LD100 Line Doubler	£19,500	£3,995
PAL NTSC; broadcast quality, first to see will buy		
Pioneer Elite DV-09 DVD Player	\$2,695	£ 995
The ultimate luxury US DVD player; Region 1/DTS/THX, rare 96kHz upsampled audio digital o/p		
Proceed PMDT – the ultimate DVD player	£5,995	£3,750
Modular, versatile, flexible, upgradeable, incomparable		

Proceed AVP – the ultimate AV processor		
Software upgradeable. 7.1, DTS, THX, etc, etc.		
	£4,995	£2,995
Proceed PAV Audio/Video Pre-amp	£4,195	£1,400
Proceed AMP2 Stereo amp 150wpc	£2,995	£1,200
Snell & Wilcox G2 Interpolator/shoebox		
As new, photo quality from DVD!	£30k	£17,995
Sony KP-S4112U rear projection 41" CRT		
Large but light, carton, virtually new;		
slim, wonderful	£2,800	£1,200
Sony VPL-VW10, 10 hours use	£5,285	£3,750
Stewart 8-ft motorised front screen	£2,600	£1,200
Stewart 5-ft rear projection screen	£4,995	£1,500
Includes mirror and frame		

**Buy the ultimate Home Cinema at a fraction of the price!** Proceed PMDT, AVP; Ampro Hd3300 8-inch CRT; Faroudja Quadrupler; Genesis II.5 and V Loudspeakers. **More affordable:** Pioneer Elite DVD; Proceed PAV, AMP-2; Ampro HD1200 7-inch CRT; Faroudja line doubler; von Schweikert 4.5, centre and VR3 surround speakers. **Beer Budget?** Phone for our full list of Home Cinema/ 5.1 Equipment.

## LOUDSPEAKERS

Dunlavy SC-IV (Oak)*	£8,000	£3,995
Dunlavy SC-V (Rosewood)*	£16,900	£7,495
ESP Harp (Cherrywood)*	£7,995	£2,495
ESP Concert Grand*	£14,900	£3,995
Amazing reviews on both ESP products		
Genesis Model II.5*	£22,000	£9,995
Genesis Model 5 (Rosewood)*	£15,000	£5,995
Genesis Model 6 (Rosewood)*	£8,500	£3,995
Magneplanar MG20 (Cream/oak)*	£11,000	£3,995
Magneplanar MG3.5*	£3,500	£ 1,495
ProAc SuperTower (Black Ash)	£1,800	£575
Sold by Music Room from new		
Revel M20 (Cherry) with pedestals	£1,950	POA
6-months old, owner upgrading, new from us!		
Totem Forest (Cherrywood)*	£2,050	£1,450
Ex-dem, amazing high-end speakers		
Von Schweikert VR4/silver	£4,500	£1,750
(Rosewood)*		
Von Schweikert VR4.5/silver	£5,900	£2,495
(Walnut)*		
Von Schweikert VR3 (Cherry)*	£1,995	£ 750
Ideal for 5.1 format; centre speakers also available		

\* Full information available to UK audiophiles on these US premium products. Benefit from the net. Links to websites available by e-mailing us or at URL address type only the following and press Ctrl+Enter (no need to type www//com): ayre, balanced, dunlavyaudio, gen-tech (Genesis), magneplanar, manleylabs, vac-amps, vonschweikert, wadia, as required.

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Aeon III 211/VT4C silver  
single ended monoblocks,  
magical sound, stunning  
good looks £1250  
(£5000). New Gemini single  
ended line integrated  
superb sound. Small A4  
footprint, very musical  
£200 (£700) new. Tel:  
0798 067 6071 (Dec/1)

PINK TRIANGLE anniversary  
turntable, battery power sup-  
ply, SME & Rega armboards,  
one careful owner: £995.  
DPA Little Bit Two: £85. Tel:  
01224 483 642 evenings,  
Email: barmonte@aol.com  
(Dec/1)

CASTLE AVON loudspeak-  
ers, maple finish. Superb con-  
dition £350 ono. KEF Q15.2  
loudspeakers dark apple fin-  
ish. Brand new still in box,  
£145 ono. Contact Les on  
01531 631 396 after 6pm  
(Dec/1)

ART AUDIO Quintet power  
amps, chrome gold £995  
(£2900). Michell ISO Hera  
£300 (£900). Linn Asaka £50  
(£400). Alphason Hi-Fi rack 7  
shelf glass £125 (£400). Tel:  
01604 410 726 Email:  
nimrodconsulting@  
yahoo.co.uk (Northampton)  
(Dec/1)

THOMAS TRANSDUCERS  
Virtuoso Gold fully horn  
loaded speakers £1700. Tel:  
01953 888 130 (Dec/1)

LINN KARIK 2 CD player.  
Boxed with manuals. Mint  
condition. Moderate usage  
£625. Tel: 01446 701 081  
after 6pm (Dec/1)

NUVISTA PRE Amp £800.  
Red Dawn I/C 1 mtr phonos  
£130. Red Dawn I/C 1 mtr  
DIN to phonos for Naim CD  
or tuner £130. Tel: 01782  
633 088 (Dec/1)

EMT 938 turntable, vgc  
£1100 ono. Tascam BR20  
tape machine, vgc balanced  
and unbalanced in/outs  
£1100 ono. Studer A807  
good condition £1100 ono.  
Near Newcastle, inspection  
invited. Tel: Jim 0191 251  
4866 (Dec/1)

MARANTZ 4240  
Stereo/Quad receiver, wood  
sleeve, vgc £260 ono. B & O  
Beolab 1700 and Beomaster  
1700 £80. Garrard Zero 100  
turntable £50. Goldring  
Lenco GL75 turntable £65.  
Heathkit FM40 £40. Tel: Jim  
0191 251 4866 (Dec/1)

TEAC VRDS 10 Trichord  
Clock 2 £370. Audio  
Synthesis Passion £350. Ear  
834P MM/MC £375.  
Avantgarde Sub 217 BR pro  
active subs £750 pair. Rogers  
LS55 rosewood £120. Tel:  
01922 477 682 Walsall (Jan/1)

TANNOY 15" DC monitor  
gold rectangular cabinets  
£750. Tannoy Cheviot 315  
HPD £350. Gaumont Kallee  
valve monoblocks £400.  
Naim late 62/90 £300.  
Rogers LS7 monitors £250.  
Audio Innovations Alto £125.  
Tel: 01704 530928 evenings  
(Dec/1)

MARANTZ CD63 Mk II KI  
£125. CD52 £75. B & W  
DM4 loudspeakers £50. KEF  
Concordes £50. Celestes  
£40. Cantors £60. Denon  
DRM 30 3 head cassette £50.  
Wanted: Sugden T28 tuner, B  
& W Ionophone unit. Tel:  
01704 530 928 evenings  
(Dec/1)

AUDIO SYNTHESIS Passion  
stepped attenuator mint  
£325. Cardas Cross inter-  
connects 1m £180. Cardas  
Quadlink 5C interconnects  
1m £125. Chord Flatline bi-  
wire speaker cables 3m £40.  
Tel: 01886 821 577 (Dec/1)

MARK LEVINSON Proceed  
power amp 2 150 wpc £1100  
(£2500). Meridian 566.20  
dac. £600 (£1250). Both real-  
ly excellent. Stereophile rec-  
ommended. Yamaha E390  
pro-logic processor £50  
(£250). All three years old.  
Immaculate with boxes and  
manuals. Tel: Bill 01993 851  
508 (Oxford) (Dec/1)

PROAC RESPONSE 2 'S'  
with Target stands £895. AVI  
Neutron III Red Spot £325.  
Quad 606 and 34 £550.  
Genuine reason for sale.  
Lovely condition. Tel: 01455  
212 977 or 212 671 (Jan/1)

LINN LP12 Circus Naim  
Armageddon Naim Aro  
Prefix Dynavector XXIL  
great frontend £1599. Naim  
Hicap oldcase serviced £299.  
Lehmann Blackcube phono-  
stage £249. Target wallshelf  
£50. Tel: 01706 351 962 after  
6pm (Dec/1)

AUDIONOTE KIT One 300B  
£490. Ariston RD11, almost  
identical to Linn Sondek,  
Grace arm fitted £200. Pink  
Triangle Ordinal DAC, needs  
slight attention £250. M.S.B.  
Link Dac Two £300. Tel: 0191  
281 0260 (Dec/1)

COPLAND CSA 14 integrat-  
ed amplifier includes spare  
valves £400. Excellent hybrid,  
fine phono stage included.  
Exposure CD (£1050) £400  
highly acclaimed depth  
warmth and detail. Shure  
V15VXMR £100. Tel: 01727  
855 036 (St Albans) (Dec/1)

COMPLETE ARCAM Alpha  
system. 8R amplifier 8T tuner  
7SE CD, one hours use, mint  
condition, boxed, guaranteed,  
will demonstrate, cost £900  
new, will accept £600 ono.  
Tel: Shaun on Barnsley 01226  
244 341 (Dec)

WILSON BENESCH Orator  
speakers, 2 years old in  
immaculate condition £1600.  
Tel: 01303 863 424 (Dec/1)

B & W DM70C, Mk2  
improved Electrostatic speak-  
ers in beautifully hand crafted  
walnut cabinets. Extremely  
rare £600. Mint. Quad 57s  
Electrostatic speakers,  
matched pair, excellent con-  
dition £600. One Quad2  
monoblock, with Pre £250.  
Tel: 01323 729 971, Email:  
Fauxjet1@aol.com (Dec/1)

WANTED: SANSUI 80's hi-fi  
stereo systems speakers S-  
M77 pair or single speaker,  
will consider taking whole or  
part of system M77 for spare  
parts. Tel: 01463 791 449  
(Dec/1)

ROGERS LS3/5A's black  
biwire model ex/con £375.  
Lavardin IS integrated £895.  
Rogers A100 integrated  
£145. STD turntable  
Mayware/EEL MC £145.  
Atacam Europa 5 tier stand  
£155. VDH T Track 2 x 4  
mtrs terminated (£250)  
£120. Tel: 020 8952 2044  
(Dec/1)

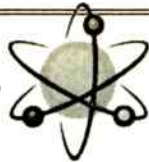
QUAD 405-2 power amp,  
immaculate, boxed, manual  
£250 ono. Also  
Quadrophonic equipment:  
Sony SQD 2020 decoder,  
Technics SH400 CD demod-  
ulator. Both good condition,  
manuals. Offers. Tel: 07711  
067 929, Email:  
gendler\_n@hotmail.com  
(London) (Dec/1)

CASTLE CHESTER loud-  
speakers £180. Rogers LS7  
loudspeakers £200.  
Partington stands £30. Sony  
CDP 715E and Phillips  
CD624 £75 each. Denon  
DRA25L receiver £60. Akai  
AA1135 receiver flywheel  
tuning £30. All excellent  
order. Tel: 01844 216 706  
(Dec/1)

Classified Ads

Classified Ads

# RETRO Reproduction



PS

When Tim de Paravicini does a job, he does it properly, whether it is a custom studio installation of 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 set the standard with fantastic soundstage that all transistor phono stages can just dream of, coupled to low background noise and enviable reliability.

There are now four models in the EAR lineup:

The classic 834P uses the same circuit architecture as its more expensive brothers, and shares the same high quality sound through MM type cartridges, it is enclosed in a tough, rigid metal case and is fully "CE" type approved, price £380.00

The signature builds on the Classic 834P specification by adding a superb moving coil (MC) input stage, as well as the no-extra-price option of a high quality volume control, price £530.00

Top to the range, the Deluxe 834P comes in stunning chrome and gold cabinet, and has extra attention and quality control. With different moving coil input options, this unit will fit the most demanding of audiophile systems. For the true vinyl enthusiast, price £800.00

MC3 - The ultimate stage for MC matching with 3 fixed transformer taps to cover all types of moving coil cartridges, and separate left/right grounding, MC3 in use in the new £10,000 312 pre, price £630.00

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PS

## Ear Yoshino New Models



### Ear 869 single ended triode integrated amplifier

Improved version of the classic 859 with revised output transformers modified input stage with the addition of a extra signal valve which has allowed an increase to 15watt of single ended power, also the 869 can be used as a power amp. Don't be fooled by its modest power output this amp drives real world speakers, price £2100.99

### Ear 8L6 Integrated/Pre-main amplifier

Using 8 E1.34 power valves to produce 50watt per channel in push pull class A with in-house designed output transformers. The 8L6 has been designed to meet a wide variety of needs from the most demanding of audio files to the professional seeking high quality monitoring equipment in the studio field. Valve life is long and replacement cost are modest. There is also a balanced power amp version with monoblocking capabilities to produce 100watt per channel Price £2199.00

### \*LIMITED PERIOD\*

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

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LEN GREGORY'S AMAZING MOVING IRON CARTRIDGE ON THE NEW NOTTINGHAM ANALOGUE CARBON SPACE ARM

### Used Equipment For Sale

Quad ESL63 black mint with stands £995  
 Quad ESL57 bronze with custom stands £695  
 Setelica open baffle design speakers outboard crossover with stands new £1800's?  
 SWE V tonearm based  
 ProAc response 2S loudspeakers barr oak finish new £2300  
 Crismson battery 610  
 Rogers LS5 speakers  
 QLN signature speakers with crossover and stands  
 Musical Fidelity F25 remote pro  
 Sugden phono stage  
 Radford TRI Star 3 way speakers  
 Pink Triangle DA CAPD DAC choice of filters 4 outputs  
 Pink Triangle 307 B/A converter  
 Sugden T48 MKII tuner  
 Quad S3 wooden sleeve based as new  
 Tube Technology Genesis 100watts monoblocks re-valved  
 Musical Fidelity P270 MKII power amp with MKI pro  
 Ref Reference 1.2 resonant finish new mint  
 Cyrus straight line amplifier  
 Sugden T48 stereo tuner  
 Pioneer PDS703 CD player  
 Martin Logan Aeries 1 speakers still under warranty  
 Sones Faber Signum based new  
 Audio gviden Inlight 3000 mono blocs new £4000

Revox G36 open reel mint £395  
 Musical Fidelity X3 £95  
 Conrad Johnson MV55 power amplifier £1150  
 Conrad Johnson PV10 pre amplifier £985  
 Audio Research SP14 valve pre £1395  
 Audio Research C CDII £2250  
 Audionote speakers with stands £750  
 Kef Concerto speakers £125  
 Quad 405 MKII, excellent condition £1195  
 Cary 572 SE monoblocks, based £95  
 SWE 309 tonearm £175  
 EAR V20 integrated amp bargain price £395  
 EAR 834P £795  
 Quad 77 integrated amp with Remote carbon finish £175  
 Trilogy valve MC head amp £275  
 Michelle QC power supply £695  
 EAR 834 L valve line stage £375  
 Revox A77 Open Reel £75  
 Anoron DC-300A Power Amp £50  
 Line Wokonda with tuner & MM & MC phono stage  
 Cary SLP-94 Pre-Amp with superb Phonostage + outboard PSU (mint) NEW £3000.00 SELL FDR £1495  
 Counterpoint SA 5000 Pre - the ultimate Valve Pre Amp (very rare) £750  
 Technics 1500 2/4 track the ultimate professional open reel £295  
 Audio Research LS2 one of the world's finest line preamps £275  
 Pioneer PD93 CD player battleship build quality £50  
 Marantz CD 85 "Martin Collums rave review" rosewood end stops £165  
 16 bit superb £295.00  
 TEAC V-630 V-6030 tape deck dolby s top the range boxed £295.00  
 Pioneer CT-93 tape deck dolby s cost new £600.00 - £195.00  
 QED T-237 tuner £1500

Dynalab Etude tuner "the best" £795  
 Musical Fidelity x PSU £95.00  
 Musical Fidelity x cases V2 £115.00  
 Sennheiser MD 600 headphones £95.00  
 Chord Clearway mains conditioner £95.00  
 Croft 01L power amp 10 months old £995.00  
 Audio Research SP6 pre-amp with phono £2895.00  
 Retel CD 8208 CD player £95.00  
 Philips CB304 heavy weight build £75.00  
 Audiolab 8000A int amp £250.00  
 Linsley Hood 75 de-lux int amp £450  
 Linsley Hood power tran tuner £75  
 Celestion Briton 10 bookshelf spk's £75.00  
 REF K2 bookshelf spk's £95.00  
 Leak Sandwich 250 spk's £95.00  
 Marantz 105 £65  
 Line LP12 Valhalla boxed £350  
 Nitech power amp £125  
 Meridian 206 CD player £350  
 Audio Innovations L2 valve line stage £375  
 Audio Innovations S200 pre-amp with valve phono stage £195  
 Croft original micra valve pre-amp superb phono stage £175  
 Pioneer S3 reference tuner rosewood side panels £225

### Due In

Audio Research remote integrated amp  
 Linn LK100  
 Quad 606

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

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ERGOPHONES are designed for fatigue free listening and can be used for many pleasure filled hours without discomfort. Acting as a true earspeaker, they have a wide bandwidth capability coupled with low distortion figures of less than 0.30%.

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SUGDEN HEIL AMT PRECIDE MDM ACE ERGO JECKLIN FLOAT

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see page 130 for details

ATC SCM 20 SL rosewood with 21" slate stands boxed, can demonstrate £2500 new, now £1200. Mint condition. Tel: 02380 470 107 (Southampton) (Dec)

MUSICAL FIDELITY E20 E30 pre power 100wch phono headphone remote 4 line 2 tape black hi-gloss finish excellent boxed condition, terrific bargain at £395. Tel: 01371 850 665 (Essex) (Jan/1)

AUDIOLAB 8000 CDM transport, 8000 DAC, highly reviewed, boxes, manuals, cables, upgrade forces sale £995. Tel: 07905 338 232 anytime (Dec/1)

AUDIONOTE MEISHU valve amplifier inc phono input little used £1500, Linn Karik with power supply £500, Snell J2's imported £400, dedicated stands £100, tuner £45. (£2250 the lot). Tel: John 01344 640 070 evenings (Jan/1)

SHAHINIAN ARC speakers, oak finish, excellent condition, boxed £1100. Spendor SP2/3E speakers, black ash, 9 months old. As new, boxed £900. Naim Nap 180 amplifier, boxed, 4 years old, excellent condition £675. Tel: 01258 820 925 (Dec/1)

TECHNICS RS1500 reel to reel. Vgc including Ampex tape £275. Adcom 555 pre-amplifier £130. RTL floor-stander model RTL30 (upgraded 3) £130. Revox B261 tuner mint £225. Tel: 01472 508 533 or 07798 895 465, Email: sweetpeal@ntlworld.com (Dec/1)

WANTED QUAD 606Mk2 or 707 power amp. Tel: 020 7755 3478 (work) 01892 544 681 (home) (South East) (Dec/1)

MUSICAL FIDELITY A3-CR power amplifier multi award winner £645. Tannoy R2 floorstanding speakers £240. Standesign five tier equipment rack half price £125. Apollo 24" damped/welded stands £50. Tel: 01243 863 371 (Bognor Regis) (Dec/1)

PIONEER A300R Precision 2 years old. Good condition. Boxed. £100. Tel: Gary Wilson 0141 942 9240 (Glasgow) (Dec/1)

MONITOR AUDIO Studio 12 slim floorstanders, black plinths, boxed, as new (cost £1000) £450. Rotel RB993 200watt THX power amp boxed as new (cost £775) £425. Cabletalk 4.1 bi wire 6m lengths £25. Tel: 01234 240 280 (Dec/1)

JADIS JA80 MkII £3200. Audio Note transport DAC £390. Teac TI transport £350. Rogers 15 amp £400. Threshold SL10 power pre amp £1200. Roksan Artemis arm £500. All excellent condition. Tel: 01707 392 063 (Dec/1)

NOTTINGHAM ANALOGUE Spacedeck turntable, professionally rewired Rega RB300 tonearm, Denon DL304 cartridge £680. Musical Fidelity MC2 loudspeakers £90. Audioquest type 4 loudspeaker cable 10m £30. 100 no. Hi-Fi Magazines £40. Tel: 020 8447 8917 answerphone (Dec/1)

MICHELL GYRODEC turntable with external power supply. SME 309 tonearm. Goldring Excel cartridge. 18 months old. £1295. Spica TC50 speakers. Black. With stands. £250. Tel: 01623 863 053 or 07971 233 935 (Dec/1)

TEAC TI transport £175. Sonneteer Sedley phono stage £150. Pioneer CTS910 3 head cassette £150. All equipment mint and boxed. Tel: 01277 659 650 (eves) (Dec/1)

LINN LK140 (Mar 01) £575, Majik £350, Mimik II £375, Ninkas (American Cherry, metal tweeters, Mar 01) with supplied stands £750. Ninka Kustone stands £100. Stereo Aktiv cards: for Ninkas/Keilidh, £125 (2); for Espeks/5140 £225 (3). All in mint condition. Tel: 01622 858 085 (Dec/1)

CELESTION C3 speakers (pair) won in competition, hardly used (unboxed) worth £1000 total, will accept £600 cash. Will deliver in Yorkshire. Tel: Alan Carnley, Kirkbymoorside, N.Yorks 01751 432 270 (Jan/1)

PROAC RESPONSE 2.5 natural oak £1600. Meridian 556 power amp £650. Stax headphones £275. All boxed as new. Tel: 01784 886 215, Mobile: 07779 593 704 (Dec/1)

MARANTZ PM17 KI Signature amplifier gold, boxed, mint cost £1100. £650. Mission 754 floor-stander speakers oak boxed cost £1400. £499. Tel: 0115 960 3934 (Nottm) Mobile: 07747 762 672 could deliver (Dec/1)

GALE 401 improved speakers black chrome, fantastic sound with Foundation stands, all perfect condition. Also Linn LP12 black Koetsu rosewood offers or exchange Krell amp. Audio Research. Tel: 01962 854 755 (Dec/1)

PAIR LINN Ninka cherry speakers, new, unused £600 ono. Tel: 020 7282 8830 or 020 8546 0331 (eves) (Dec/1)

GERSHMAN AVANT-GARDE RX20 award winning Canadian loudspeakers (amazing) deep red, mint, boxed, six months old £2500 (£4400). Bob Carver Sunfire Classic valve pre amp and Sunfire 300 watt valve power amp, 1 yr old £1750 (£4400). Tel: 01793 784 207 (Dec/1)

KRELL KAV300i 300 watt integrated amplifier with pre amp out for home cinema, mint, boxed. American high end at its best £1650 ono. Tel: 01474 871 735, Email: andydaishe@aol.com (Dec/1)

HART ELECTRONICS Linsley Hood power amplifier, pre amplifier, power supply, only £450. Roksan Caspian integrated amplifier, boxed, instructions £400. All excellent condition. Tel: 01249 444 946 Email: kdm\_mail@yahoo.co.uk (Dec/1)

MICHELL ISO Hera as new, boxed £325. Modsquad (McCormack) line drive passive pre amp boxed as new £225. Tel: 01568 780 389 after 6pm (Dec/1)

WANTED: MUSICAL Fidelity X-PSU and X-Tone units. Must be mint. Tel: Darran 07980 622 294 (Dec/1)

MUSICAL FIDELITY A300 amplifier 150wpc, immaculate, boxed £850 ono. Dynaudio Contour 1.3MkII Birdseye maple, premium veneer, also immaculate, six months old £900 ono. Yamamura Churchill M4000 3m speaker cables, vgc £500 ono. Tel: Chris 020 8543 5531 (eves) (Dec/1)

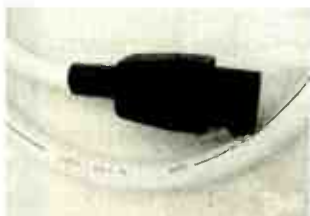
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## AUDUSA EUPEN CSA 2.5 MAINS CABLE - HI FI CHOICE SEPT 2001 BEST BUY AWARD



AUDUSA-Eupen CSA 2.5



AUDUSA EUPEN GNLM 5.0 mains cable

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

£48 for 1.0m  
£58 for 1.5m  
£68 for 2.0m  
off the reel £30  
for 1st meter, £20  
per m thereafter.

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

## L A T INTERNATIONAL NJ USA - all cables now with SILVERFUSE conductors

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AC-2  
Power cable  
compare with  
products costing  
ten times as  
much, then  
decide



**LAT AC-2 Power cable.** We have developed a cabling (weaving) pattern along with an unusual shielding/filtering system that gets rid of the garbage that contaminates your components. The difference you hear with our cord is astounding. Our power cord takes advantage of silver in its design through use of our proprietary Silverfuse conductors. The conductors are 10 gauge and insulated with Teflon; the best insulation available. Fitted as standard with an IEC and MK Toughplug. Other connectors are available incl Schuko, 16 amp IEC, Figure of eight etc. 2ft £56, 3ft £68, 4ft £78, 6ft £99. other lengths available and off the reel at £39 per meter. SE version available with GP Tough plug and IEC, outer black braid all for an extra £12 irrespective of length 4,6 and 8 way all steel mains distribution blocks fitted with UK, Schuko or USA type sockets. CE tested and approved mains distribution units manufactured out of heavy gauge steel, finished in black and fitted with high quality Wadsworth 13amp sockets. It has no filters, circuit breakers, surge protection, transformers, resistors, capacitors, LED's, on/off switches, chokes, regulators, just fitted with 3ft of LAT AC-2 mains cable. From £161 for 4 way, £194 for 6 way, £226 for 8 way.

**NEW GOLD MK Tough plug with gold plated pins (£14)**  
**Otto Heil IEC with gold plated contacts (£10).**

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

**LAT AC-2 mains cable available with 16 amp IEC (MF, KRELL etc), Figure of eight, Bulgin, USA mains European Schuko plugs etc. Check our web site for the many options.**

LAT INTERNATIONAL - Analogue, Digital and Video interconnects and Speaker cable. Refer to [www.audusa.com](http://www.audusa.com) for further details or ask for reviews etc



**S.I.E.A 3D-LABS** CDP, DAC, TRANSPORT AND DVD's with SRC sampling rate and bit converter translates 16,18 and 20 bit inputs to 24 bits format. All 32, 44.1 and 48kHz frequency is re-sampled to 96kHz. This is known as upsampling. The SRC is comparable with that used by DCS in the Purcell unit. Prices start from £1245 for a CDP with SRC. **Compare the CD Master CDP at £1781 against competitor product at £2900+.** Later this year the SRC will re-sample to 192 kHz. **DVD with SRC and CV2.** CV2 Video system for unmatched picture quality - best with projection systems. DVD with SRC and CV2 start from £1730. DVD with CV2 £1245.

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**New Sunfire True Sub Woofer MKIV 11 inch cube 220v**

Signature True Sub Woofer 13 inch cube 220v. Junior Sub Woofer 9 inch cube, all with twin drivers. Classic Tube Pre-amp, solid state power amps 2 channel and 5 channel and processor pre-amp. Patented Tracking Downconverter technology



Special Internet offer  
see page 130 for details

FOR SALE. Lavardin IT integrated amplifier, mint, boxed, as new £2200. Van Den Hul "The First" interconnects, boxed £99. Tel: 01952 406 759 or 07973 941 910 (Dec/1)

PROFESSIONAL EMT turntables model 948 and 950. Studer 1/4 stereo tape recorders. 810 with VU panel on trolley. A80 on trolley. 812 with meter bridge. Fostex D20 DAT recorders, all equipment fully serviced, in excellent condition. Tel: 0121 356 9636 (Dec/1)

NAIM 32.5 pre amp K/N boards Hicap 250 amp boxed mint £1350. Naim 101 tuner Snaps boxed mint £650. Linn LP12 black Valhalla Ittoc LVII K9 45 adaptor £550. Tel: 0121 429 7691 daytime (Dec/1)

**CONRAD JOHNSON**  
PV10AL pre £650. Rel Stadium sub £350. Harbeth P3ES ebony £380. Kenwood 9010 CD transport with DPA Little Bit II £350. All mint. Tel: 0777 618 3118 or 01908 366 185 8pm - 10pm (Dec/1)

LAVARDIN IS integrated amp, mint £895. Incatech Claymore integrated excellent £165. Rogers A100 integrated excellent £145. A&R Cambridge classic tuner £80. Exposure IV power amp £490. 2 x 4 mtrs Electrofluidics Monolith £180. Tel: 020 8952 2044 (Dec/1)

BANG & OLUFSEN Beosound Century in mint condition! Great bargain! CD cassette deck & tuner (AM/FM) as new in black £600 with remote and aerial free! Call Brian on 01367 244 098 (Dec/1)

SONY CDP 337 ES (Trichord Digital output/clock 3 conversion to hi-end transport) £130. Stax Talent DAC (£1400) £140. Amity Pre2 quality pre amp by German maker renowned headphone amps. Two line inputs. Dual volume controls (£416) £100. Digital interconnects – Siltech 50cms £40, VDH First Ultimate 60cms £50. All mint. Buying Musical Fidelity 3D. Tel: 01752 773 369 (Dec/1)

HITACHI AM/FM tuner model FT5500 complete with manual, good quality reception. Cost £150. Accept £65. Tel: 01785 812 029 (Dec/1)

**WANTED: MUSICAL**  
Fidelity A470 dual mono choke regulated transistor power amplifier. 90 kilograms must be in good condition and perfect working order. Will collect. Please telephone David 01392 499 057 (daytime answerphone) (Dec/1)

TAG McLAREN PA10 and 60P £600. Audio Analogue Paganini £300. B&W P4 £300. Rothwell Indus £200. All perfect. Also B&W DM4 £80. Pioneer tuner CT447 £25. Tel: 01494 564 512. Email: AFGLewis@aol.com (Dec/1)

NAIM SBLs. Boxed. As new selected walnut veneer. £1250. Mana stands for above £95. Tel: Rob 07976 695 218 (Dec/1)

ARCAM 9 Arcam 9P including phono board. Hardly used. £500. No offers. Sony SDPE 300 processor. £25. Mission 753 Freedoms rosewood £450. Tel: 01277 653 242, Email: dtvjhv@teleline.es (Dec/1)

UNISON RESEARCH smart 300B mono blocks. 25W per-c. New and boxed plus warr., £2250. New (£4250). N.T.W. please. Genuine sale. Tel: 01562 827 710. Mobile: 07714 575 953 (Dec/1)

ZINGALI .IS loudspeakers with dedicated stands. Tulip wood/black finish, compression driven horns-superb! (Upgraded to 35's) £1200 (£2500). SD Acoustics SD2's still sound great! With stands. Sensible offers. Tel: 0115 956 6288 (Dec/1)

LINN KABERS, Karik 3 and Numeric. All latest spec including Brillian P/S. all boxed with manuals. Can demonstrate. £2000. Will separate. Tel: 01785 620 880 (Dec/1)

TANDBERG STUDIO Monitor speakers, excellent condition, superb sound and build quality (heavy) powerful and efficient, over £500 when new, £275. Gale GS104 walnut £125. Tel: 01472 348 615 (Lincs) (Dec/1)

**NAIM CDi Nac 82s, Hi-Cap Nap 250, black SBL's.**  
All leads, current spec, mint £4600. Denon 350II amp £70. Sansui TU7500 tuner £45. AT 37E MC, boxed £85. Tel: 01722 334 694 (Salisbury) (Dec/1)

NAIM 135 power amp (pair) (1996). Naim 82 pre amp (1999). Naim Hi-Cap (2000). All cables, mint £4000. Buyer collects. Call Abul on 07802 210 963 (Dec/1)

TRICHORD PULSAR One Dac, latest mod's + power supply £650. Lumley LVI pre-amp £300. Trichord interconnects, 3 off, £60 each. Tel: 01772 314 151, mobile 0775 1475 062 (Dec/1)

**THETA PEARL** transport AES/EBU and 75ohm outputs £650 ono Meridian 518 digital pre-amp with MSR remote control £575. Both excellent condition and working order, boxed. Tel: 020 8868 7835. Email: mikecam@freeuk.com (Dec/1)

CASTLE SEVERN 2 speakers in natural oak with all packing and boxes. Less than 100 hours use £300. No time wasters please. Reason; change of decor. Tel: Tony 020 8743 5690 (West London) (Dec/1)

ALCHEMIST KRAKEN amp £350 ono. Alchemist Nexus CD £350 ono. Michele Syncro deck £350 ono. All excellent condition. Tel: 01274 835 351 or 01274 405 326 (Dec/1)

MUSICAL FIDELITY F16 power amp, 200wpc (switchable Class A), mint condition £875. Musical Fidelity X-A1 int. amp, 1 year old £275. DNM interconnect 0.7m £25. Tel: 01759 373 133 (Dec/1)

DYNALAB AUDIO Technology AC001 sub/amp x1 boxed. AC001 Sat x2, boxed. £1100 as new. Tel: 07890 534 042 (Southampton) (Dec/1)

NOTTINGHAM ANALOGUE Spacedeck Space Arm, stunning natural sound £750 ovno. Crimson 610 pre, 630 power (monoblocs) £300. Bandor Bandora light oak (£1350) £400. Magnificent high end loudspeakers. Tel: 01740 653 258 (Dec/1)

WANTED: NAIM XPS power supply, and NAT 01 or 02 tuner. Tel: 01785 822 063 (Dec/1)

Classified Ads



## PHONE FOR LATEST LIST

### NEW, ED-DEM AND CLEARANCE ITEMS

	RRP	SALE	
Arcam Alpha 10	£799.00	£549.00	D
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 AEI MKII	£995.00	£695.00	D
Copeland CDA266	£1,399.00	£1,195.00	D
Copeland CDA289	£1,985.00	£1,295.00	D
Krell KAV 500i Int. Amp.	£5,498.00	£3,995.00	D
Mission 701 speakers	£160.00	£119.00	N
Linn Kaber	£1,995.00	£695.00	D
Linn Keosa	£499.00	£369.00	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
Audio Research VT50	£3,499.00	£2,279.00	D
Rotel RX965RDS A/V receiver	£950.00	£695.00	D
Tannoy Revolution R3 speakers		£295.00	S/H
Meridian 500 Transport (mint)	£1,350.00	£849.00	D
Meridian 502 Pre. Amp	£1,385.00	£995.00	D
Meridian 506 24 bit		£700.00	D
Meridian M33 Active speakers	£1495.00	£995.00	N+D
Martin Logan Aeries I	£2,299	£1,349.00	D
Quad 77 Integrated Amp.	£700	£350	D

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

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<b>CD PLAYERS</b>		
Arcam Alpha 7	£299	£150
Myryad T10 silver, as new	£400	£350
NAD S500 Silver Series	£1000	£850
<b>AMPLIFIERS</b>		
Audio Analogue Bellini/Donizetti (silver)	£1100	£750
Audio Analogue Donizetti power amp (silver)	£595	£300
Crimson 610 preamp with MM/MC phono stage	£450	£200
LFD Mistral pre amp	£450	£300
LFD PAO power amp	£650	£300
Myryad T50/T70 pre/power with prologic	£949	£600
NAD S300 silver series	£1500	£1099
Naim 62/90 (later style)	N/A	£250
<b>LOUDSPEAKERS</b>		
Acoustic Energy Aego 2 (NEW)	£300	£250
Acoustic Energy AE100	£229	£99
Audio Physic Step	£1299	£499
Epos M12 cherry	£499	£375
Heybrook HB3 beech	£350	£299
Monitor Audio Silver 3i	£279	£225
Naim SBL walnut	n/a	£699 ono
Neat Mystique II (cherry)	£795	£500
Neat Petite III (rose)	£845	£499
Opera Platea (mahogany)	£795	£499
Spendor SP2/2 (black)	£749	£250
Totem Model One	£1249	£599
<b>MISCELLANEOUS</b>		
Mana Five Tier table	£599	£400
Sonus Systems 5 shelf "Excel" rack	£269	£200
Teac Reference 100 system	£420	£349
Teac Reference 300 system	£599	£450

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### Autumn sale

Musical Fidelity A1000	£700
Michell Syncro	£225
Tdl RTL 3 Speakers	£200
Marantz cd17ki	£700
Marantz Pm6010 ki+Cd6000 ki	£600
Arcam cd92	£690
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
Linn Classik (silver,ex-dem)	£800
Michell Alecto Stereo	£999
Quad 44 pre-amp (mint condition)	£200
Quad 988 speakers	£3000
Michell Gyro SE with RB 300	£785

Good prices paid for used Quad equipment.

Special Internet offer  
see page 130 for details

ACOUSTIC ENERGY AE109 floorstanding three way loudspeakers. Factory fitted mass loading, bi-wirable, floor spikes, powerful 150 watts handling, immaculate condition, boxed, black. (£350 new) £175. Tel: 01904 708 834 evenings. Email: p.gustard@btinternet.com (Dec/1)

KRKV8 STUDIO Reference active monitor speaker £400. Wilmslow Audio Vouge speaker with extras £400. Wilmslow Audio Elegance speaker £100. Kef KMS2002 speaker system new £300. VRR 300B kit monoblocks £300. Tel: 020 8531 5979 or 0709 326 5202 (Dec/1)

DISCMAGIC TRANSPORT modified £150. DacMagic modified, superb £150. Cambridge T500 tuner £130. Pioneer A300 £100. NAD CD £40. JPW speakers £45. Quantum poweramp 50wrms £100. All ono. Tel: 01326 377 298 (Dec/1)

LEAK STEREO 20, dark grey, Rata mods, paper in oil caps etc. Hundreds spent, bargain £295. Leak Troughline III, not original, serviced 'One Thing', 'Studio 12 Decoder', bargain £110. Tel: 01474 708 631 (Dec/1)

TARGET R2 Speaker stands for sale. Matt black, excellent condition, boxed £150 (retail new for £300+) Tel: 01483 305 715 (Dec/1)

CASTLE HARLECH S2 floor-standing two months old unwanted gift. Santos rose-wood boxed as new, five year warranty cost £1200 accept £750 ono. Tel: 01443 673000 evening or weekends, (South Wales) (Dec/1)

AUDIO TAPE, over 100 mostly 7" reels, offers around £30 per batch of 10 plus postage. Buy the lot and get a Ferrograph 724 stereo recorder free. Tel: 01642 511 369 (Middlesbrough) (Dec/1)

MOTIONAL FEEDBACK subwoofer kit £499, built £599. 80w Moscode amp, valve VFET hybrid valve sweetness and detail with transistor slam. Kit £399 direct from designer. Details Tel: 01243 532 464 (Dec/1)

WANTED: LINN Isobariks, passive or external crossover model, teak or walnut, not black. Any reasonable condition considered. Cash waiting. Tel: 01633 671 490 or 020 8766 6309. Email: tim.danaher@ntlworld.com (Dec/1)

WANTED: NAIM XPS power supply, and NAT 01 or 02 tuner. Tel: 01785 822 063 (Dec/1)

KEF REFERENCE 3.2 Albino burr (£2750) £1900. Ref 2.2 cherry (£1750) £1200. Ref 1.2 rosewood (£1350) £850. Musical Fidelity X-Ray CD £550. Rel Strata 2 sub £250. Tel: 01952 502 097 (Telford) (Dec/1)

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# Trade Ads

NEOTECH UP-OCC Single Crystal cables are now available direct from the United Kingdom. UP-OCC single crystal Copper and single crystal Silver analogue and digital interconnects, loudspeaker cables & power cords. All connectors utilise high quality Copper or UP-OCC single crystal Copper with 24K Gold plate. Hear the difference...the sound quality is clearly superior!! NA-12165 symmetrical type interconnect features single crystal pure Silver conductors, double shield, UP-OCC RCA plugs. Priced £425.00 per 1M pair, and £361.25 per 0.5 M pair. XLR connectors available at no extra cost. Tel: 01646 685601, E-mail: cables@audiocom-uk.com (Dec/1)

NEOTECH NS-02320 speaker cable features multi-sized single crystal Silver conductors, separated by PTFE hollow tubes. Priced £420.00 per 1M stereo pair with UP-OCC spades, and £210.00 per additional mono metre. Tel: 01646 685601, E-mail: cables@audiocom-uk.com (Dec/1)

NEOTECH NS-02525 speaker cable features multi-sized single crystal Silver conductors, separated by PTFE hollow tubes, 100% Copper screen coverage and drain wire. Priced £630.00 per 1 M stereo with UP-OCC spades, and £315.00 per additional mono metre. Tel: 01646 685601, E-mail: cables@audiocom-uk.com (Dec/1)

NEOTECH KHS-188 symmetrical type interconnect features 99.9997% pure Silver conductors, double shield, multi-sized and Solid core conductors, UP-OCC RCA plugs. Priced £550.00 per 1M pair, and £467.50 per 0.5 1m pair. Tel: 01646 685601, E-mail: cables@audiocom-uk.com (Dec/1)

NEOTECH NP3PS25 UP-OCC Copper power cord, double shield, 27A current rating, suitable for CD, DVD, SACD & pre-amplifiers. £85.00 per metre off the reel. NP3PS40 37A version, £115.00 per metre off the reel. Tel: 01646 685601, E-mail: cables@audiocom-uk.com (Dec/1)

LC AUDIO Patriot V100i - 100 Watt pure class A power amplifier. Wide bandwidth design. Switchable single-ended to push-pull, switchable class A to class A/B. Massive power supply, 4x 500VA torodial, 200,000µF of capacitance. Ex-dem £1850.00 (£4500.00). Tel: 01646 685601, E-mail: info@audiocom-uk.com (Dec/1)

AUDIO EXPERIENCE Symphonies pre amplifier (valve) superbly detailed, new, boxed £425. AMC CD6 CD player, new, boxed £195. Other items visit www.zeroth.co.uk Phone: 01493 443 693 selected new and used audio equipment (Dec/1)

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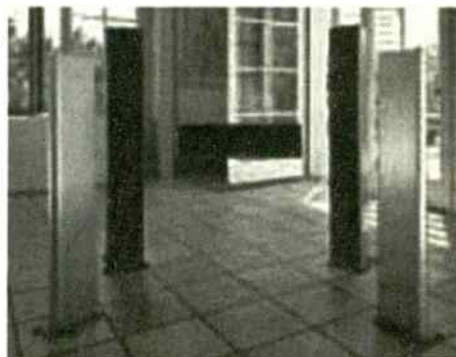
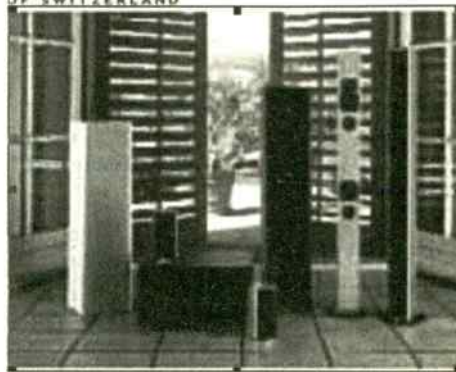
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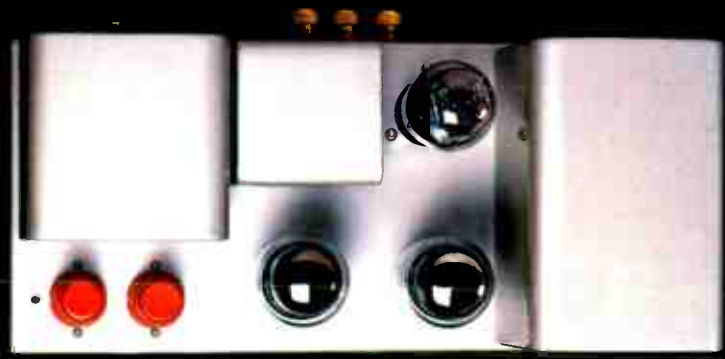
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