

AUDIO REVIEWS

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WORLD EXCLUSIVE

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SHANLING MODEL SCD-T200 VACUUM TUBE SACD PLAYER WITH UNDERWOOD HIFI LEVEL-1+ MOD



Noble House, Hong Kong Custom Tailoring

Toujours bien habillé! Always well dressed. Vraiment le roi de son quartier.

Any discussion about Shanling's top tube product will always begin thus - and without fail. Or something to the same effect, albeit in different languages: *You simply look mahvelous, dahlin! This rocks! What the @#^*?* As any beau or dapper city slicker would pride himself in, its creations too exude almost impossible stylishness. They practice fanatical concern over the smallest of details, to then allow both casual and critical eyes to wander and roam appreciatively without getting hung up on incongruent visual design cues. With the latest T200, Shanling messed up but slightly - alas on a very *visible* button hole which makes this faux-pas doubly unexpected. To help identify unauthorized grey-market imports, the firm has attached a sticker prominently on the front. Well, it's not really a sticker but rather, a black plastic button with the white word USA embedded. It's then encased cleanly in a small aluminum ovoid as though disguised as an after-thought emblem of sorts. Still, this visual mar would have served the intended purpose just as well on the *back*, out of sight, presumably alerting a buyer whether a prospective purchase was covered under the proper importer's warranty or not.

As my only complaint, I thought to handle this tiny mosquito in the ointment upfront. Ah, there remain *two* other matters of disclaimer-type importance to settle first.

1/ The machine under review was the Chinese equivalent of one of ModWright's famously comprehensive (and, by Positive Feedback On-Line's Mr. Robertson, comprehensively *chronicled*) rebuilds of Japanese Sony SACD players. Which is to say, a very detailed makeover, here spec'd and performed by Chris Johnson's PartsConneXion, available exclusively through Walter Liederman's Georgia-based Underwood Hifi and covered under Roy Hall's 12-month Music Hall importer warranty.



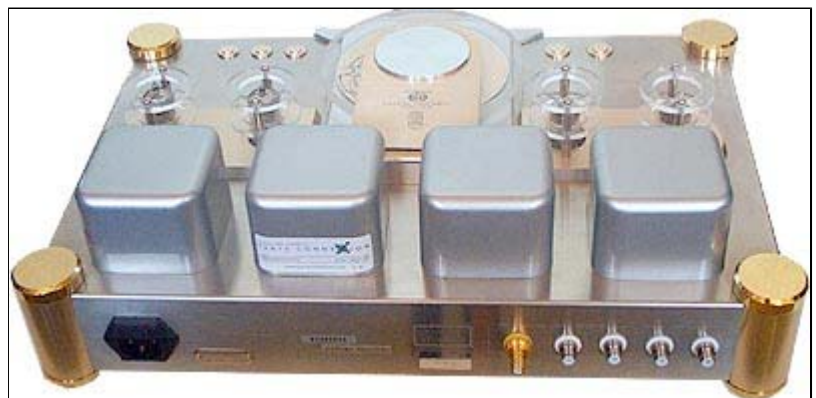
From the AudioCom SuperClock II upgrade with customized power supply to strategically applied Bybee filters and solid-silver RCA terminals for the two main outputs (the 'plus' addition

ingredients of Underwood's Level-1 Mod package); from top-line BurrBrown ICs, BlackGate capacitors, Riken Ohm and Audio Note resistors to a whole plethora of adjunct performance tweaks including upgraded WE tubes and elimination of certain interstage coupling capacitors - the review sample enjoyed about as little similarity with the stock machine as shares a tricked-out performance racer (after-market pipes, shocks, tires, bored-out engine and nitrous injection booster) with a lot-sold Taurus. Because only a limited number of these tubed SACD players even make it into the country, requesting a stock *and* modded unit for a direct A/B was completely out of the question. Hence, parties interested in the non-modified machine will learn little of value. I simply couldn't tell you, from personal experience, how large the performance delta separating it from today's hotrod might be.

However, calling Chris Johnson in Canada, I did learn a few things. On a number's scale, Chris estimates that the Level-1 Mod takes the stock player from 100 to 150 while the '+' upgrade goes to 175. More than 30 modified T200s (90% in 'plus' guise) have already been sold, not a single owner expressing buyer's remorse or a desire to somehow magically nullify the transaction. 5 players have been upgraded from Level-1 to 1+ status. All five buyers indicated that the improvements were "obvious from the first note, akin to the moment when a record player's needle first hits to let you know 'Bingo', *instantly*".

2/ My familiarity with SACD players is barely above ground zero. Walter Liederman knew this. He *still* elected to send me this review loaner. The rationale? His modification with Chris Johnson, while sweeping, concentrates on the tube and solid-state output stages which affect both SACD and CD data streams simultaneously. There are many consumers like yours truly -- *and* Walter -- who own *substantial* and eclectic CD collections. We are embracing SACD at merely snail's pace, commensurate with the appearance of new and original software we're actually interested in. Our kind of math queries "at 15 titles of import thus far, why should I invest?" This review is thus expressively focused on exploring the T200's Redbook performance. "If this player could compete with state-of-the-art CD-only devices like Srajan's own Zanden Audio Model 5000 MkIII DAC *and* it did SACD - well now, someone could twist my noodle and get me to pay attention!"

Readers curious about definitive statements, on



how this player measured up to competing SACD machines, must look elsewhere. Those who are still new to the format, not quite sure what to think and what the fuss is about, will accompany me now on my maiden voyage into the brave new (superfluous, marketing-driven?) waters of high-definition digital. For detailed specs on what the complete Level-1+ package entails, click [here](#). Before we get embroiled in sonic imbroglia, a bit of technical specs first.



The Shanling SCD-T200 employs Sony's top-line KHM-234AAA top-loading transport and servo as premiered in the tank-like SACD-1. A Sony CXD2753 DSD decoder precedes BurrBrown's 1738 DAC, the firm's choicest when the T200 was still under development but since superseded by the newer 1792. BurrBrown's best programmable gain attenuator chip PGA2311 is used in passive mode, with its 30dB of possible IC-driven gain defeated. This volume control feature enables amp-direct connection. It offers 0.5dB intervals from minus 96.5dB (full attenuation) to plus 2.5dB (unity gain corresponding to a 2.0V output at full signal). The counter-intuitive band of 0-to-2.5dB+ does not indicate gain. It's simply a function of somewhat inelegant software coding. The included all-metal remote features twin sets of level +/- buttons, one for the T100/200 players, one for the just-reviewed SP-80 monos. One brief press advances volume in a single 0.5dB step upwards or downwards, a continuous press scans at higher speed until relinquished. A mute control confirms as 'mute' on the green dot-matrix display while a three-stage dimmer affords four levels of brightness. The hinged acrylic lid reveals a discrete rather than the integral puck which the T100 adopted, but is similarly backlit by three blue diodes embedded in its stem.

Two blue front-panel LEDs indicate CD or SACD mode respectively. The former takes 10.5 seconds to read before it displays the table of contents. The latter clocks in at a whopping 15 seconds, the first 8.5 of which have the disc sit utterly stationary before the transport's double-speed clutch kicks in for SACD duty. Once the TOC displays and the machine goes into playback mode, the top-loader's whirring is exceedingly low in amplitude and never once was audible at even nearfield listening distances. Top-mounted controls include play/pause, stop, SACD/CD, prev and next while the full-function remote offers all the expected amenities except for the ubiquitous time remain modes.



A side-mounted power switch and 1/4" headphone jack are complemented aft by solid-state and vacuum tube analogue outputs, a coaxial digital out and the universal IEC inlet. Screw inserts for the corner posts allow cushioned or pointy seating on supporting shelves or furniture while white gloves, a screw driver and a custom power cord with impressive connectors complete what you'd find in the very sturdy shipping carton. The twin banks of triodes power one main and the headphone outputs and employ 6N3s like the T100. The Underwood HiFi mod upgrades the left pair powering the main audio outs to WE 396As.

Published specs include frequency response from 5Hz to 45kHz +/- 0.5dB, SNR/dynamic range of 118/115dB respectively and crosstalk of better than 100dB. Because the tube output stage is capacitor-coupled, output impedance will rise into lowered frequencies to provide less bass control than the constant-impedance solid-state circuit.

The new Music Hall Maverick SACD player is a repackaged Shanling T200 without its tubes or Haute Couture styling. Put differently, if all you wanted was the T200's solid-state circuitry; sex appeal were reserved for your significant other, not tolerated in an audio component? You could save significant bread while benefitting from *exactly* the same engineering. The stock Maverick is \$1,500, the equivalent Shanling \$2,695. The Underwood HiFi Level-1 mod raises these machines to \$1,990 and \$3,490 respectively. Today's fully souped-up champ demands \$4,490, all quoted pricing for pre-installed rather than retro-fitted modifications. For further details, visit the retailer's website at review's end.



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For a first fix on the Shanling sound, I tethered its tubed output to my Bel Canto PR6 and switched remotely between that and the input of the Cairn/Zanden/AR2000 data stream, the latter's low 1V output matched to the T200's industry-standard 2V. The preamp's memory function for the volume setting of each input made quick A/Bs child's play and merely a matter of swapping transports. My first CD? Ibrahim Ferrer's new and just-reviewed *Buenos Hermanos* [World Circuit/Nonesuch 79650-2]. Abstaining from island rum for the session but swaying my hips to the gentle bolero Cubano rhythms nonetheless, I kept thinking that -- should I make it to 77 like Ferrer -- I'd sure hope to being in equally splendid shape. Hombre, this cat's got charisma and mojo the equal of ol' Satchmo - elegance, bottomless heart, humor, vitality. *Humanity*.



Good thing too that I picked music enjoyable even after the nth go-around - for that's what it took. For a while, I was at a loss. What to key in on? I'd focus on certain parameters only to write them off as equal - timbre, soundstaging, tonal balance, low-level resolution. All I was left with was an eventual and minor sensation of *feeling* differently. Perusing various favorite tracks like the slow-mo scorcher "Mil Congojas" with its zany juxtaposition of Blues/Surf guitars and string orchestra, I teased out that the Zanden setup was a mite more relaxed. It prompted a certain melted whole-body response. Ahh. The Shanling didn't quite do that. At times, I'd notice a peculiar soft inner-ear pressure that'd go away when I switched back to the Zanden/ Ortho Spectrum combo. Elusive, this, and not 100% reliable. I didn't always get this elevation-type ear sensation. Still, 'twas observable often enough to suggest - *something*. I'd need far sparser material to make headway here.

Alas, there was *one* other aspect that began suggesting itself for the MkIII, again subtly: A slightly greater dynamic swelling on vocal peaks, a greater splash from higher up on certain guitar transients. Now, test bench aficionados will completely write off commentary rooted in feeling response. I admit slippery territory. I would *also* add that how our body-mind reacts to music playback may well be the core while deeply obscured issue. It's why we settle down with certain components and not others. It's why somebody else will come away with a very different impression.

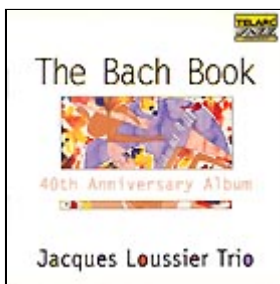


Before we continue, some perspective. The resident three-piece ensemble weighs in at more than \$13,000: \$1,695 for the Cairn, \$10,000 for the Zanden, \$1,100 for the Ortho Spectrum, additional funds for a good digital interconnect and one pair of analogue cables. The one-box modified Shanling is \$4,490 - about 1/3rd. Need I say more? Perspective. Now add that subtracting the AR2000, in my system, would have given the T200 a clear lead in transparency and incisiveness - because that's what the filter added to my DAC when I first reviewed it. It's why I've kept it in the signal path ever since and dread the day when it will be recalled.

Granted, the Model 5000 might still be handicapped by my comparably modest transport. However, using the Shanling was out since it wouldn't pass the non-upsampled data stream which the 16/44 tube DAC requires. Yamada-San's just launched a specialty digital cable for his DAC said to squeeze out every last drop from its potential. In the meantime, Chris Sommovigo's i2digital X-60 and Stereovox HDVX are *very* strong contenders. Unless I hear differently at a later time, I cannot consider them weak links by any stretch of even highly fertile imagination. So much for our little performance/value equation then. Back into the pink ... of my ears.



To suffer less compositional complexity, I now cued up the "Allegro" from Bach's *Harpichord Concerto in D-major*, jazzed up by Jacques Loussier [*The Bach Book - 40th Anniversary Album*, Telarc, 83474]. Piano, percussion, double bass; phenomenally well recorded, with astounding bass definition and endless triangle decay trails: When review comparisons get hairy, less is more - easier caught. Right?



Left! Admiring André Arpino's preternaturally tactile brush work, telegraphing the impact of stick on rim, of feather on skin and cymbal with such precision as to nearly have the visual sense raise its hand and pronounce "I just *saw* that", I'd return to my customary front-end. Had the Shanling just pulled ahead? I'd now hear the same thing on the Zanden. Grooving to Vincent Charbonnier's singing bass, I did soon give a faint but perceptive nod to the Zanden combo, for better articulation and weight on the lower plucked bass strings. Still, the Shanling only missed by a very small sliver. During the swinging Jazz interlude, I again noted that peculiar 'opening blossom' feeling in my belly, as though some subtle tension gave way with the Japanese piece. Quite lame, I admit. The only other decipherable distinction was a small amount of background hiss or dither audible via the Shanling and not the Zanden. It gave the T200 a marginal edge of added outline definition.

Both sources were wonderfully nimble and lithe despite (or because?) their vacuum tubes. Rather than sounding fat and dragged down by obvious fluff, they displayed fancy footwork, stinging like bees to revive a famous boxing metaphor. Both dug deeply into the micro-detail of decays blending with transients and other trailing echoes. Miniature reflections temporarily splattered across the floor of the recording venue like erratic strobe lighting. The degree of transparency reminded me of open-eyed outdoor gazing meditations. Thoughts suspend, the eyes stop blinking for very long periods, the surroundings become omnipresent while something inside goes void to contain it. Without focus, a tiny ant moving up the stem of a blade of grass registers, as does a subtle cloud shift of sun light above and the glittering play of tree leaves in the wind - all at once, without conflict and masking. The ability to hear minutiae in this heavily caloric audiophile recording was stupendous. It was limited clearly not by the hardware but only the listener's ability to remain resolutely in the moment and not miss one detail by focusing on another instead.

Bass strings popped and rumbled, at times briefly energizing woody resonances; low left-handed piano notes spread through the instrument cavity to bloom and ring out; the physical action of the damper pedal became visible as did the expansive palette of tonality the drummer coaxed out of his various struck metals; the instruments remained properly proportioned, didn't wander or lose their definition in the midst of musical lines intersecting like tendrils - 'twas all there to be noticed and enjoyed, but clearly not in hyped, stark, overamped contrast to degrade into the kind of ultra resolution that leaves a listener strangely overwhelmed and exhausted. No, this was natural and completely benign.

Certain folks I know have characterized the BAT CD player as somewhat slow-sounding to me - dense, voluptuous, saturated, rich, but a mite ponderous. I don't believe anyone laying ears on the modified Shanling could possibly come to that conclusion. In fact, I'd dare you blindfolded to confidently identify tubes at all. Yes, there was polish and roundness, but it never assumed the kind of bulky mass that would have interfered with 'aerodynamic slip'. This elegance didn't drift into the opposite camp either, of ethereal no-tension when electrostatic transparency loses oomph, grip and impact so that the music becomes bereft of energy and vitality. How about solid-state versus tube feeds?



Whether due to lower noise floor, faster rise times, lower output impedance or something else altogether, the transistor outputs removed a subliminal fuzziness, darkened the blackness between notes. The result was a heightening of tactile thereness. Images were even crisper without turning *crispy* - you know, brittle like fried potato skins. Not. Walking e-guitar bass lines acquired air soles to get more rebound, more incisive rhythmic precision. Groove-driven Latin tunes with their lilting gait acquired more pep, Jazz numbers better timing, a firmer percolating foundation. This shift was very similar in flavor -- but less pronounced in extent -- to putting the Ortho Spectrum AR2000 Analogue Reconstructor in series with the Zanden' months earlier. Without undermining Yamada-San's unique ease of analogue-like delivery, it had added just the right amount of adrenaline and excitement.

Because my amplifiers are high output-impedance SE tube designs, my preference for the Shanling's transistor outputs in this instance may come as no surprise. It simply stands as another example of the typical give'n'take of audiophile negotiations when we voice a system by playing off distinct attributes in its components. The unique parallel-output feature of the T200 invites such fine-tuning not only on the hardware but also *software* side of things. Have a recording that needs some buffing out of edge and grit? Go Western Electric. Want to click your lens two notches up for the sharpest possible focus? Go solid-state. This isn't a traumatic Jeckill/Hyde type transformation - nor vanilla/chocolate extremity for that matter. It operates more in the domain of lighting, with the tubes introducing faint shadows for a softer, more 'romantic' rendition.



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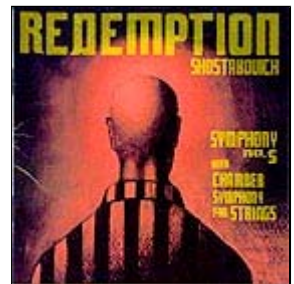

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To tease out further sand/glass distinctions, I cued up Carmen Lundy's *Self Portrait* [JVCXR-0005-2] for some top-notch recording quality (shown with T200's magnetic puck). To up the ante, I zapped the disc with Furutech's RD-2 demagnetizer before buffing the surface with LAST. If I was hard of hearing, at least the software was now about as good as I had and could make it.

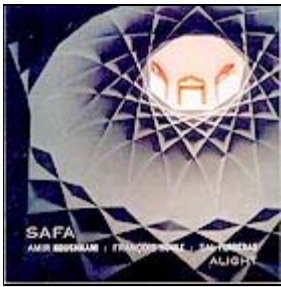
The already noted softening of the valved outputs translated *instantly* into the illusion of a more farfield perspective, not by moving the stage proper but because transients mellowed as they do a few rows farther back. Carmen's velvety voice on "Round Midnight" had a bit more taffy magic but dynamic crests rose higher with the transistors. They also isolated the vocals against Jeremy Lubbock's strings with sharper separation while the tubes caused a gentle blending between soloist and accompaniment, again more farfield, but also with extra copper luster on the con arco orchestra.

On balance for ballad and considering the female vocal seduction, I preferred los tubos though truth -- that perennially absentee landlord -- would probably have pointed the other way. Letting you have it both ways made the Shanling into the devilishly perfect antidote against that most ancient of prohibitions: "Thou shalt not covet thy neighbor's wife". No, you shouldn't indeed. Alas now you can openly, and without anyone getting aggrieved, cuckolded or hurt. In fact, the other husband's invited as well. Okay, you know what I *really* meant. I've traded Californication for the dry desert years ago.

On Mark Gorenstein's rendition of that old 24-carat warhorse, Dmitri Shostakovch's *5th Symphony in D minor, pop. 47* [Redemption, Pope Recordings 2009-2], the transistors rendered the martial opening of the "Allegro" more riveting and energetic, with an uncut dose of piccolo zing and trumpet blat. They rode out the famed climax with more endurance and vigor, tympany and cymbals crashing harder, louder and meaner, the tuba and trombone registers displacing more mass. The valves added some distance and 'slowness' that was more Venus than Mars, Bringer of War. Take your pick but in this instance, I was ready to unleash hell, not nurturing. I was initially compelled to make a very strong reco for the equivalently modified Maverick, for the usual cheapskate reasons. However, the T200's double-dipping prowess proved too useful a feature to discard. But wait, what about SACD? Never mind double-dipping, the T200 talks a full-blown *quintet* of possibilities, valved headphone output included (which the recent demise of my 8+ year-old Grado RS-1s, sniff, conspired against to evaluate properly).



Time to descend into the SACD layer of *Safa*, a Persian/Sufi-centered trio exploit I knew from its CD layer as an exceptionally well-recorded work compliments of Graemme Brown of Vancouver's Zen Mastering. It features clarinets (that's why I bought it), various indigenous percussion instruments like Peruvian cajón, Cuban batá drums, Philippine kulintang, Irish bodhran and Persian dumbek, and setar and vocals [Songlines 2403-2]. Switching to DirectStreamDigital was like going back to the softness of the valves - but *without* losing the crystalline clarity of the transistor feed. Resolution without dryness. Ambient 'dust motes', of



sound steaming off the instruments into space, reflecting back and adding natural reverb body, were *far* more numerous and visible. This created not just more plausible three-dimensionality on stage but also gave the instruments and voice more physicality, as though a partially transparent semi-ghost slipped fully into a body and became *completely* incarnate, solid and real.

I've heard arguments holding that hybrid SACDs suffer deliberately handicapped CD layers to magnify the difference and help sell the new format. Alas, Safa is so non-mainstream as to virtually elude all but the most musically curious "victims" in such a scheme. It creates strong doubt that DSD's superiority on this recording was due to any meddling at all. The setar delivered all the startling twang of a plucked string (sharpness of leading edges) but also had the body and elongated sustain the Zanden DAC offered over the Cairn when I first reviewed it. The percussive immediacy of stretched skins responding to hard impacts; the cobra-like speed of metallic rattles hitting the eardrums; these arbiters of microdynamic fierceness all lacked the "bad bite" of digital but kept the "realistic bite" of life music intact. How would the tube/transistor equation translate with DSD? Theory predicted that enhanced resolution would magnify rather than minimize differences.

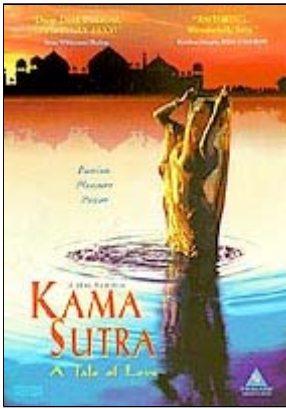


Reality decided against it. Though cut from identical cloth, the already modest delta of difference shrunk further, the thermionic softening still present but only at the edges of awareness. Strapping the T200 to its SP-80 stable mates, I had two means to control volume: Setting the monos to unity gain and using the player's passive control; or setting the player to +2.5dB bypass while engaging the amp's active tube linestage. This time, notion and verdict coincided - albeit not necessarily weighing what to call superior. As reported in their review, the sculptural EL-34 single-input integrations are very musical and refined while slightly forgiving designs. Using the player as controller created a leaner but also more detailed sound. Aiming the remote at the amps instead added fullness but also softened things a bit at the edges. It put a skoch of weight on the brakes to make the music sound plumper and richer while also a bit slower, with less of what architects call tensegrity, the balance of opposing tensions that maintain a suspended structure.

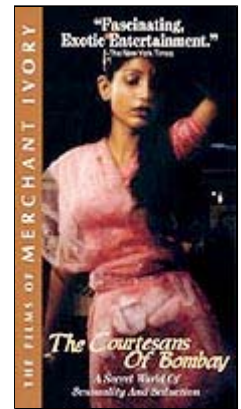
Time to collect my thoughts. Like the Zanden/Ortho Spectrum combo, the Shanling is a very elegant, light-footed player with an 'analogue' while lively dynamic mien and phenomenal data extraction. Virtually indistinguishable from my reference in triode feed (refer to the Zanden review for further details), the transistor output adds even more low-level retrieval, darker quieter backgrounds and yet more uncanny ambient teleportation. Bass gets more articulate, the highest treble opens up a bit. Transient presence increases, equating to a perception of closer listening distance without affecting actual depth perspective. Though dependant on material, with *my* associated gear, I generally preferred the solid-state outputs. The transport never once burped, even with CDRs. My Level-1 short-term loaner during the T100 review did occasionally refuse to read a disc's TOC at all, or it required multiple coaxings. A software upgrade since seems to have rectified this issue. From my end, there are no sightings of dreaded Murphy to report - except the lengthy access times which seem endemic to the breed.

If my lone recording was any indication, SACD is an appreciable step forward, albeit not of the magnitude I perhaps expected. More importantly, the Shanling's consummate CD performance was so compelling that I would *not* be tempted to replace my current library even if most or all of its entrants arrived on DSD. Conversely, if I owned a player like the SCD-T200 that made no compromises on the 16/44 front? I'd carefully study the SACD release listings to see whether I'd spot arrivals I didn't already own, but which fell into the offbeat categories of music I enjoy most.

The final reckoning [Li Tzu, Chapter 2, verse 51]



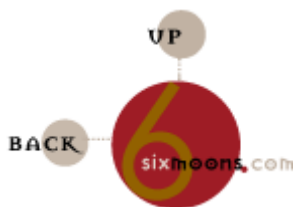
Outside of perhaps cables and accessories, most reviewers don't own multiple anything's in the diverse main component categories. Contrast that with Caelin Gabriel of Shunyata. He purchased various competing cables to keep on hand. They represent SOTA efforts in certain categories to serve as reminders of what's possible - since you never know 'mo betta' until it bites you in the arse. As a reviewer, how to keep accurate track of performance hierarchies? How to continuously reshuffle them to make proper room for newcomers, fit them into their appropriate slots, readjust the top? Exposure takes time, memory's still the arbiter unless you buy it all. A friend is fond of comparing reviewers to courtesans. "If you're lucky, they treat you really well. They perhaps even make you believe that you're the world's top stud. Then you leave. It's the next John's turn. He might get it even better. She could *really* enjoy him and not just fake it. Perhaps he truly is the world's greatest lover. Don Juan. Casanova. What do *you* care? Didn't you get what you came there for?" (Of course you're already wondering.)



You see the point. You'll also appreciate Caelin's wisdom, to keep various references handy for continuous evaluations. It's mighty hard to keep the stud counter accurate without it. Until Meitner's DCC-2 DAC arrives for review, I won't know from experience how my Zanden compares. I know it's the best I've heard thus far - but exactly what does that mean to you? To indicate where I believe Chris Johnson's modified Shanling SCD-T200 belongs, I shall invoke a brief anecdote from HE2003 where I met Fred Nadel, proprietor of [PureAudio](#), purveyor of super-exotic audio to the well-off. Nadel sells the Zanden as well as the current EMM Labs piece. He's also very familiar with the dCS stack and (lucky devil) uses an MBL 1621 as transport.

I pressed my luck. In his opinion, how did the Zanden hold up against the latest and greatest number crunching assaults from the inventors of the RingDAC and Mr. DSD himself, Ed "the man" Meitner? Nadel grinned and reassured me that, though going about things in exactly the way I had come to identify and cherish, Yamada-San's recipe was indeed still "right up there", directly competitive with these other makes. For what that's worth, it suggests that by inference, the T200 Level-1+ player must be included on this list - and clearly ahead of the MkIII when mated to my transport and digital cable without the AR2000. Bloody impressive.

And remember, *this is for RedBook performance!* In any comparison with the Zanden, that's all you may consider. Today's one-box player is thus a no-compromise CD player. It happens to also do SACD; give you two personalities for each; and all of that probably for 1/3th to 1/5th the price of the two/three box competition if you factor their associated necessity for stand-alone high-quality transports. In its one-box category, there are the Nuvista and Trivista pieces to consider. Any which way you slice it, rarefied company indeed. Incidentally, preamp users can have Chris bypass the internal PGA2311A attenuator chip. Quipped the modman: "Remember, it's a wonderful and very transparent control. But if you're still using a preamp? It can and should be bypassed. It brings the performance up another notch - say to 185." This is a \$50 retrofit option if the unit is already modded, \$30 if ordered during the original full-bore mode. Just don't get finger prints on the darn thing. That's its *only* Achilles heel, a vexing one if you like your gear sparkly and shiny. What am I saying? It's about the sound, you moron. Slap me hard. I shut up now. *Okay?*



FOR:
EXCELLENCE IN HIGH VALUE MODIFICATIONS
 • IN THE VACUUM TUBE SACD PLAYER CATEGORY •

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