

International

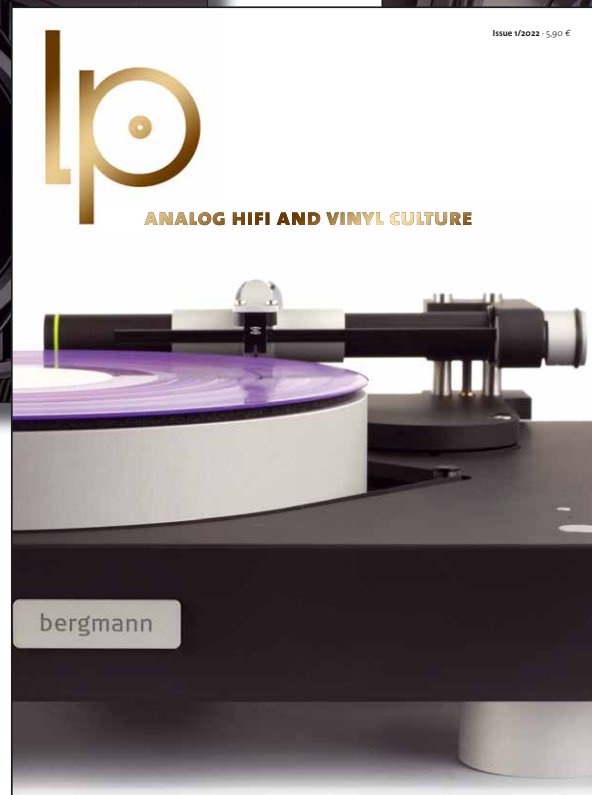


Issue 1/2025 · 5,90 €

ANALOG HI-FI AND VINYL CULTURE



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International



ANALOG IN 2025

Dear readers,

Welcome to the first issue of our “LP International” magazine in 2025. This year, we will once again be presenting developments and devices from the world of analog music playback every three months. Many of the items presented here can also be found in the German-language magazine “LP”, which is something like the mother of this publication. This is now joined by an extensive social media presence - including an in-house YouTube channel. If this is of interest to you and you are not afraid of the German language, you are cordially invited to take a look.

Thematically, we continue to focus on analog two-channel playback. The topic has proven to be much more resilient than could have been expected at the beginning of the digitalization of the world. Despite all the news that the analog profession

continues to present, we are pleased that the compulsion to replace components is nowhere near as great here as in the rest of the world: 40 or more year old devices are still capable of reproducing music at a very high level, and that is a value in itself that should not be underestimated.

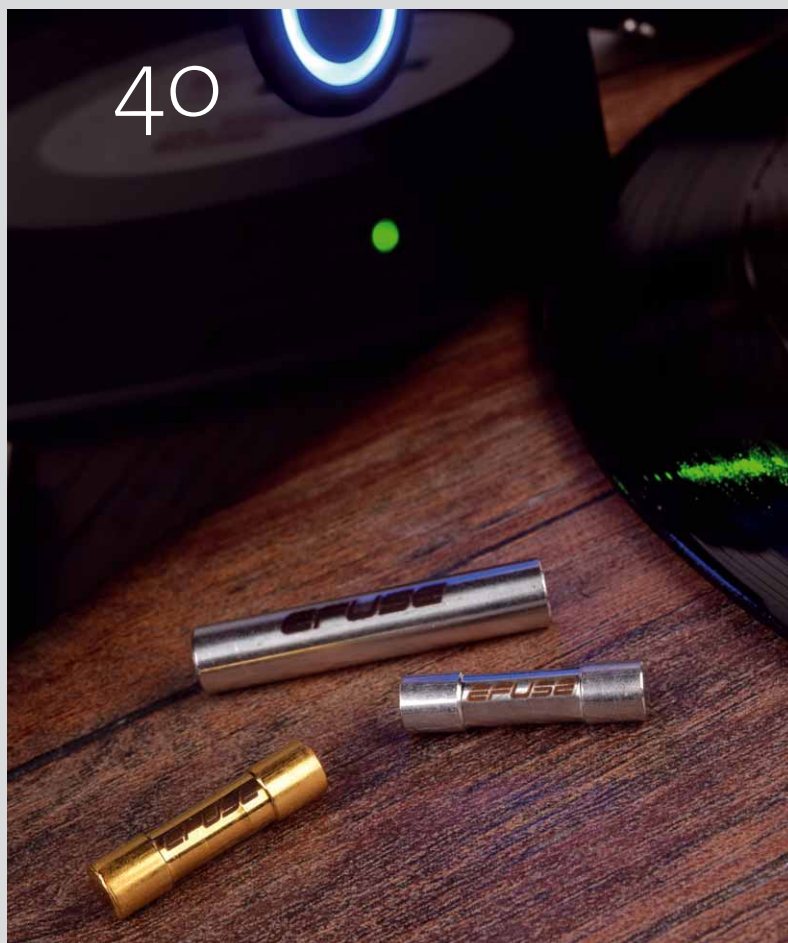
This applies to both the hardware and software side of analog technology: scanning a record from the early days of music playback is no problem at all and a still expanding record industry reliably supplies us with pretty much everything the vinyl collector’s heart desires.

Holger Barske, Editor in Chief





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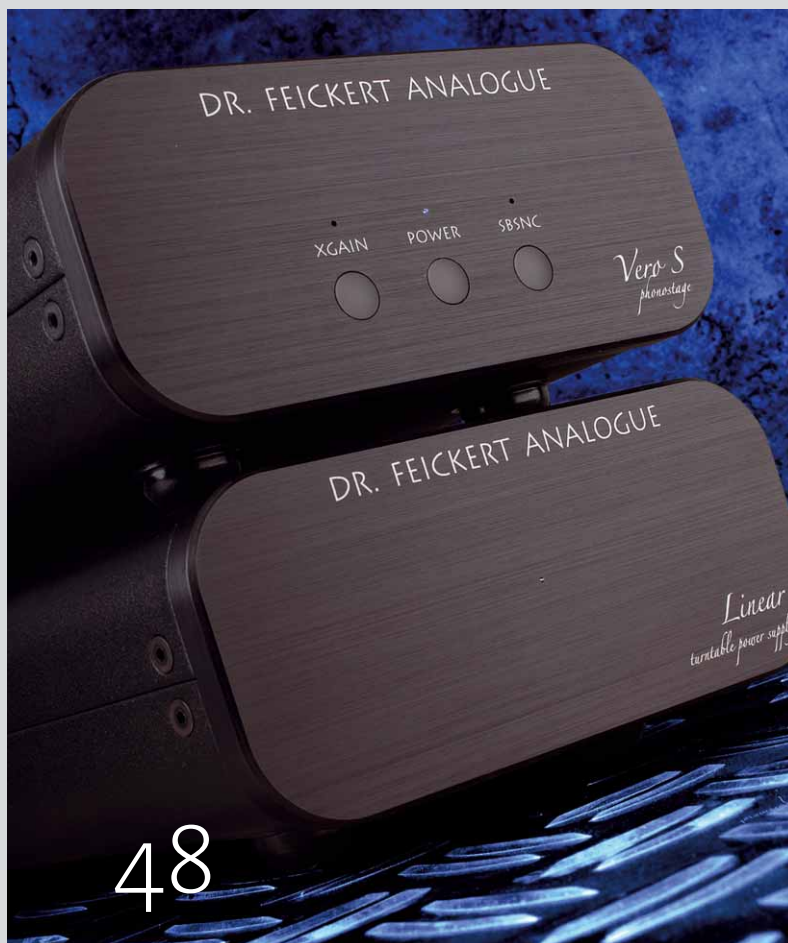


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MORE THAN JUST WEIGHT

The Berlin-based manufacturer Ramar achieved worldwide fame with its ultra-precious record brushes, and now company founder Rangel Vasev has come up with something new: A record support weight the likes of which the world has never seen before. Officially called the „Jewel“, the gem costs an ambitious 800 euros and is designed to dampen unwanted resonances and vibrations of the record during playback. Despite its asymmetrical shape, it has a completely rotationally symmetrical weight distribution and weighs an impressive 379 grams. However, it is far more than just a simple support weight: a plastic shaft seal takes over the coupling to the turntable axis and effectively dampens its resonances. Eight brass pins are embedded in the weight body. These can be moved within limits so that each pin exerts pressure on the platter surface independently of the others and dampens any vibrations. The contact between the elaborately milled stainless steel weight body and the plate is provided by a specially manufactured Sorbothane ring. In conjunction with the mass of the weight body, this results in further effective damping of the panel surface.

„Jewel“ works on all turntables where the platter axle protrudes between 6 and 20 millimeters above the record surface. Care should also be taken when using it on delicate sub-chassis players; this should be tested on a case-by-case basis.

Everyone else can look forward to sonic gains: „Jewel“ makes record playback purer, more spacious and crisper, and the groove noise also appears quieter. Definitely one of the most effective record weights on the market.

*Ramar „Jewel“
Price: 800 Euro
Distribution: Ramar, Berlin
Internet: ramar.berlin
Phone: 030 76231247*



LITTLE BEST FRIENDS

Do you remember „Little Fwend“? This is a tricky, purely mechanically functioning limit switch for manual turntables, which we have already reported on in detail in this magazine. These little helpers have now found a new sales home at bFly Audio, and the product range has also been expanded

Remember: „Little Fwend“ is mounted on the turntable chassis on the inside - where the tonearm tube moves as it passes over the record. The device itself is a spring-loaded tonearm lift that is triggered - i.e. raised - when the side-mounted „antenna“ is touched by the inward-swinging arm. Ideally suited for people who like to fall asleep while listening to records - then the needle no longer „starves“ in the run-out groove. The design, which has been optimized over a long period of time, is a very high quality stainless steel affair, works very well in practice, but requires a little care during installation and adjustment. Detailed instructions are included - in fact, they are part of the lovingly designed packaging. In order to cover the multitude of conceivable applications, the device is now available in four versions: In addition to two standard versions in different heights, there is now a version for Technics SL-12xx direct drive turntables and - brand new - one for the Rega P8, P10 and Naia turntables, whose extremely reduced skeleton chassis have made installation very difficult until now.



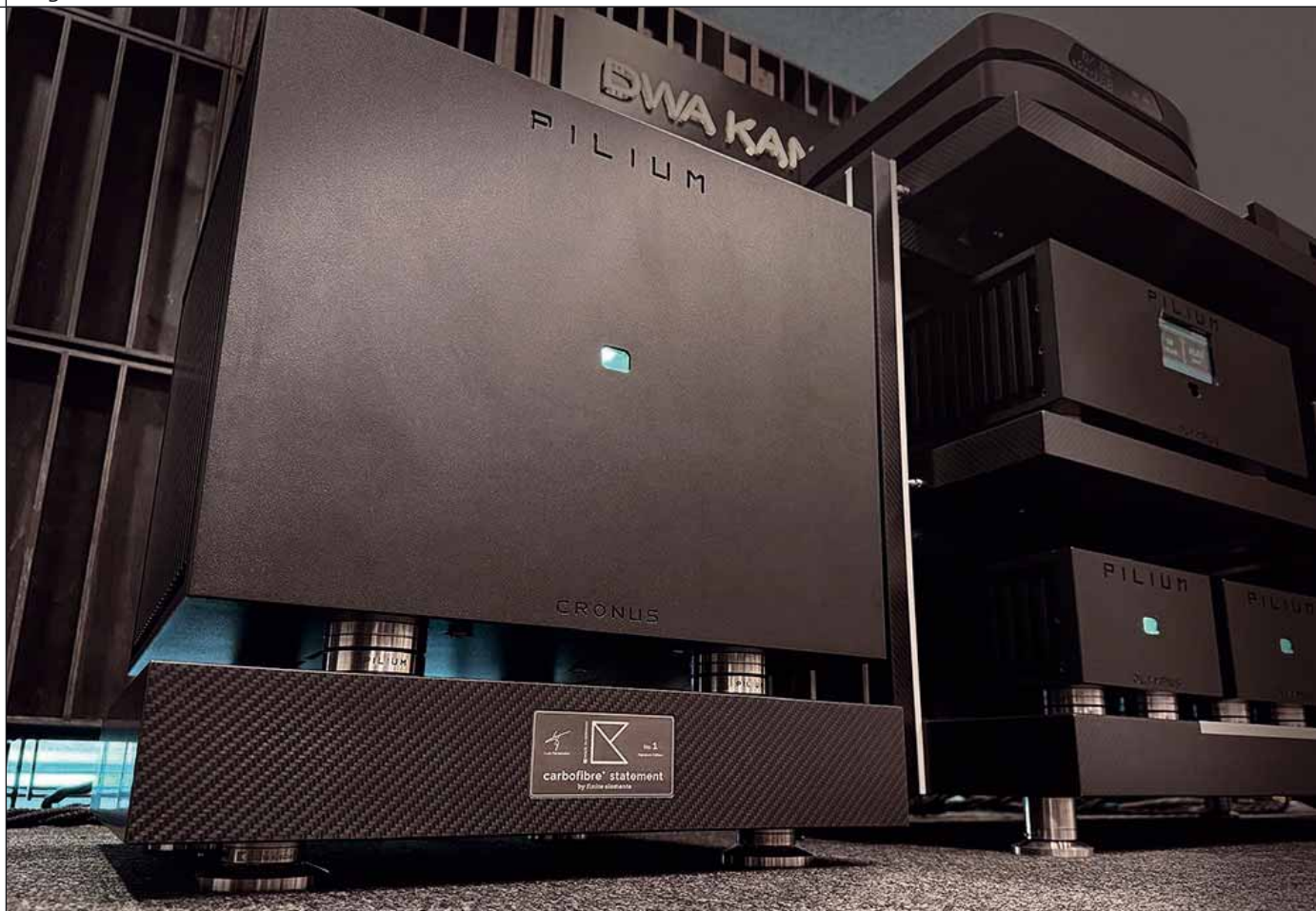
The prices for the four models range between 199 and 239 euros.

Distribution: bFly Audio, Schwabbruck

Phone: 08868 1818755

Internet: bfly-audio.de





FINITE ELEMENTS CARBOFIBRE° STATEMENT

The Paderborn-based manufacturer Finite Elemente, known for its elaborate racks and equipment bases, presents a new top-of-the-range base model.

Specially developed for use under heavy power amplifiers or large analog drives, the new CARBOFIBRE° Statement is able to set a sonic benchmark in terms of homogeneity, detail and dynamics. The interplay in the music reaches a new quality, accompanied by enormous calm and accurate fine detail. The complex inner structure consisting of several honeycomb cores and carbon layers not only ensures extreme torsional rigidity, but above all a controlled lack of resonance, in the spirit of highly natural music reproduction.

SPECIFICATIONS:

- Carbon coated multiple honeycomb core structure (85 mm thick)
- Reinforcing inner carbon layers for extreme torsional rigidity
- Cerabase classic ceramic ball feet as standard
- Precision cross level for optimum leveling
- Particularly suitable for power amplifiers, record players, etc.
- Load capacity up to 350 kg
- Special sizes available at no extra charge

Price: approx. 8,500 euros

Distribution: Finite Elemente, Paderborn

Phone: 05254 64557

Internet: finite-elemente.eu



Revox B77 MKIII — A NEW EDITION OF A LEGEND

The RTR Tape Recorder Revox B77 is a true icon in the audio world. Famous and prized for its outstanding sound reproduction and high-quality, sustainable construction, it sets the standard for analog audiophile excellence. Its job is to play music exactly as the artists recorded it in the studio. With the new B77 MK III Stereo Tape Recorder, the Revox development team has redesigned this special product and improved it with significant innovations. All the electronics have been optimized with modern components and simulation options. Proven components are still used, such as improved original Revox tape heads with a significantly longer lifespan and the unique Revox motors. The result is this outstanding new version: the B77 MK III.

All the new details, such as the audio technology for even better sound reproduction and recording quality, the precisely manufactured audio heads, a digital counter, the option to play all common tape standards, a wide range of connection options and optional extensions, have been perfected by the developers, technicians and designers. The B77 MK III is manufactured in the Revox factory in Villingen. The result is an extraordinary sound experience as well as an immediately recognizable and at the same time visually new highlight.

Like its predecessors, the new B77 MK III is manufactured to the highest quality standards as an audiophile masterpiece and a visual work of art, and stands for sustainability like no other audio product. The high expenditure in the production and quality control of the B77 MKIII does not allow for more than 20 machines to be produced per month. The unique music experience is taken to a whole new level by the perfectly matched B77 MKIII and the Revox Analog Master Tapes.

The price of the B77 MK III, at 15,950 euros, is somewhat unpleasant, however.

Contact: Revox, Villingen-Schwenningen
Phone: +49 7721 87040
E-mail: info@revox.com
Internet: revox.com





SPEAKERS WITHOUT COMPROMISE

I've got some bad news for you: "real" speakers have to look exactly like these. And if you think this is going to be a very nerdy story, then you're on the right track.



The moment I spotted the brand new floorstanding speaker from French speaker manufacturer Supravox at this year's High End in Munich, I knew I had to have one (actually: two). The KL15 Heritage simply pushed a few buttons for me that I could hardly resist: a large-volume bass reflex cabinet with a 15" cone that looks very much like a stone-aged Altec driver, a square midrange horn that is very reminiscent of the legendary KL-L302 Klangfilm combination. Both are things that will inevitably bring tears of ecstasy to the eyes of vintage loudspeaker fans.

Historical

Okay, one thing at a time: Supravox? Do you need to know that? Absolutely. The history of the small but mighty loudspeaker specialist goes back to the time before the Second World War. The Supravox brand name first appeared in the 1950s. The French manufacturer built super-fine full-range loudspeakers, which were initially used in radios and televisions from a wide range of manufacturers. To this day, you can buy them individually and do all the work yourself. Recently, however, there are also ready-made loudspeakers with high audiophile standards. Three versions of a powerful fifteen-inch woofer are now also being produced based on the famous model. One of these derivatives is used in the loudspeaker we are about to fall in love with here. Ambitious DIY enthusiasts can also purchase these gems individually; the company's own webshop currently lists the woofers for 1239 euros each. This is certainly not a bargain, but neither are the alternatives from Great Plains Audio in the USA. I warned you, this is going to be tough stuff here ...

The KL15 Heritage is an almost one and a half meter high piece of furniture that needs to be integrated into the living space first



The woofer looks confusingly similar to a vintage type from Altec

Teammates

Turntable:

- **Transrotor Massimo Nero / TRA Studio 12" / Transrotor Figaro**

Phono preamp:

- **Musical Fidelity Nuvista Phono**

Power amplifier:

- **Soulnote A-3**
- **Soulnote A-2**

Preamplifier:

- **Luxman C-10X**

Integrated amplifier:

- **Luxman M-10X**

Competitors

Loudspeakers:

- **KLING+TON Nada**
- **Wilson Audio The Watt/Puppy**

Concept

Before we get completely lost in the details, let's first talk about the big picture. This manifests itself in the form of an almost one and a half meter high floorstanding speaker, which clearly does not follow the latest design standards, but is somewhere between a vintage look and a DIY project of the more elaborate variety. Added to this is a price tag of a slightly unpleasant 42,000 euros for a pair, which is likely to limit the customer base from the outset to the most hardened fans of such gems. It is a classic passive loudspeaker with a healthy efficiency of a realistic 93 decibels at a fairly high impedance (around ten ohms on average), which should be a suitable partner for all kinds of tube stuff, especially as the impedance curve is pleasantly unagitated.

Low frequency

With a width of over half a meter and a similar depth, the woofer cabinet is undoubtedly the most expansive component of the KL15 Heritage. The star of the show is the fifteen-inch driver, which is mounted from the inside in the old-fashioned way and has all the characteristics that we so sorely miss in modern woofers today: power-



The metal holder for the two pressure chamber drivers turned out a bit robust, but does its job



Paul Kuhn Trio - Live At Birdland

What we played

Paul Kuhn Trio
Live At Birdland

Steely Dan
Gaucho

Paul Desmond
Easy Living

My Sleeping Karma
Atma

ful drive, low moving mass, soft cone suspension. This allows you to go very deep into the frequency response cellar if you are willing to provide sufficient air volume. This has been achieved here in the form of a solidly braced birch multiplex cabinet. The rounded side walls and the cross-section that tapers towards the rear are the only concessions to the spirit of modernity and provide additional stability. The woofer can be accessed via a „service flap“ at the bottom of the cabinet. The cabinet was finished in a modern and environmentally correct synthetic veneer. Its appearance is not necessarily to everyone's taste, nor is the finish (primarily on the edges of the cabinet). As this is a very early production model, I am quite sure that changes and improvements are still possible. We have no objections to the fine driver, whose three-inch voice coil is set in motion by a classic AlNiCo magnet. The ventilation

through an opening in the dust cap is just as much a reference to the original as the multiple folded fabric surround and the classic paper cone.

Two large-volume reflex tubes on the back of the speaker provide the necessary bass, and the structurally rather simple crossover also finds its place in this compartment.

In the middle

For „normal“ hi-fi fans, the mid-range horn is certainly the most unusual detail on the Supravox speaker. Despite its square shape, it is a spherical wave guide; the contour was simply converted to a square format. The legendary design was created in Germany in the 1950s. At the time, Siemens' audio division operated under the name Klangfilm and was also responsible for this gem. The original horn was designed to be connected to a one-inch pressure chamber driver; the version used here is shorter and fitted with a two-inch driver. I'm probably not giving away any secrets when I say that it originates from the US manufacturer Radian. Its construction has nothing to do with vintage, it is a state-of-the-art design with a neodymium drive and a three-inch diameter beryllium diaphragm. The horn itself is made in Germany by the small but fine manufacturer Lamar Audio and consists of a highly damping resin that is molded into shape using a casting process.

High frequencies

At around six kilohertz, the square horn transfers to a no less exotic ring radiator, for which Lamar Audio is also responsible. The 25 millimeter diameter diaphragm is driven by an impressive external AlNiCo magnet, which also ensures that the driver „sticks“ relatively securely in its somewhat robust-looking mount. The cone of the driver is made of good old phenolic resin, which JBL used „back then“ to create the



The cast horn based on the Klangfilm model is sound is an absolute dream

most resilient compression drivers on the market. The developer deliberately left the last shred of upper cut-off frequency and achieved exactly the sound he wanted in the interaction between the cone and the phase plug, which was the result of many tests.

And otherwise

The midrange and tweeter horns are held in place by a welded steel construction, with the whole assembly being connected to the bass cabinet by a single screw. A slotted hole allows the mid-range and tweeter to be moved in depth relative to the bass. The tweeters, mounted on top of a tube, are enthroned a little above the action and are also arranged off-center. Whether they belong on the outside or inside depends on your individual listening situation. In our listening room, placing the tweeters inside has proven to be the right choice.

Sound

Apart from that, setting up the Supravoxes is quite simple. They are quite easy to place and the two rotary switches, which can be used to slightly adjust the midrange and tweeter horns to the room, were allowed to remain in the center position; their effect is definitely minimal.

The drive was ultimately provided by the big Soulnote A-3 integrated amplifier, which will definitely be reported on separately. The combination with the KL15 Heritage is a musical highlight, the likes of which I rarely experience. First it was the

turn of the indestructible Paul Kuhn and his trio to introduce me to his legendary late live recording „Live At Birdland“. Which worked shockingly well. The first thing that strikes you is the excellent imaging ability of the speakers. The boss sits perfectly in the middle, the distance



The small pressure chamber driver takes over from around 6.5 kilohertz the sound radiation

The two potentiometers at the top of the on the back allow a subtle level correction for the midrange and tweeter



The bass can only be accessed through a flap in the floor. Note the powerful AlNiCo magnet

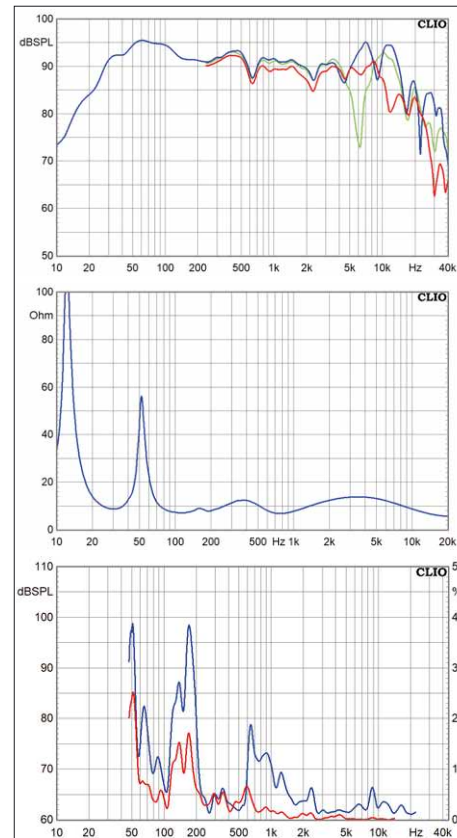


The mid-range driver is supplied by US specialist Radian

between the voice and the piano is exactly traceable. And even at extremely low levels, the imaging remains perfectly stable. The next striking feature is the tonal precision of the KL15 Heritage. The timbres are spot on, with not a trace of typical horn coloration. The transitions between the three branches are completely inconspicuous, which I consider to be perhaps the greatest design achievement in the conception of this loudspeaker. Sometimes you might get the impression that the sound is a little restrained at the very top. However, every gently struck cymbal, every brush on a drum convinces you otherwise: this part of the spectrum sounds super-fine and precise. The enthusiasm hardly wanes with Steely Dan's „Gaucho“, on the contrary: the very first notes of „Babylon Sisters“ pamper you with a warm, profound but lightning-fast bass. If proof were needed that something like this is also possible with a bass reflex design - here it is. The opening choir vehemently tears an imaginary curtain away from the stage, the voices sound incredibly crisp and clean – this is how horns should sound.

What would I criticize about this speaker? Absolutely nothing. The transducer is an absolute dream from top to bottom and I don't want to rule out that one or two details will have consequences for my DIY activities.

Holger Barske



Measurements

Lab commentary

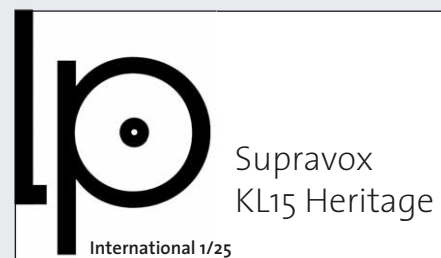
The Supravox also cuts a fine figure in front of the microphone. The amplitude frequency response shows a slight upward slope, which is consistent with the sound impression. The bass range has a slight maximum at around 60 Hertz, but it continues below this to at least 30 Hertz. In the treble range, the sound is somewhat unsteady, but this is not acoustically significant. The omnidirectional behavior is very good, the average efficiency is around 93 decibels at 2.83 volts. The impedance chart reports a pleasant average of ten ohms, the curve looks linearized - good news for tube operators. The distortion behavior is unproblematic, the slight increase in second-order distortion in the crossover range between bass and midrange is probably due to reflections in the midrange horn

The super tweeter comes from German specialist Lamar Audio

Supravox KL15 Heritage



- | | |
|--------------------------|--|
| · Price per pair | approx. 42,000 euros |
| · Distribution | IAD, Korschenbroich |
| · Phone | +49 2161 617830 |
| · Internet | www.iad-audio.de |
| · Warranty | 2 years |
| · Dimensions (W x H x D) | 520 x 1460 x 560 mm |
| · Weight | approx. 70 kg |



» The KL15 Heritage is immensely convincing proof of how excellently seemingly ancient loudspeaker recipes and modern technology can be combined. The result is explosive, yet completely stress-free sound across the entire spectrum.





CONCORDE MUSIC

PLAY OF COLORS

Hardly any other cartridge series in the world enjoys such a high level of recognition as the Concorde family from Ortofon. Which is not the fault of hi-fi enthusiasts. It's time to change that.

All four styli fit on the same Concorde system body, making it easy to upgrade



streamlined thing from another world, especially as a student's budget only just allowed for it. Was it any good? I can't say, but I used it for a long time and never had any complaints about the sound.

Conceptual

One of the aims when developing the series was to make handling the pickups as easy as possible. No fiddling with headshells and tiny screws, no struggling with overhang and offset. What was needed was a tonearm with an SME connection, a Concorde could be mounted in two simple steps, the tracking force and anti-skating adjusted according to the scale after balancing - and that was it. To this day, generations of DJs work in exactly the same way and know nothing else at the end of the tonearms of their Technics direct drive systems.

And it was precisely these people, to whom we owe the survival of vinyl culture in no small part, who were the intended target group for supersonic cartridges from the outset. To this day, there are a myriad of different models for professional use. Even those that can cope with scratching without any problems.

While Ortofon has always placed particular emphasis on durability and a particularly voluminous and powerful sound image in its DJ cartridges, there is now finally a series aimed at the ambitious hi-fi listener,

Historical

The second cartridge in my hi-fi „career“ was an Ortofon Concorde. Please don't ask me what kind, it replaced a Shure M-70B that I had mercilessly noodled down on my Aiwa direct drive (AP-2200). That must have been around 1980. Back then I thought it was stupid to just change the needle, it had to be this incredibly stylish,

If required, a rubber ring can be placed between the system body and the tonearm



the „Concorde Music“ series. It consists of five models, of which the flagship, the Concorde Music Black LVB 250, was not ready in time for this test and we can only deal with the four other models for the time being. The journey begins with the Concorde Music Red model for 150 euros, followed by Blue, Bronze and Black for 250, 400 and 600 euros. The Black LVB 250 will cost 1000 euros when it becomes available. If the nomenclature reminds you of Ortofon's well-known 2M series, you're right: there's also a corresponding color coding, and the pricing is very similar to the Concorde Music models.

Constructive

All models in the series are based on the same generator and differ only in the needle insertion. This is also the same as the 2M models. However, the generators of both series are obviously not identical, there are small differences in the technical data. For example, the Concorde Music models have a slightly higher output voltage (an impressive 6 millivolts) and offer a slightly improved scanning capability (80 µm). They are also slightly more rigidly suspended than the 2M models. Ortofon uses the proven in-house design with four coils wound from silver-plated OFC copper on separate pole pieces. Great importance is attached to the special compound for the damping rubber. So far everything as usual, the special features are in the details.



Attaching and removal of the needles is pleasantly simple

Needle inserts

The needle inserts are interchangeable. So you can take your first steps into the world of Concode Music with the Red model without any problems and upgrade to higher-quality diamonds later. In fact, the plug-in units are even compatible with a large proportion of the DJ systems in the Concorde series.

The basic „Red“ model is characterized by an aluminium needle carrier with an elliptical diamond. It is held in place by adhesive. The next larger model, the „Blue“,



The replacement needles are supplied in cleverly designed packaging

Teammates

Turntable:

- [Clearaudio Ofation / Schick 12"](#)

Phono preamplifier:

- [Musical Fidelity Nuvista Phono](#)

Power amplifier:

- [D'Agostino Progression Integrated](#)

Loudspeakers:

- [Wilson Audio The Watt / Puppy](#)

Competitors

Pickup Cartridge:

- [Audio Technica AT-5V](#)
- [Rega ND 3](#)



What we played

Dead Can Dance
Spiritchaser (MFSL)

Ryan Adams
Gold

Nina Simone
Live At The Village Gate

Agusa
S/T

is similar, but not quite: here there is a „naked“ diamond that is held in place without glue, it is clamped in an opening in the cantilever. This arrangement has the advantage of a lower moving mass, so that the needle can follow the flank of the groove more easily. The „Bronze“ also has an aluminum cantilever and a bare diamond, but in this case it has a fine line cut. This very narrow design can follow the flank of the groove better, which noticeably improves the tracking ability. This leaves the „Black“, which uses a needle with the famous Shibata cut. Its shape comes closest to that of the cutting stylus, which is why it ensures the most intensive contact with the flank of the groove.

Sound

For the listening test, I mounted the system in a 12“ tonearm from Thomas Schick. Apart from a tonearm scale, it took some getting used to, but was not unpleasant. Ortofon specifies the optimum tracking force as 18 mN, and there is no need to make any corrections when changing styli. The „Red“ turned out to be a successful all-rounder. It doesn't sound spectacular at any point, but it doesn't have

The Concorde Music Red model is the entry point into the series.



any weaknesses either. The „Blue“ insert shows that the difference between a glued and a plugged-in diamond is already clearly audible: especially in the bass, it was able to showcase itself with a much crisper and more contoured reproduction. The powerful low-frequency eruptions on „Spiritchaser“ by MFSL were certainly more convincing than the Red. With the Bronze, serious audiophile qualities are slowly emerging. The transparency with which this variant presents Hannes Wader's „7 Lieder“ in the room makes many an MC sweat, it sounds very tight and lively. Finally, Black goes in the same direction, but goes one better in all respects. With it, we have slowly arrived in seriously high-end territory and enjoy the fervor of a Ryan Adams and the intensity of a Nina Simone. Personally, I think the Blue is ideal for rock/pop listeners; for more demanding music, the Bronze offers the most for the money.

Holger Barske

The first system in the Concorde series appeared as early as 1979



Ortofon Concorde Music



· Price	approx. 150 – 1,000 euros
· Distribution	Ortofon A/S, Nakskov, Dänemark
· E-Mail	support@ortofon.com
· Internet	www.ortofon.com
· Warranty	2 years
· Dimensions (W x H x D)	432 x 89 x 400 mm
· Weight	approx. 6.8 kg



Ortofon
Concorde
Music

International 1/25

» With the Concorde Music line, Ortofon offers hi-fi fans a great introduction to the company's own pick-up world. The pick-ups are super easy to install and can also be upgraded to the larger models in no time at all.



DIVIDE AND CONQUER

This is by no means the first time that we have presented a "Power Conditioner" from Audes. But the ladies and gentlemen from Estonia are far from finished with the subject and their latest and their latest creation is a very special one.





Weighing 61 kilograms, the DT-3600 is a large caliber among mains conditioners

Audes

That's right, there was something. Namely a visit to Jõhvi in Estonia this summer, the photo documentation of which you as a regular reader will surely remember. You can't? Then you are welcome to take a look at the story online at lp-magazin.de with even more pictures.

By then at the latest, you will be fully aware that we are dealing with a manufacturer with a high level of vertical integration, for whom mains filters in various forms have now developed into an important branch of business.

Power Conditioning

What all models have in common is the fact that an isolating transformer serves as the central functional component. While conventional transformers change the vol-

tage between the input and output sides (in this case the primary and secondary sides), the isolating transformer keeps it constant - at least in the long term. Due to its magnetic properties (the inductance), the transformer attempts to counteract short-term voltage changes on the primary side and keep the secondary voltage as constant as possible. This is a low-pass filter effect, which is very desirable here: unwanted high-frequency voltage components (mains interference) simply do not get through. The energy storage effect of the transformer also ensures a certain stabilization of the output voltage during load changes - we are also happy to accept this fact.

The greater the inductance of the transformer, the greater the filter and storage effect. Audes recognized this early on and



The smallest of the three cylinders inside the device contains the DC blocker

has since been working intensively on the development of fairly large-calibre isolating transformers. The Estonians produce monsters with a load capacity of up to five kilovolt amperes - or 5000 watts, which sounds better, but is not quite technically correct.

Recently, they have started to offer devices with several isolating transformers. The crowning glory of these is the DT-3600 power conditioner, which is the subject of this article. The device, which can handle a total of 3600 VA, weighs a heavy 61 kilograms and costs an impressive 10,000 euros.

In return, you get an extremely impressive monument in plain black or white, which you should think carefully about housing and transporting beforehand, as this is quite a challenge.

Teammates

Turntable:

- Transrotor Alto TMD / TRA 9 / Rega ND7

Phono preamp:

- Unison Simply Phono

Power amplifier:

- Exposure 3510

Loudspeaker:

- KLANG+TON Nada

The wiring of the good sockets is professionally executed





What we played

Nina Simon
Black Gold

The National
Trouble Will Find Me

The Smashing Pumpkins
Aghori Mhori Mei

Rickie Lee Jones
Pirates

The device offers eight slots for more power-hungry consumers and four for more economical representatives

Two circles

The filter effect of the DT-3600 is spread over two circuits. Eight of the twelve rear sockets are connected to the output of a massive 3300 VA toroidal transformer. This is where power-hungry consumers such as integrated and power amplifiers are connected. A second, much smaller transformer serves the four „Group 2“ sockets, which are intended for small consumers such as source devices. This division is not set in stone; it would also be possible, for example, to connect only (small) consumers powered by a switching power supply to the small circuit and reserve the higher-load part exclusively for conventionally powered consumers. The purpose of this division is precisely to create as thorough a separation as possible between the two sections so that interference cannot couple back and forth between the two worlds. Analog components on one side, digital devices on the other? You can try that too.

DC blocker

But that's not all. The DC-3600 also has a switchable DC voltage filter that removes

any DC components from the input voltage. This reduces any mechanical humming noises that may occur in the loads and the filter transformers themselves, and it also sounds better. Audes also builds something like this as an external ballast, which we have already tested.

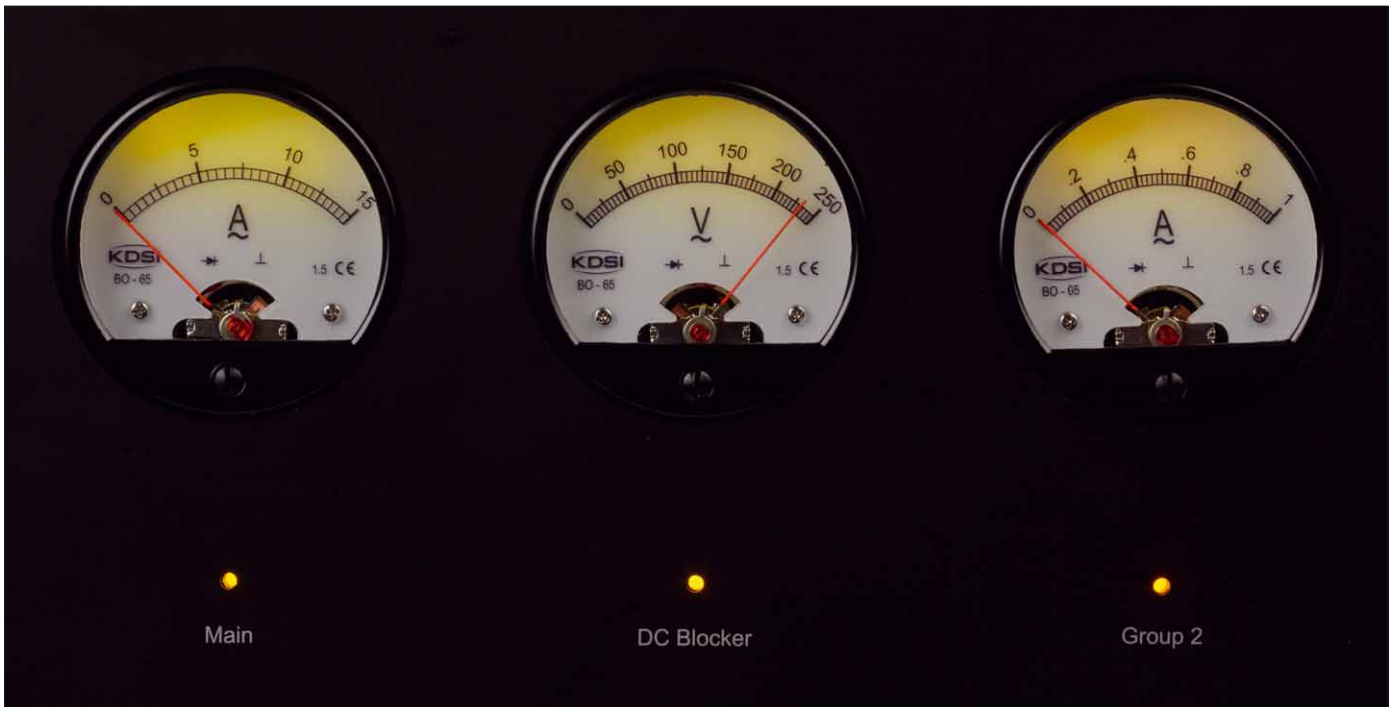
Appearances

In contrast to the early Audes mains conditioners, there are now beautiful analog pointer instruments. The DT-3600 has three of them. One shows the mains voltage, one the current flowing from the large transformer and one the current flowing from the small one. The latter in particular makes sense, because with a maximum current of 1.5 amperes, you want to keep an eye on consumption.

Three pleasantly discreet LEDs signal the presence of mains voltage, the operational readiness of the BC blocker and the activity of the separately switchable „Group 2“.

On the back there are the corresponding switches and one that switches the back-





The three instruments display the input voltage and the load on both output circuits

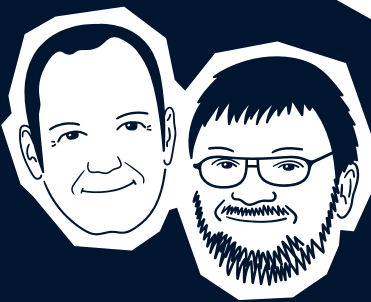


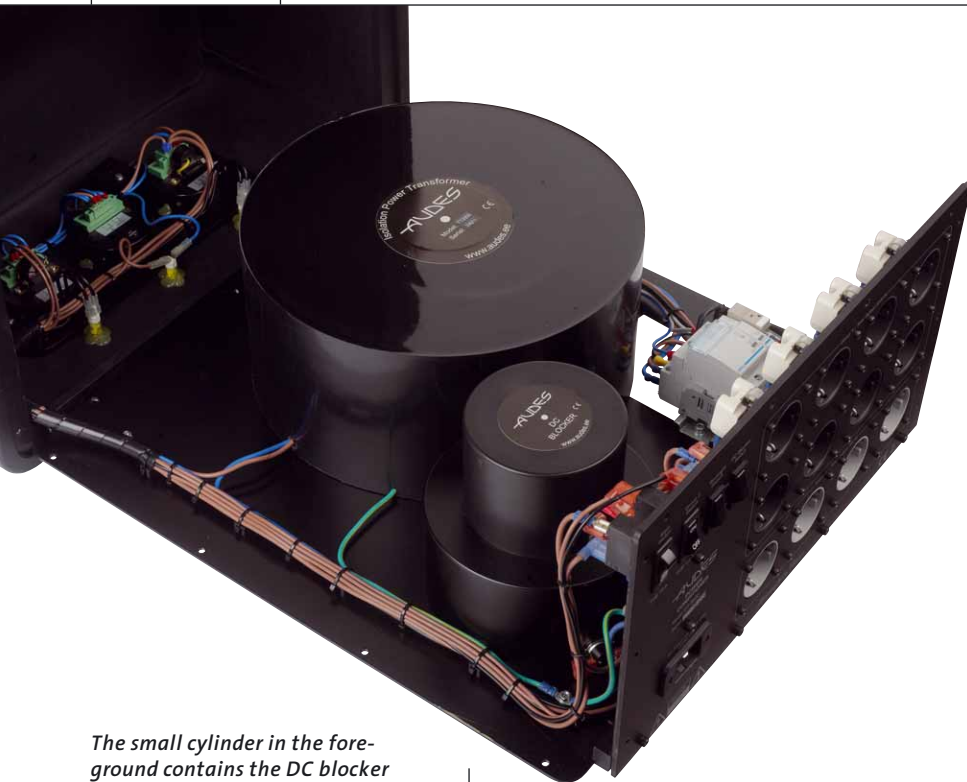
BORG

EPISODE 2

FINKTEAM.COM

Couldn't be better?
**WELL, WE
MASTERED IT.**





The small cylinder in the foreground contains the DC blocker

The 3.3 kVA transformer has a large storage capacity and ample reserves



lighting. On the input side, there is a 20 ampere IEC socket and a reliable connection cable is included. The twelve sockets are made in Germany and are of good quality.

This can also be said about the housing, which is made of a highly damping and heavy composite material, not entirely dissimilar to the well-known material Corian.

Listening test

As always when using Audes' potent power conditioners, the switch from a standard mains supply is nothing short of a shock. So much more space, a much improved dynamic response, more fervor and expression in vocals - it's hard to believe how much we cut down our music reproduction these days without the use of such a tool. We did our experiments with an integrated amplifier, a phono preamp and a turntable and found out a few interesting things. Firstly, the record player clearly wants to be in „Group 2“. Nina Simone clearly sounds more confident and expressive when the turntable is decoupled from the main consumers. This is especially true for the Transrotor Alto TMD, which is powered by a switching power supply. The phono preamplifier - in this case the Unison tube from this magazine - was allowed to remain in Group 1 and got along splendidly with the Exposure integrated amplifier. Of course, I also connected my notebook power supply for fun. When it's plugged into group 2 with the turntable, its influence is almost inaudible; in group 1 together with the integrated amplifier and phono preamp, it sounds noticeably grayer and duller. This means that the isolation effect of the two transformers is clearly audible and welcome.

Very convinced by this result, we have decided to permanently entrust the DT-3600 with powering the system in our listening room. The sonic gain from the device is so convincing that there is hardly any alternative.

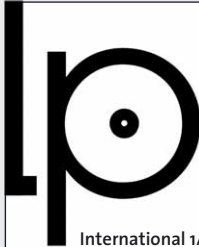
Holger Barske

Audes DT-3600



- Price
- Distribution
- Phone
- Internet
- Warranty
- Dimensions (W x H x D)
- Weight

approx. 10,000 euros
TCG GmbH, Nordhorn
+49 5921 7884927
www.audes.de
2 years
447 x 266 x 520 mm
approx. 61 kg



Audes
DT-3600
International 1/25

» With the DT-3600, Audes presents its most ambitious mains filter solution to date. In particular, the division into two independent load circuits results in an even greater sonic gain than before.

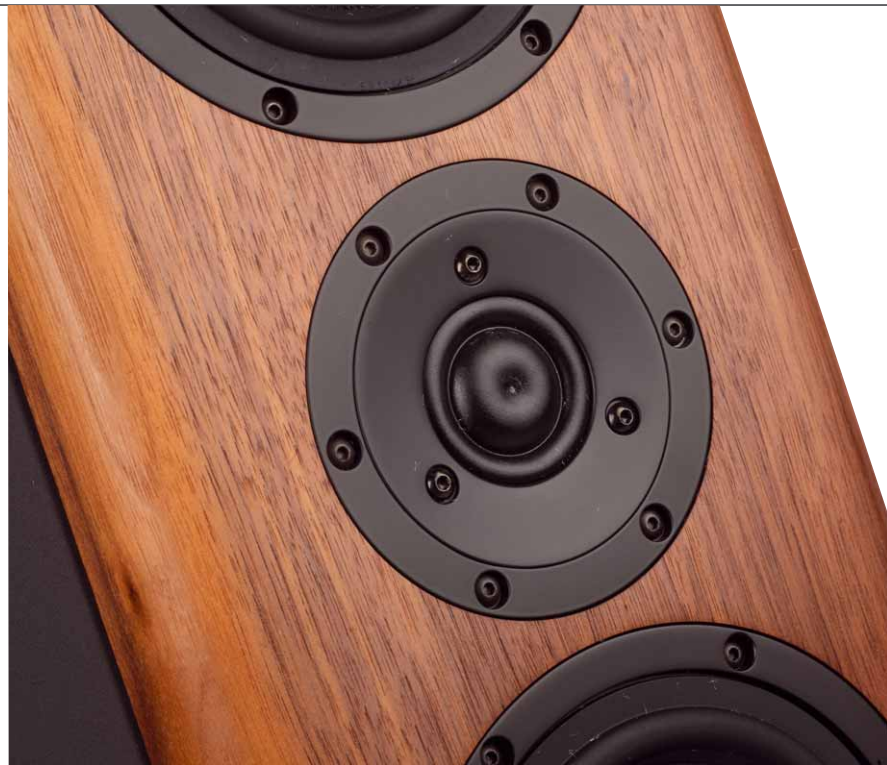
SPLENDOR AND GLORY

It's not necessarily the case that there is a shortage of lack of ambitious floorstanding speakers on the market. However, this one stands out from the crowd with a few good ideas.

The bass-midrange drivers work with a lightweight and extremely rigid honeycomb cone







The very low tweeter tweeter is a ring radiator, i.e. a dome tweeter with a centrally fixed diaphragm

A solid real wood front is standard with the Gloria. They are available in a variety of woods

Quote from the manufacturer's website in response to the question of what Klangheim does differently: „Firstly, only a small part of the budget is spent on advertising and marketing.“ Very bad approach, Mr. Weber, very bad. But let's not be like that: obviously your loudspeaker has made it into this publication, even though the editor, photographer, graphic designer, accountant, scheduler and any number of other employees now have nothing to eat, the temperature in the publishing house is constantly falling and we now have to pay for our own coffee. Something must have prompted us to fill six pages of our glossy magazine with things about Klangheim Elysium despite all the unpleasantness – might it ultimately have something to do with the fact that it's a really good product that deserves to be dragged into the public eye? It almost seems that way ...

Joking aside. My first encounter with the floorstanding speaker (slim, tall) and its developer Jörg Weber (slim, tall) was at one of the usual trade fairs. Don't ask me which one – I can't remember. In any case, the „Gloria“ aroused my interest firstly because of its excellent sound impression and secondly because of a few interesting design details. And now that I've spent quite a lot of time with the two-way loudspeakers, which cost 13800 euros per pair, I'm inclined to say: What luck.

The concept

Klangheim is a Berlin-based manufactory. Although it has been in business since 2014, the little plant has tended to blossom in obscurity until now – which is hardly surprising. Klangheim designs are unlikely to appear on the shelves of consumer electronics discounters because each of the five models is individually tailored to the respective customer. On the one hand, this applies to aspects of color and material

selection, but extends to the „nitty-gritty“, i.e. sound-relevant aspects. Klangheim loudspeakers are therefore only universalists to a limited extent; you simply put them down, plug them in and then listen to music with them happily for the rest of your life. The company's service includes an elaborate setup procedure at the customer's home; the speakers have various mechanisms to optimize them for their individual place of use. Company boss Weber earned his spurs at Heco, Sehring and Teufel, among others. In the USA, he spent years designing and implementing completely individual speaker solutions, and he also has a solid technical education. So there is plenty of experience and it shows.

Gloria

The „Gloria“ model is the smallest floorstanding speaker in the Klangheim portfolio, which is quite something considering its height of around 113 centimeters (with spikes). It looks much narrower than it ac-

Teammates

Turntable:

- **Transrotor Alto TMD / TRA 9**

Pickup Cartridges:

- **Rega Nd3 / Nd7**
- **Hana Umami Red**

Transformer:

- **Silvercore**

Phono preamp:

- **Unison Simply Phono**

Power amplifier:

- **Soulnote A-3**
- **Exposure 3510**

Competitors

Loudspeaker:

- **Epos ES-14N**

The mid-bass drivers are modern designs from the German supplier Eton





What we played

Keith Jarrett

The Köln Concert

My Sleeping Karme

Tri

Electric Moon

Inferno

The Smashing Pumpkins

Aghori Mhori Mei

The underside has different screw-on points for the different housing feet



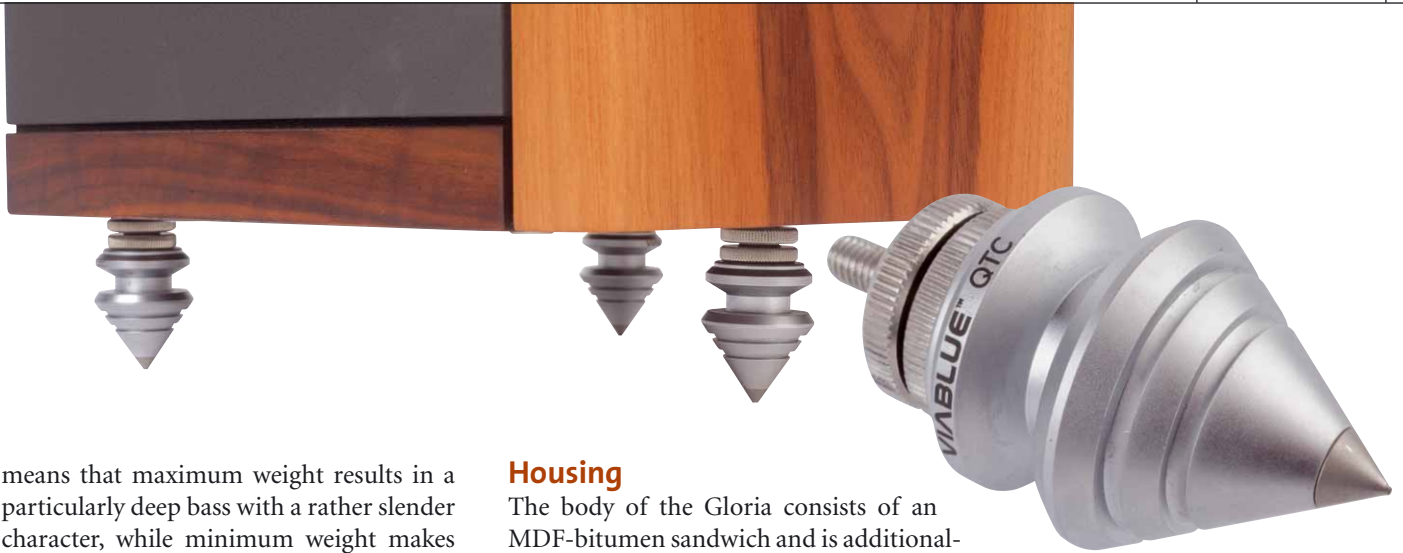
tually is: the body has a trapezoidal cross-section and is 28 centimeters wide at the back, but only 18 centimeters at the front. In addition, the real wood front, which is connected to the body with a damping effect (excellent idea), is visually much more

dominant than the body, which is discreetly lacquered in matt Nextel, creating a restrained silhouette.

The Gloria is a two-and-a-half-way concept with four drivers at the front. The top three form a two-way system in the classic „MTM“ arrangement, i.e. a tweeter sits between two bass-midrange drivers. This ensures a nicely symmetrical dispersion pattern. Below this, a third identical bass-midrange driver is used as a subwoofer and is only active below 100 Hertz. If you're looking for the bass reflex port for the whole thing, you won't find it. Instead, the rear of the speaker reveals three 18-centimeter-diameter passive cones, which are mounted with the basket side facing outwards. Remember: a passive cone works in exactly the same way as a bass reflex tube, but has a few advantages: There is no risk of flow noise, plus you can change the tuning parameters. In other words, changing the mass of the passive diaphragm has exactly the same effect as changing the length of the reflex tube. For this purpose, the Gloria comes with three sets of weights that can be used to weigh down the passive diaphragms. In practice, this

The passive diaphragms allow precise tuning of the bass response





means that maximum weight results in a particularly deep bass with a rather slender character, while minimum weight makes the bass range more concise but does not extend as far into the basement. This kind of tuning is practically impossible with any other passive solution in the bass range and is a powerful tool for matching speakers and listening situations.

Incidentally, the three 13-centimetre bass-midrange drivers come from the German specialist Eton and are characterized by a stiff but lightweight honeycomb cone called „Hexacone“, with a slotted, particularly streamlined phase plug in the middle. The drivers' small 25-millimeter voice coil is a clear advantage in terms of response, but not in terms of power handling: anyone who regularly throws serious Goa parties at home should buy a more suitable pair of secondary speakers for this purpose.

Back to the Gloria: The manufacturer relies on a fairly large ring radiator for the high frequency range. Its considerable cone area and the decent maximum excursion enable a lower cut-off frequency of 1500 Hertz, which benefits the dispersion behavior: at this frequency, the bass-midrange drivers do not yet focus significantly.

Filtering is done with „time-coherent“ filters - whatever that means. It is interesting to note that a symmetrical topology is used. This means that filtering takes place both in the „hot“ signal conductor and in the ground branch. This means that, firstly, you need more components and, secondly, up to four times as many components, but I can confirm the effectiveness of this measure. Klangheim even has individual foil coils made for its filters.

Housing

The body of the Gloria consists of an MDF-bitumen sandwich and is additionally braced at strategic points. Insulation is provided by highly effective Basotect foam, which is only used in strategically important areas. The crossover sits in its own chamber, and there is also a chamber that can be filled with eight kilograms of sand, which further calms the sound.

The Viablue spikes have proven to be the ideal base for us



Essential for fine-tuning the Gloria: the accessory box included in the delivery

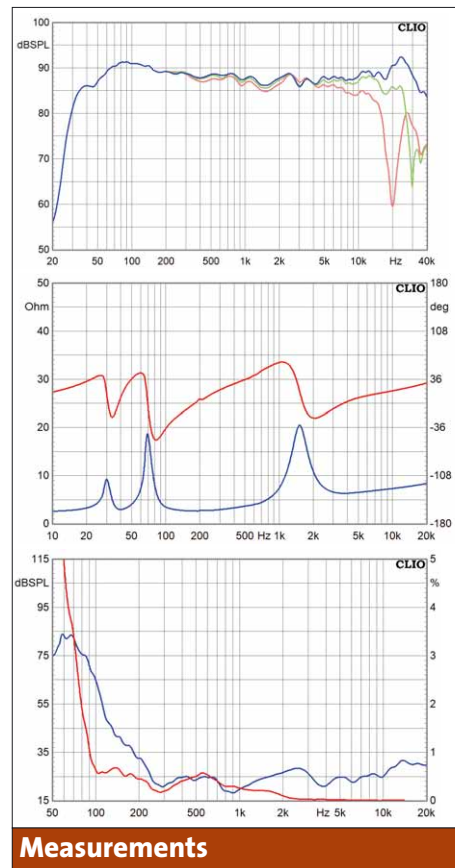


At the bottom on the back: WBT connection terminals and the filler opening for the sand

And otherwise

Klangheim supplies the speaker with a comprehensive box of accessories, including three sets of feet. Selecting the most suitable set is part of the set-up procedure, which Jörg Weber carries out with extreme meticulousness for every customer. This also means that he has electronics and cables in his luggage to determine what works best under the respective circumstances. In any case, Gloria and the Symphonic Line integrated amplifier RG14, which in its current incarnation is hard to beat on the Berlin loudspeaker, are a very happy marriage. A fundamental characteristic of the Berlin speaker is that it makes all kinds of differences audible with the greatest of ease. In fact, it is an unparalleled precision instrument that provides a very deep insight both technically and musically. In fact, it took a while for it to „chug along“ in every respect in our listening room and for the sound image to fit perfectly. Ultimately, the result was a sound image that was as fast as an arrow, floating almost weightlessly in the room, in which the speakers no longer made a physical appearance. I don't do it often, but some occasions simply deserve to be garnished with Keith Jarrett's immortal Köln Concert. This is one of them. From the very first moments, the performance enchants with an enormous completeness, with all the little background noises giving the listener the perfect live illusion. The same applies to the master's moods, which almost make you feel how the improvisations are created in the moment. Highly impressive. The influence of the eight kilos of sand, which can optionally be filled into the cabinet, is interesting. This makes the sound even more intimate and expressive; it sounds even more restrained, but also more natural.

The Gloria is clearly a loudspeaker for expansive excursions into vast musical landscapes. This also works very well in the rock music sector, as the endless space rock improvisations of a formation like Electric Moon prove. You can fall so deeply into the action here that the end of a side of a



Lab commentary

First of all, De Gloria impresses with a perfect frequency response: a very slightly falling curve from the upper bass range far into the treble range - that's how it's done. We measured with the small additional weights on the passive diaphragms, hence the very slight boost around 100 Hertz. Wonderful omnidirectional behavior, practically no irregularities even off-axis. The average efficiency is around 87 decibels at 2.83 volts, but beware: the impedance chart reveals a few peculiarities, i.e. below 500 hertz the impedance is sometimes well below four ohms, and at the very bottom even at 2.5 ohms - no wonder with three woofers active in this range. The distortion measurement at 95 decibels of sound pressure reveals the limits of the concept: below 100 hertz, the third-order distortion runs away, which is the mechanical limit.

record becomes a really unpleasant interruption to the experience. Gloria does this sensitively, perfectly non-technical and highly emotional. With appropriate depth and perfect differentiation. A fascinating speaker through and through!

Holger Barske

Klangheim Gloria



- Price per pair from approx. 13,800 euros
- Distribution Klangheim, Berlin
- Phone +49 30 99195826
- Internet www.klangheim-audio.com
- Warranty 7 years
- Dimensions (W x H x D) 280 x 1.130 x 350 mm
- Weight approx. 50 kg (incl. sand filling)



Klangheim
Gloria

International 1/25

» Klangheim's Gloria is an extremely harmonious and subtle transducer that can be perfectly adjusted to the respective listening situation. It is a precision instrument that promises many years of perfect musical enjoyment.

MAGIC BOX

You are probably familiar with the discussion about "audiophile" fuses. Impressive prices are sometimes charged for small glass tubes, which are supposed to take the place of the almost identical-looking corresponding parts in your gear and then it sounds better.





The device is housed in a high-quality aluminum housing

An experiment

And you know what? In many cases, that's actually true. This is because the classic 5x20 millimeter glass tube fuse is by no means as perfect a component as we would all like it to be.

The tiny rotary switch is used to set the switch-off threshold of the fuse



There is an experiment that is not completely uncritical from a safety point of view, and which can be carried out with minimal effort to see whether there are any differences in sound when it comes to mains fuses. It works like this: Take a hi-fi device with rather low power consumption – let's say a phono preamp. The fuse on the mains side of such a device should have a value in the region of a few hundred milliamperes. For fun - and only if you know exactly what you're doing - you can replace this fuse with a much higher rated version. Let's say in the vicinity of 6.3 amperes. Correct – in this case the fuse loses its protective function almost completely, which is why I once again expressly warn against this. The experiment should only last as long as you need for a short listening test. I can promise you that there is a very high probability that the „heavy“ fuse will have a positive effect on the sound.

Fuses – joys and sorrows

What happens there? Very simple: The effect of fuses is based on the fact that the wire in the fuse has a precisely defined electrical resistance. Current flow through a resistor causes a voltage drop, both of which together cause a power loss that the wire has to get rid of in the form of heat. It can do this up to a certain point, then it gets too hot and burns out. Defining this point as precisely as possible is the art of building fuses. However, as users, especially with hi-fi devices, we don't want this voltage drop, as it reduces the voltage still available after the fuse – which may be audible, especially as this form of interference also contains non-linear components. Back to our little experiment: A „fat“ fuse is naturally much lower resistance than one that is supposed to trip at lower currents. Accordingly, the voltage drop at a given current is significantly smaller here and thus also the influence on the voltage behind the fuse. And you can hear that.

One way to solve this problem is to use „audiophile“ fuses. Here, an attempt is made to combine a defined tripping behavior with a low voltage drop across the fuse. How to do this and whether it works is not the subject of this article, but an even more radical alternative: What if you could

get rid of the fuse completely, or replace it with a guaranteed „unsuspicious“ uncompromising conductor? Of course, the protective function would then have to be implemented differently.

The electronic alternative

This is precisely the idea behind the „Efuse“. It is an electronic version of a fuse that does not have the disadvantages of a glass tube fuse and also does what it is supposed to do much more precisely.

Regular readers will remember: Years ago, we had the „Powerbar“ power strip equipped with Efuse technology as a guest, which demonstrated the principle impressively. Today, and this brings us (finally) to the subject of this article, we are talking about the „Efuse FB“, which is based on the same technology but has additional features.

Use cases

The Efuse FB can either be used with a single device or for the entire system. If you only want to „handle“ one device, you may be better off with one of the less expensive Efuse models, even if it lacks a few features. Things get interesting when the entire system is connected to the device as a load. In this case, a mains distributor of your choice is connected to the socket on the

Teammates

Turntable:

- [Transrotor Alto](#)

Phono preamp:

- [Unison Simply Phono](#)

Power amplifier:

- [Exposure 3510 Integrated](#)

Loudspeakers:

- [SVS Bookshelf](#)

Competitors

Fine fuses:

- [400 mA T bis 5 AT](#)

The IEC connection is the voltage input, the fused and and switched voltage is connected to the Schuko socket





What we played

Led Zeppelin
How The West Was Won

Linkin Park
From Zero

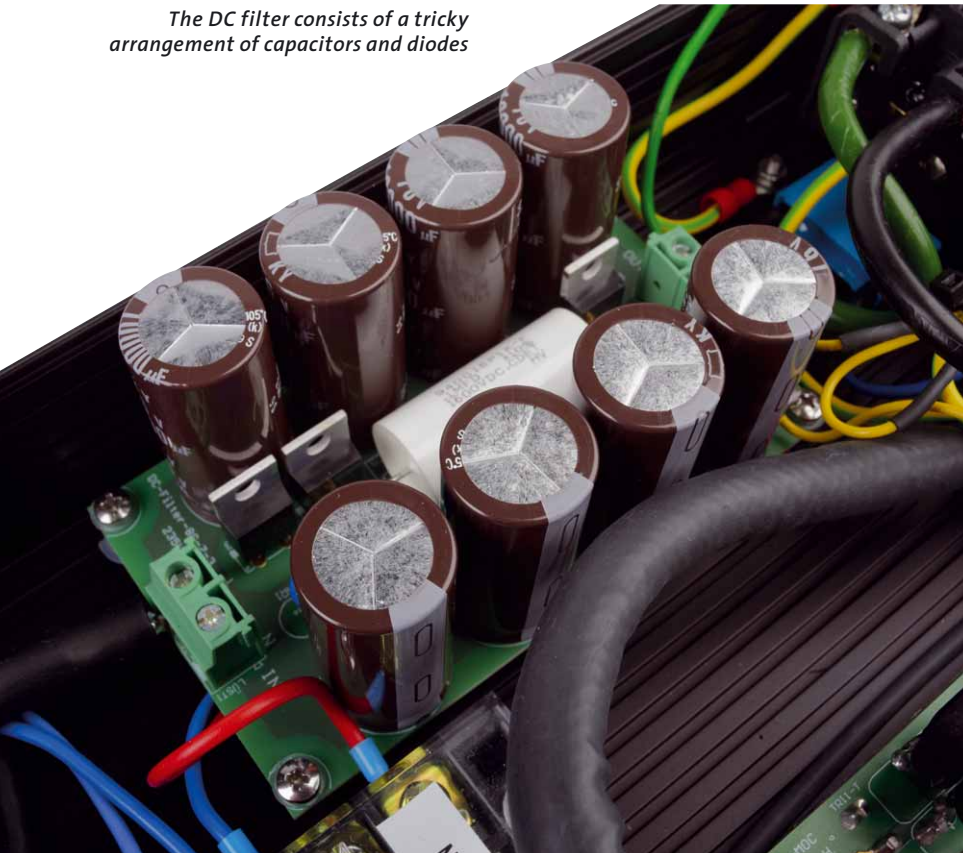
Chet Baker
Chet

V/A
Transrotor Favourites



This circuit board contains the electronic specialties of the device, such as the uninterruptible current sensor (left in the picture)

The DC filter consists of a tricky arrangement of capacitors and diodes



back of the Efuse, to which the devices are connected in the tried and tested manner. First, however, the „bad“ fuses in the individual appliances need to be replaced with either a gold-plated or rhodium-plated copper pin. One of these is included with the Efuse FB, each additional one costs 39 (gold-plated) or 43 euros (rhodium-plated). Please note that you are only replacing the mains fuse on the input side. The procedure is not (yet) suitable for all others. If you are not sure which is the correct fuse, please consult a specialist!

The trick is that a single Efuse provides reliable protection for all connected devices, even if the individual fuse values in the devices are quite different. The switch-off behavior of the Efuse is so much faster and more precise that effective protection is provided in every case.



The manufacturer puts a lot of effort into its electronic fuse

The correct switch-off threshold must be set by the user, which is done using a small rotary switch on the back of the device. Values between one and six amperes can be set there. Starting from an average value, it is important to find the threshold at which the Efuse does not switch off with all connected devices in operation – plus a „reserve switching level“. If the Efuse has tripped, it can be reset using a small button on the back.

The device has an integrated inrush current limiter and a remote control. This means that the entire system can be switched on at the touch of a button, and the inrush current limiter ensures that this happens „gently“. Another feature of the device is the built-in DC filter, in which a clever arrangement of capacitors and diodes filters out any interfering direct current components from the mains voltage.



The copper pins are available in different versions, including for the larger US fuses

Technical

A look inside the rather elaborate device reveals interesting details about how it works. The load current is measured without interruption using a so-called Hall sensor. A so-called „triac“ serves as the switching element for the load current. This is a tried and tested semiconductor element that is used specifically for switching alternating currents, works practically loss-free and can be controlled very precisely. The inrush current limitation is also realized by switching this element on and off very quickly. The electronics are supplied by a separate power supply unit and there are also various overvoltage protection elements. The DC voltage filter appears to be generously dimensioned and the design complies with current safety standards.

Result

A positive influence of the Efuse can already be seen when used on a single device. The Exposure 3510 integrated amplifier proved to be quite grateful for this. This device, which already has a very powerful sound, is even more dynamic with the Efuse, focuses even better and has a more concentrated overall effect. The trick also works with small consumers: The wonderful „Simply Phono“ unison phono preamplifier sounds even „rougher“ without a primary fuse, it has even more air, appears slightly warmer and more beautiful. I would have liked to have tried this trick on a record player, but thankfully I didn't have access to one with a plug-in power supply that would have allowed me to remove the primary fuse. Even so, there is no question that the positive aspect is even more pronounced when the entire system runs via the Efuse. The characters of the individual devices simply stand out more clearly and the sound is generally more expressive. Not bad for replacing just a few fuses!

Holger Barske



The radio remote control can conveniently put the entire system into operation.

Efuse FB



- Price from 2,285 euros with DC filter
- Distribution Efuse, Solingen
- Phone +49 212 2494955
- Internet www.efuse.de
- Warranty 2 years
- Dimensions (W x H x D) 165 x 59 x 244 mm
- Weight approx. 1.8 kg



International 1/25

» The Efuse FB convincingly combines three aspects: noticeably improved sound quality of the connected system, increased convenience thanks to the remote control and improved device protection thanks to the precise protective effect of the electronic fuse.

No Nonsense

I know, the Anglicisms. But it's just the way it is, that in German there are often only complicated formulations. And there's nothing complicated about this phono. That's why I stand by it and can only say: plug in and listen to the music.

FEICKERT ANALOGUE

XGAIN

POWER

SBSNC

*Vero S
phonostage*

DR. FEICKERT ANALOGUE

*Linear
turntable power supply*



These two should not be separated. The plug-in power supply will also work, but the linear power supply is simply much better

Concentrating on the essentials: to adequately amplify a pickup amplification. The adjustment for this takes place on the inside



Of course, we know Chris Feickert first and foremost as a manufacturer of outstanding, practical turntables with great sound quality. The fact that he has a phono preamp, no, two in his range makes sense, of course. But I'll come to that in a moment. Chris Feickert has been supplying us with tasty analog toys for a good 25 years now and we hope that this will continue for a long time to come. His companion and confidant Herbert Schleicher, with whom he runs SWS-audio, namely the German Dynavector distributor, also supports Feickert in marketing his products and lends him a hand and an ear. Otherwise, Feickert is, as the company name suggests, a lone wolf. One who enlists different kinds of help for his projects. He is always the source of ideas and impetus, open to input from his partners.

The Vero S

As the name suggests, the Vero S („S“ for „Small“) is the small phono preamp from Feickert. The large Vero was considerably more expensive and suitable for four cartridges, had a display and - sniff - had its settings made ultra-comfortably via remote control. I've already made my position on this subject abundantly clear on several occasions: for us professionals and all the other weirdos with four tonearms, this is exactly the device of choice. However, the

Vero is no longer available; its successor model should be ready for the upcoming High-End.

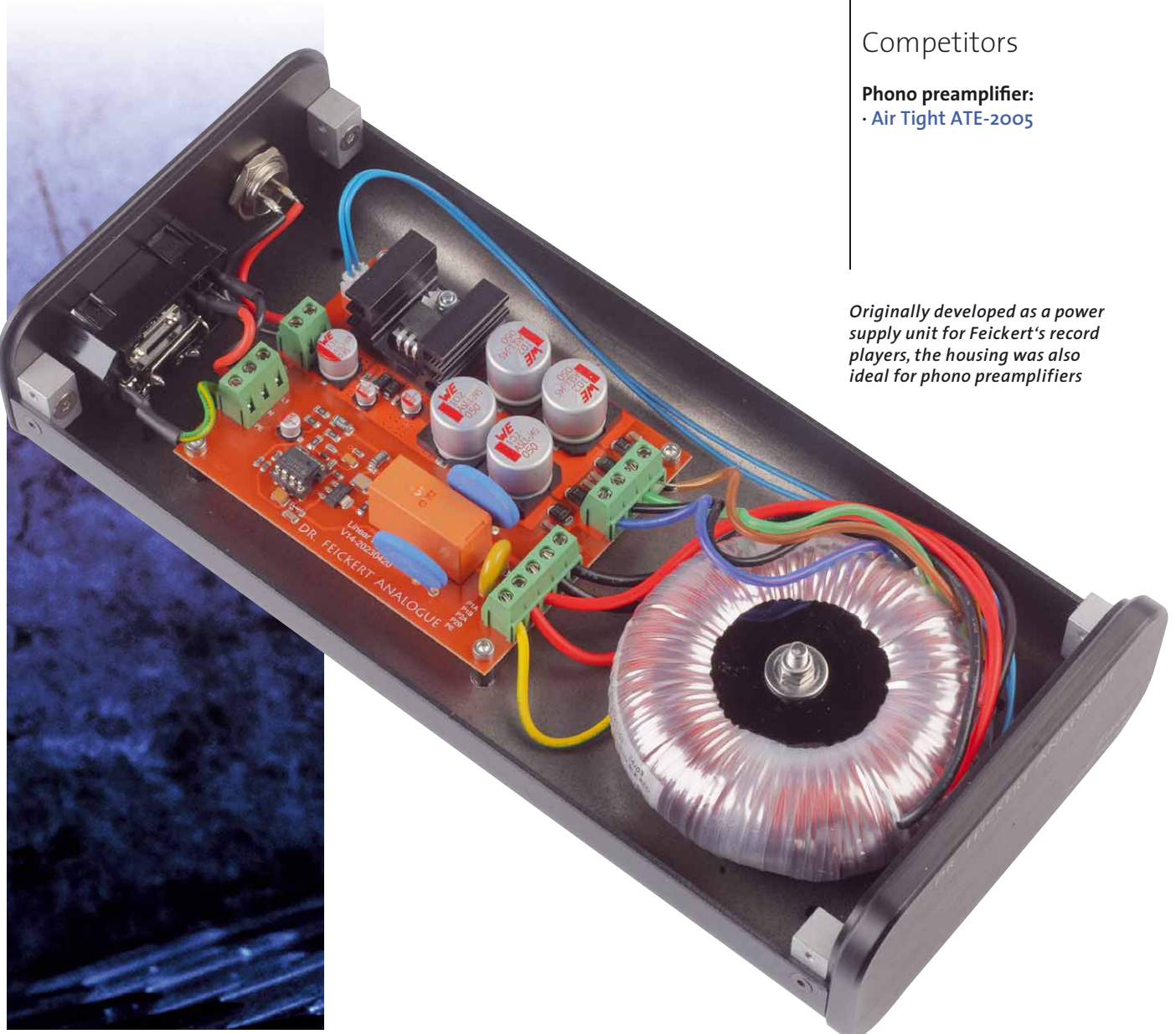
Technical

Technically, Chris Feickert didn't even try to reinvent the phono preamplifier wheel, because that wouldn't make any sense. He relies on a tried and tested op-amp circuit with active-passive equalization, active in the treble range, passive for the bass. But „all theory is gray in life, the decisive factor is on the pitch“, as Ruhr Area soccer legend Adi Preißler so aptly put it. In other words, it's the performance that counts and it's really good, even with the supplied plug-in power supply. But the additionally avail-

able linear power supply makes all the difference, so much so that the Vero S finally joins the ranks of phono preamps that you can plug in and forget for good.

More technical information

Feickert has dispensed with a separate MM section, as this made no sense in this context and, according to him, only makes limited sense overall, as the sonic advantages are minimal. In his experience, the same applies to a balanced circuit, which is primarily earth-free and this in turn often leads to hum loops in balanced double mono setups such as the VERO, especially in mono mode. In his opinion, the sonic advantages do not outweigh the practical



Teammates

Turntable:

- Garrard 401

Tonarm:

- Schick 12

Preamplifier:

- Stax SRA-12s modifiziert

Power amplifier:

- Quad 303 (modifiziert)
- Acoustic Masterpiece M-101

Transformer:

- Air Tight ATH-3

Loudspeakers:

- Greenwall Ivy
- Devore Fidelity O/Baby

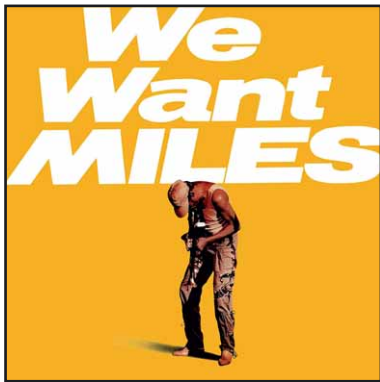
Competitors

Phono preamplifier:

- Air Tight ATE-2005

Originally developed as a power supply unit for Feickert's record players, the housing was also ideal for phono preamplifiers

Miles Davi – We want Miles



What we played

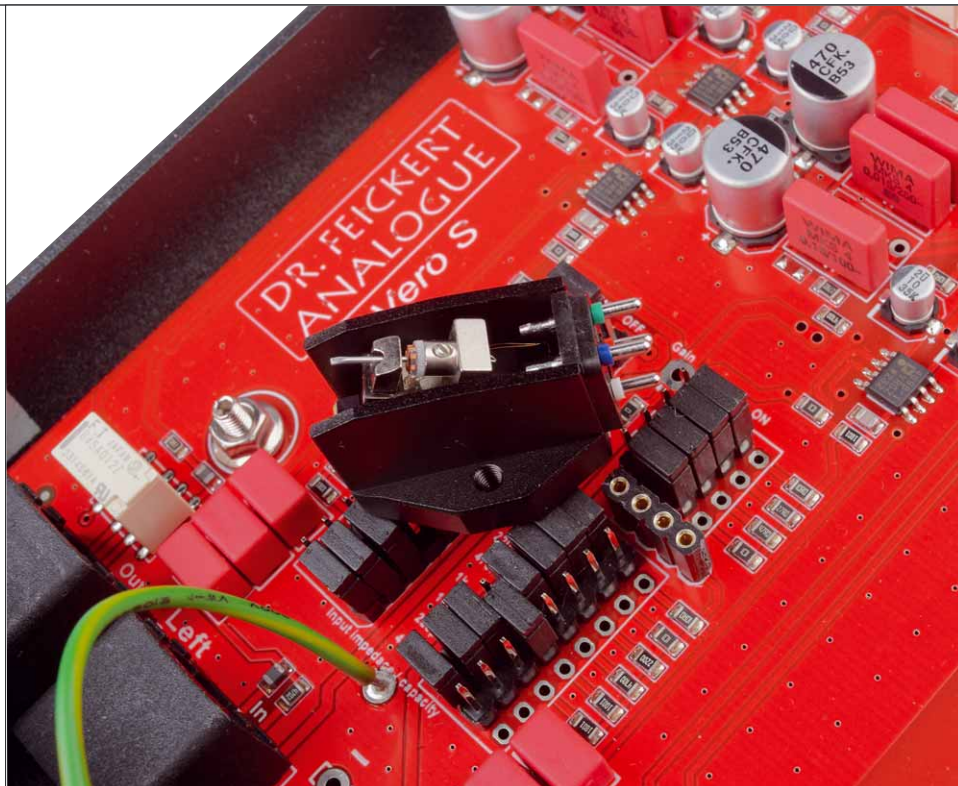
Art Pepper
One September Afternoon

Miles Davis
Birth of the Cool

Miles Davi
We want Miles

Igor Strawinsky
Petrouchka / Les Noces

Fleetwood Mac
Rumours



Oops – where did he come from? Well, it just wants to play, the Dynavector DV20X2 L – and how. The two are a dream combination

disadvantages. For the high amplification of up to 66db, he has placed particular emphasis on meticulously measured, low-noise op-amps and precision resistors.

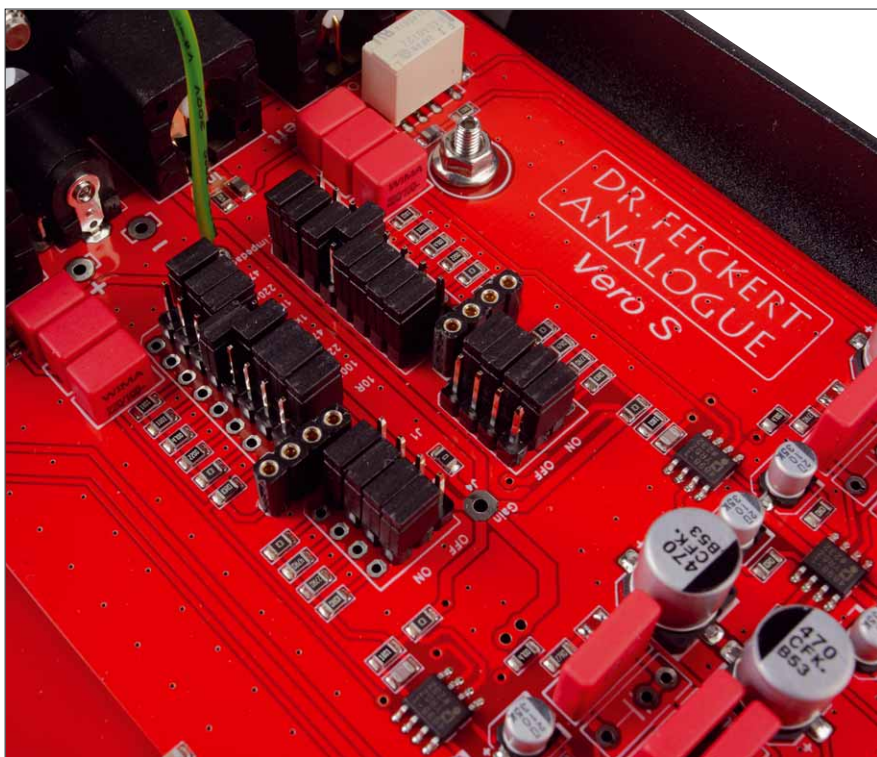
Linear

It will come as no surprise to most people, but I would still like to point out the merits of a really clean, stable power supply. Yes, you can now achieve this really well with switching power supplies, but it's no longer cheap. Chris Feickert has made it easy for himself by „simply“ adapting the 24-volt linear power supply originally developed for his turntables to the needs of his phono preamplifiers. This does what usually happens: the performance gains in quietness, clarity and so-called blackness. This means that you can simply concentrate much better and more easily on the music, and that's what it's all about.

Possibilities

Freedom lies in limitation, and possibilities lie in customization. If you take a look at the Vero S layout, nothing really stands out, the construction appears clean and unspectacular. And yes, the circuit is built using SMD technology, which makes sense in this context. I would like to remind you

Once again without a playing partner. The two rows of jumpers are channel-separated for amplification, impedance and capacitance capacitance adjustment



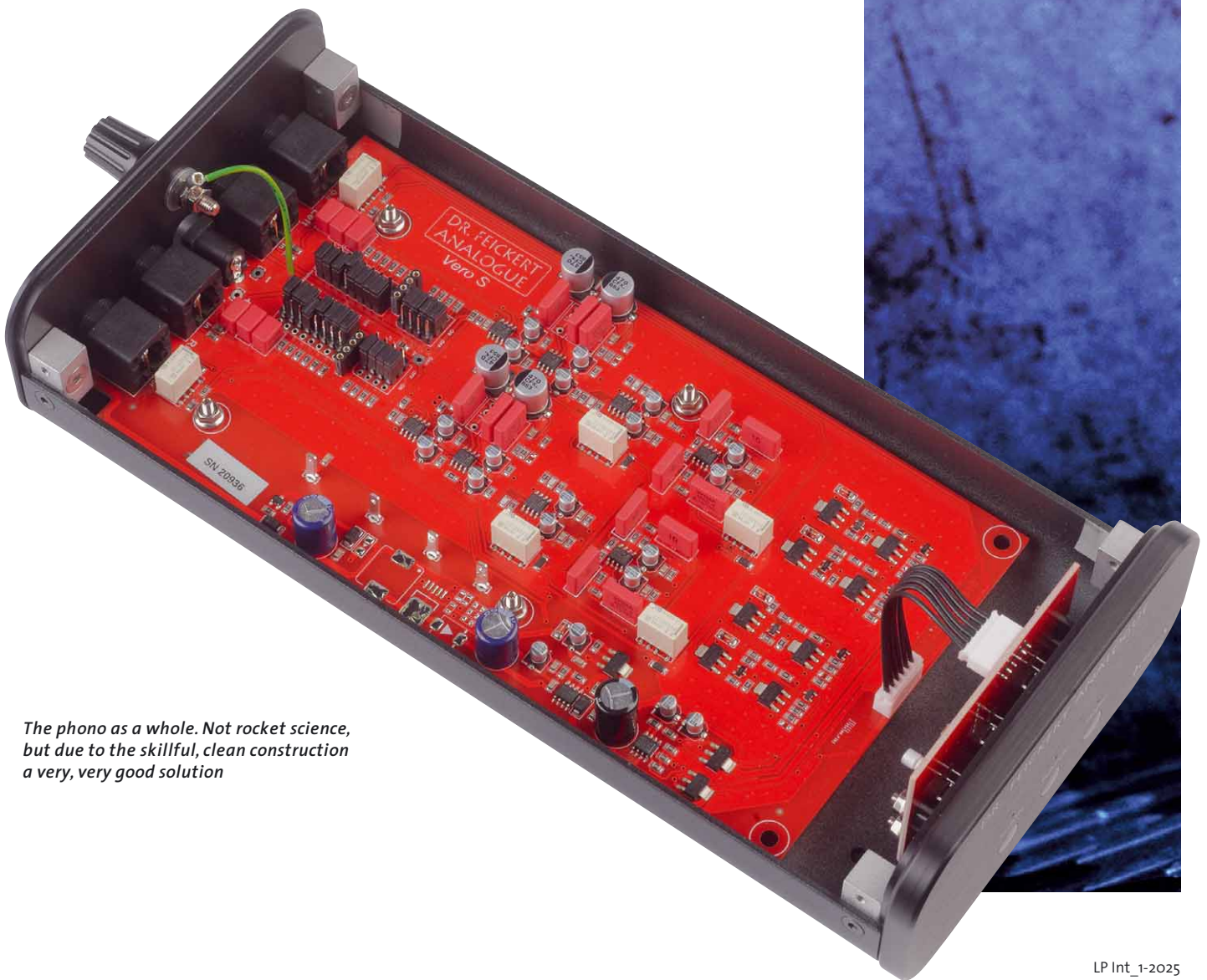
once again of Adi Preißler, in the end the music plays and then it is settled. Of course, such a setup could also be solved with discrete components. However, the effort would then be significantly higher and the price too. And the sound? That would still have to be proven. Either way, you can only connect one pickup to the Vero S, but you can adjust it perfectly. The default setting is a practical 100 Ohm for MC cartridges; if you want to change something, you have to unscrew the cover. There you will then find a variety of adjustment options via dip switches, both for MM/MI (capacitance) and MC cartridges (impedance). In addition, there is a subsonic filter on the front, called SBSNC, and a gain increase, sorry, an increase in the amplification factor by 12db, labeled XGAIN.

Small subtleties

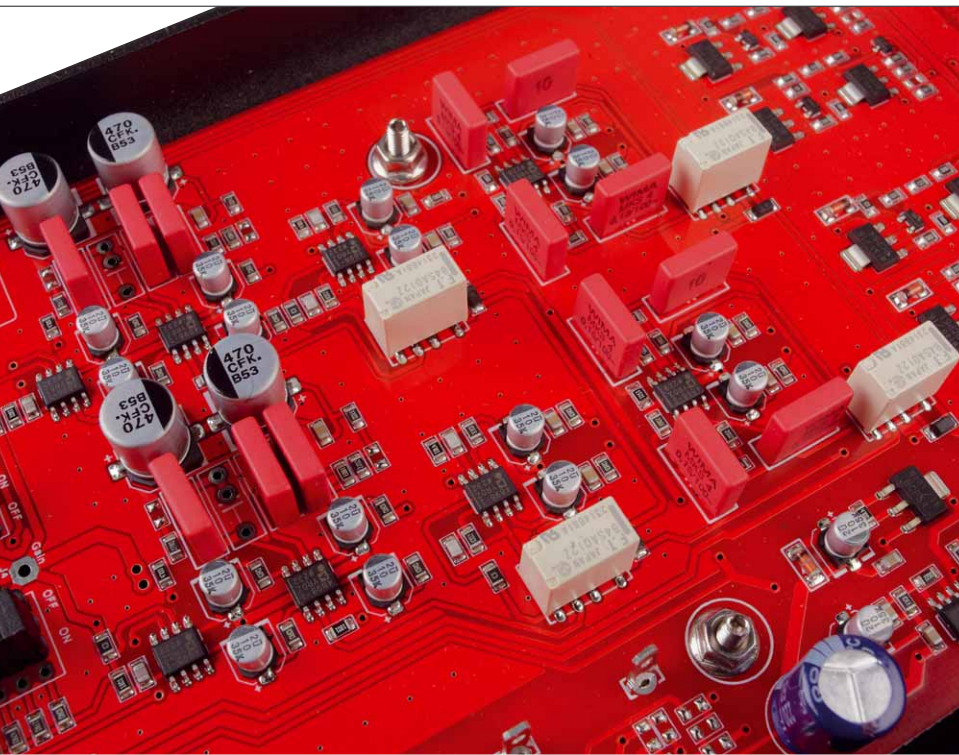
Anyone who has met Chris Feickert knows that the man is anything but stupid. And that's exactly why he does what more and more of his competitors are now doing again: he produces in Germany, mostly in the Black Forest, often in a neighboring town. This saves travel, stress and ultimately money. The result is a product that is high-quality, coherent and absolutely competitive.

Listen

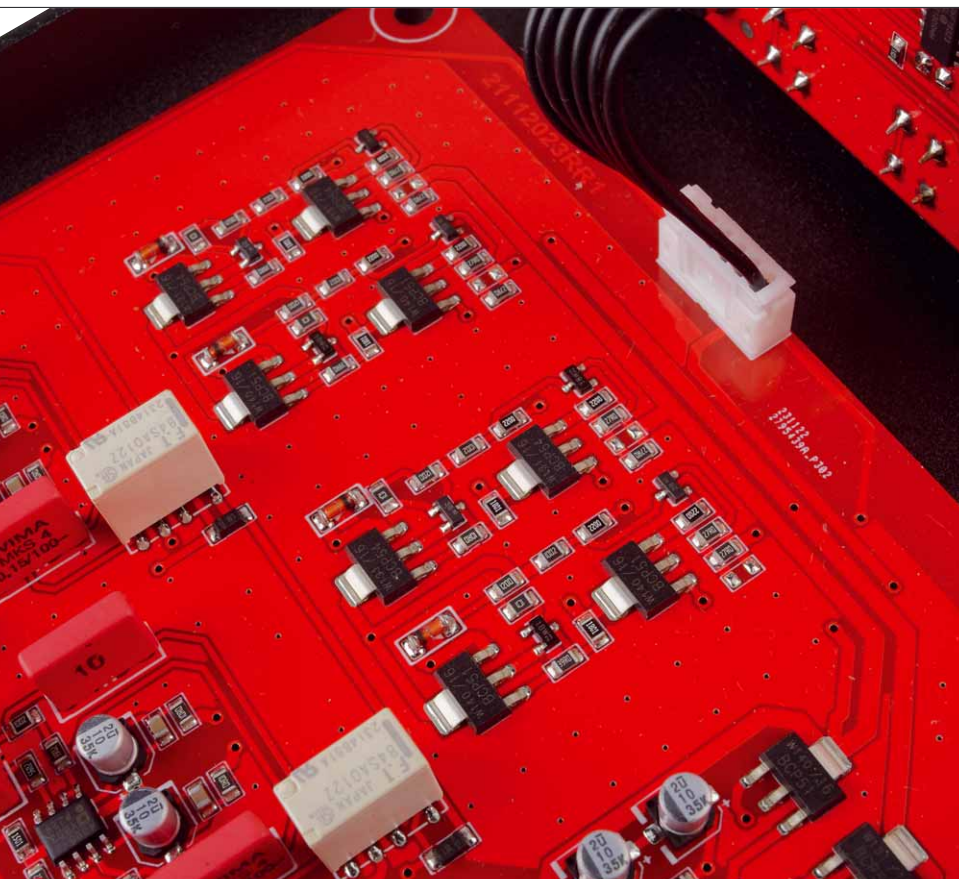
Not only because Feickert sells them, but also because I've always thought Dynavector's cartridges are great, so I listened to two of them. Once with the 10X5 MK2 as a high output MC and then with the DV20X2 low. The Vero S was perfect-



The phono as a whole. Not rocket science, but due to the skillful, clean construction a very, very good solution



Is this where the secrets are? Maybe you'll find out. I think the secret lies in the right mixture and in how such a circuit is „flavored“



ly preset for this and so I was able to get started straight away. What is immediately noticeable is that neither the Vero S nor the Dynavector pickups need any relevant break-in time. They may improve a little over time, but they are there straight away - that's how we like it. And I'll just repeat what I wrote in the title: this is a real no-nonsense product. It doesn't bitch, it doesn't annoy, it doesn't hiss or buzz, it simply does its job very, very well. From Art Pepper's late work, I listen to Melolev from „One September Afternoon“. It sounds intimate, direct, crisp and very dynamic. The drums bang like in a drum booth and this is where the core competencies of the Vero S crystallize: playing without slag and ultra-dynamically. Its basic tonal character is more bright than dark and very transparent. On „Mr. Big Falls His J.G. Hand“, Howard Roberts' guitar is so crystal clear, but not at all sober or cool, that I feel like I'm sitting in a director's chair. The Vero S could never be mistaken for a tube phono and it doesn't want to be. It wants to shine a spotlight on music and its motto could be „Don't stop“, like the Fleetwood Mac classic that I'm finally listening to again. Because it invites you to listen to music, it doesn't want to cuddle you, it wants to inspire you with its fast-paced neutrality.

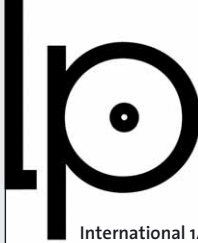
Christian Bayer

SMD technology has now been perfected to such an extent that these solutions can be trusted without further ado. The Vero S demonstrates this impressively

Dr. Feickert Analogue Vero S



- Prices 1,495 euros (Vero S);
749 Euro (Linear Power supply)
in a bundle
- Distribution Dr. Feickert Analogue,
March-Buchheim
- Phone +49 7665 9413718
- Internet www.feickert.de
- Warranty 2 years
- Dimensions (W x H x D) 123 x 65 x 285 mm
- Weight approx. 1.75 kg



Dr. Feickert
Analogue
Vero S

International 1/25

» All you really need to do with the Dr. Feickert Analogue Vero S is set it up, plug it in and forget about it. It will do its job perfectly and allow us to do what we want to do: Listen to music at a very high level.





ATOMIC

We need cables for many applications and that's exactly why they sometimes get on our nerves. But once you have accepted their necessity, you can turn to their possibilities. And the phono cable from in-akustik has quite a few of them.



The packaging of these cables is also elegant, in keeping with the contents. Even unpacking them is a pleasure

First things first: this is by far the most comfortable cable I have ever held in my hands. Air makes cables supple, light and flexible, simply wonderful to use. But is it just the air inside? Let's find out.

Air

„Air“ is probably the best dielectric. This is not the first time I have heard this, but perhaps we should first clarify what a dielectric actually is. A dielectric can be described as a volume in which there is an electric field. In our case, it is the insulation between the conductors. It can be a gas, a solid (typical for cables) or a liquid. Air is known to be a gas mixture and is therefore particularly suitable for this application. In-akustik says: „Compared to other insulators, air as a dielectric has no capacitance-increasing properties and generates no dielectric losses.“ I'm actually surprised that more companies don't use air dielectrics, but this may also have something to do with the precision with which in-akustik designs its cables, which perhaps not every

competitor does. Not only the dielectric, but also the distance between the conductors and the conductor surface have a greater or lesser influence on the signal flow. In-akustik calls its air insulation Air-Helix. They have developed a special spacer that separates the cable strands at a defined distance from each other. As they poetically put it, it virtually embeds them in air.

Confection

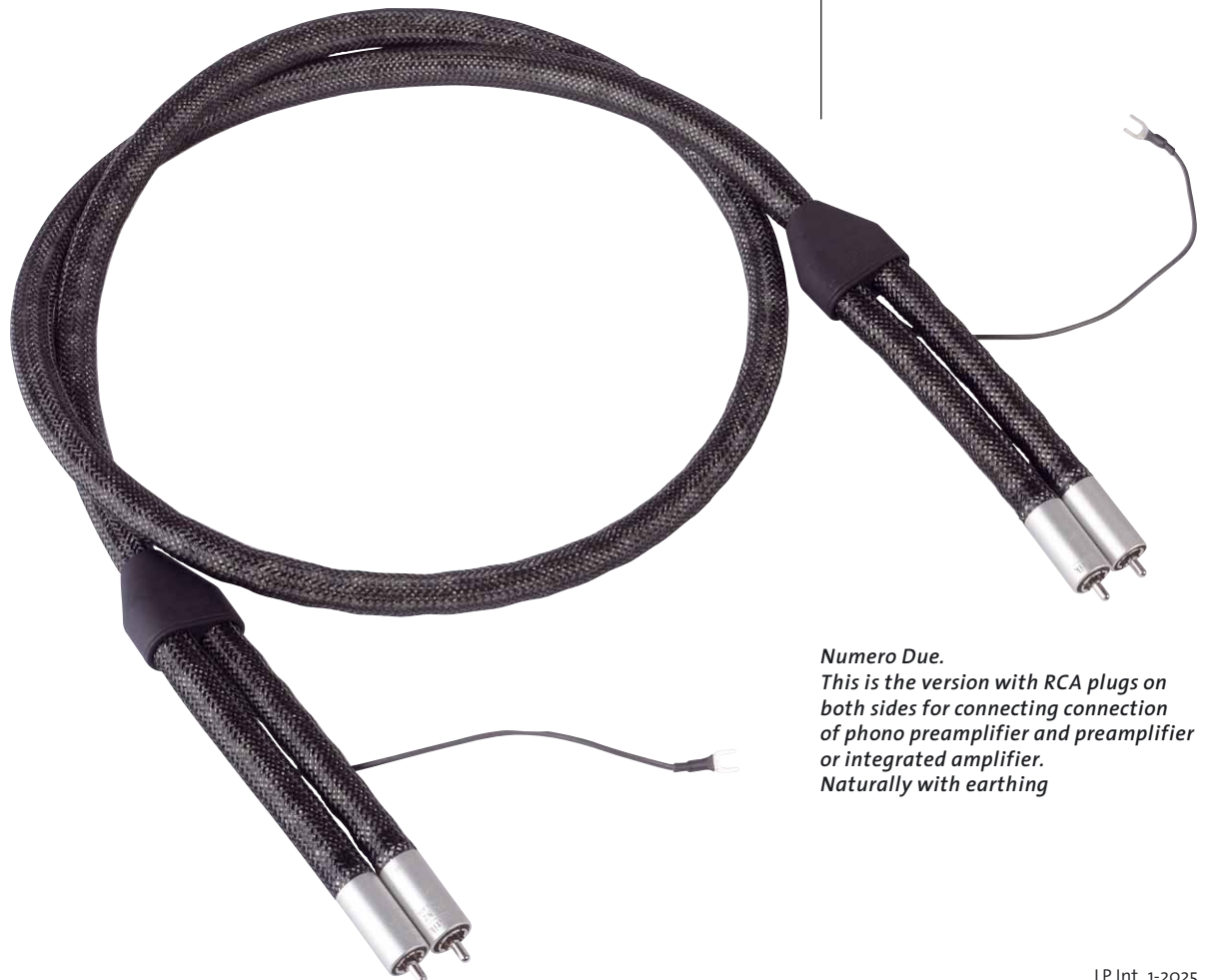
With a large number of these clips, the craftsmen at in-akustik are able to keep the entire signal path extremely stable, even over long distances. To achieve this, the waveguides are threaded by hand in the factory in Ballrechten-Dottingen, Baden, and mounted in the spacers, called clips. The air helix created in this way is then covered with its shielding and the PE network jacket - by hand, of course - and the phono cable is finished. Speaking of finished: when we agreed this report, in-akustik gave me a waiting time of at least 2-3 weeks. In other words, the order books are

full and these cables are actually only made to order. Due to the careful assembly, the air content between the signal conductors should be close to 100%, which is the goal after all. I mentioned the really wonderful handling of these cables and, as mentioned above, the Baden-based company also has an explanation for this: „The flexibility of this design is achieved via two bars that hold the clips together and at a precise distance. This architecture is unique. The result is low conductor capacitance and low dielectric losses - an audiophile milestone for open and unadulterated sound experiences.“ You can feel the one, we'll hear the other in a moment.

Core material

As it should be, in-akustik uses copper with maximum purity and maximum oxygen-free copper. The Baden-based company is pious and leaves nothing to chance. Although they trust their suppliers, they measure the purity of their copper themselves and, as they emphasize, in an „el-

borate process“. The cable is drawn step by step in several stages, as you would do if you want to achieve the best quality. I would also like to mention that the conductors are lacquered, which minimizes oxidation and prevents eddy currents. There is also a version of this cable with silver conductors for listeners for whom only the very best is good enough. However, I can promise you that the copper version also works excellently and is guaranteed to cover 95% of the sonic possibilities. Finally, the low-mass plugs are assembled and pressed together with the cable under 1.5 tons of contact pressure with maximum direct contact. This is done at the highest level, but believe me, not every company does it. But a word about the connectors. They are made of tellurium copper, a much harder material with particularly good conductivity compared to brass. The plugs are also coated with rhodium to protect the contacts and prevent corrosion. This means that even we can count on reliable, consistent contacting in everyday testing.



Numero Due.

This is the version with RCA plugs on both sides for connecting connection of phono preamplifier and preamplifier or integrated amplifier. Naturally with earthing

Teammates

Power amplifier

- Soulnote A-3

Turntables:

- Transrotor Alto TMD with TRA Studio und Rega N7d

Phono preamp:

- Musical Fidelity NuVista Vinyl

Loudspeakers:

- PS Audio Aspen FR-10

Competitors

Cabel:

- Audioquest Yosemite NF-Kabel
- Transrotor Tonarmkabel



What we played

Talk Talk
The Color of Spring

Dominic Miller
Silent Light

John Abercrombie
Gateway

Maurice Ravel
Daphnis et Chloe

Jeff Beck Group
Wired

*You can already feel the „fluffiness“,
the wonderfully handling of the
cable can already be recognizable.
The plugs are also first class*

Atomic

„We amplify atoms“, Willibald Bauer, who makes the magnificent dps turntable, once said to me. And he was absolutely right. Nowhere do smaller currents flow than with analog scanning, so every detail counts. It's only a few thousandths of a volt and of course the cabling and its capacity play an important role and can influence the sound under unfavorable conditions. For this reason, in-akustik pays attention to particularly low capacitance and, as you can imagine, the dielectric losses are extremely minimized thanks to the Air technology. A PVC jacket is also deliberately avoided in order to prevent „capacitance deposits and consequently dielectric losses. The jacket of the AIR cables consists of polyethylene monofilaments. The cores are held together compactly, micro-vibrations are reduced and extreme dynamic peaks are



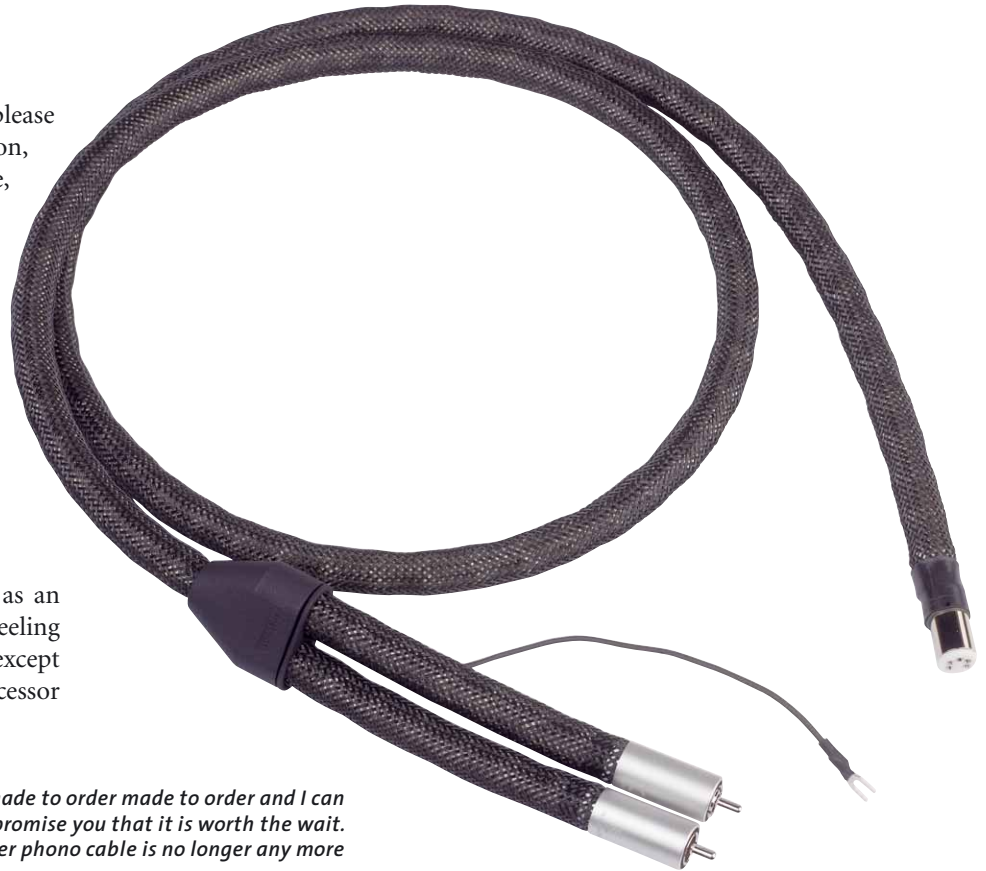
*The very contact-safe plugs are
crimped to the conductors.
This is the solution,
if you do it right like in-akustik*



processed without distortion.“ But please do not confuse mechanical protection, which is of course also provided here, with electromagnetic protection, which is particularly high with AIR cables. Mobile telephony, WiFi and computer networks and the associated interference have become indispensable. And especially in the phono sector, where the signals are so sensitive, shielding to protect against superimposed signals (interference) is simply essential.

The sound

At first I used the Phono-1205 Air as an AF connector and never had the feeling that I had to disconnect it again - except when comparing it with the predecessor



These cables are made to order made to order and I can promise you that it is worth the wait. Another phono cable is no longer any more

AUDES

PRODUCT
OF THE YEAR
LP



Audez DT3600

Conclusion

Very convinced by this result, we decided to permanently entrust the DT-3600 with the supply of the system in our listening room. The sound improvement provided by the DT-3600 is so convincing, that there is hardly any alternative.

Holger Barske, LP 2/25



Audez M Serie the new Standard

Audez M 5

Conclusion

After decades of listening to even expensive speakers, I can lean out to say:
The die Audez M5 is so good, that their price is almost cheap, but their class should scare the top dogs.

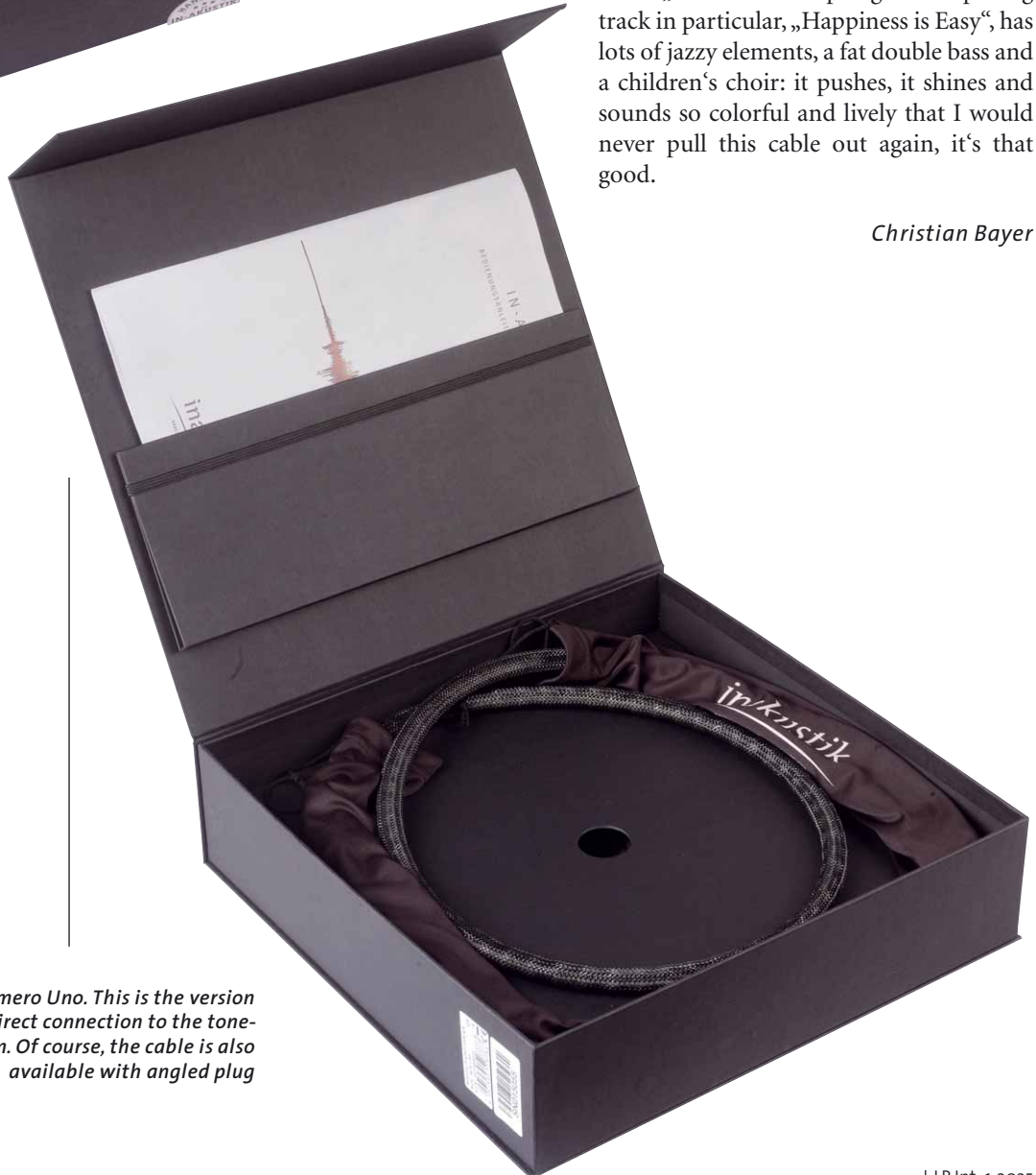
Christian Bayer, LP 03/24



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I don't know why in-akustik is sometimes spelled one way and one way and another. What I do know is that „Made in Germany“ is not an advertising slogan



Numero Uno. This is the version for direct connection to the tonearm. Of course, the cable is also available with angled plug

cable from Audioquest. The real highlight, however, was the tonearm cable, i.e. the one from the tonearm plug to the phono preamplifier. When I swapped it for the supplied and certainly not bad transrotor cable, not only did the acoustic light come on, but the sun came up and a fresh breeze blew through the windows. No nonsense, that's how much the cable, which in-akustik had fortunately already recorded beforehand, opened up. Yes, yes, some might think, the Bavarian is just crazy. Never mind, everyone can hear the difference, you don't need gold ears for that, that's how much the cable opens up the sound. From then on, I enjoyed it so much that I had to put on record after record. For example, I recently bought the reissue of Talk Talk's „The Color of Spring“. The opening track in particular, „Happiness is Easy“, has lots of jazzy elements, a fat double bass and a children's choir: it pushes, it shines and sounds so colorful and lively that I would never pull this cable out again, it's that good.

Christian Bayer

inakustik Phono-1205 AIR



- Price per pair approx. 1,249 Euro each
- Distribution inakustik, Ballrechten-Dottingen
- Internet www.in-akustik.de
- Warranty 2 years (with extension 5 years)

lp inakustik
Phono-1205
AIR

International 1/25

» Sometimes life can be easy, as in the case of the in-akustik Phono-1205 AIR cable. It is still affordable and more than makes up for its purchase in terms of sound.

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Coming soon:

TW Acoustic Raven GT2 Basic / Raven 9.5

The German analog specialist TW Acoustic presents a new turntable and a new tonearm, both priced at the lower end of the product hierarchy. We will tell you whether you can still listen to music at the highest level with them.



Circle Labs V1000

Polish manufacturer Circle Labs is launching its first phono preamplifier, the V1000 model. The tube-equipped device amplifies MC signals with self-made transformers and combines the highest sound quality with a modern operating concept.



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The Test Specialists

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