

Signature and Platinum

At Musical Concepts and Musical Design we have always lived by one constant philosophy. It's a simple idea. You work hard for your money. Do you have to strain and analyze to come to that realization? No, of course, you don't! When we introduce something that is more expensive than a current version, why should you have to strain to hear the difference? If the difference is tiny, it is not worth your time or ours, even if it would make us more money. Please, just like 'Jumbo Shrimp', there is no such thing as 'small, but significant'. You're not concerned about how much money we make. You're concerned that you're getting what you pay for and expect. Please stay with me here as I ramble. I will get to the point eventually. You know, one of the most positive aspects of working here is the large number of customers that we have retained from the very beginning of our business nearly 20 years ago. We're on a first-name basis with many of them. What we hear almost always goes like this, *"I keep coming back because you have always delivered a better product when you told me you would. And, the differences you have told me to expect have always been there. If you said the image would be more spacious I agreed. If you said the bass would be more powerful, you were right. If I can fault you in any way, it is that you have consistently understated the improvements."* Really, I have heard this sentiment, if not the exact words, so many times and it always sounds good to these ears. Usually our mods and updates to existing mods have been at modest cost. Well, that is about to change, because we have found new ways to make our work sensorially superior that aren't so inexpensive. Don't panic, the 'Base Models' will live on at very affordable prices. Here is the point. We believe that these new modifications, although more upscale in pricing, are well worth the price.

So we now introduce the improved version of the **Signature** and the new **Platinum** models. The latest versions of Signature mods have incorporated several new parts with exciting results in greater 'image reality' - the imaging is getting so good that we need to come up with some new, more expressive vocabulary to get our ideas across to you. 'Image reality' is, in my lexicon, a broad term conveying the 'gestalt' of the event. In other words, your overall feel of the image presented to you by your system will have more free-floating and airy images. The images still have that rock-solid palpability but are more free of 'auditory connection' to the rest of the background. Another way of thinking about this is that the image pops out of the backdrop more and is more clearly delineated. As the musician moves his instrument in relation to the microphone the effect is more audible in a most natural way. Sorry, but conveying these mental images gets more and more difficult as the reproduced sound gets better and better. Signatures will also be more liquid, richer and far more tonally complex. Subtle variations of tonal character are far better resolved. And this is just the latest Signature - wait until I get to the Platinum models. The new Musical Design Signature line comes with the Oxygen-Free Copper, Gold-plated RCA jacks (OFC RCAs) and Cardas Copper (CC) binding posts. The Cardas Gold/Rhodium (CGR) binding posts will be available for those who prefer them. Why is this? Simple, if your system is good enough, you can't hear the true capabilities of the Signature with the standard hardware. Of course, the pricing will be higher, but on our Musical Concepts mods you will still be able to order these parts *la carte* to keep the price down if you wish. Due to the difficulty and expense of replacing RCA jacks on most preamps, OFC RCAs will remain an option for preamps. To avoid utter confusion Musical Design Signature and Platinum models will come with a set list of upgrades, with the CGR being the only option.

Platinum models have all the parts upgrades of the Signature and more. The main feature of Platinum models is the inclusion of our "Platinum" grade resistors. There is no other way to say it, these resistors are incredibly natural. There is a 'linearity' or octave-to-octave balance that is awe inspiring. Some of your favorite instruments will sound "different" at first until you understand that this is more of the real event and less electronic artifact that you saw as "different". Platinum resistors have more powerful, solid bass, but it is not more soft and rounded. Quite the opposite, the bass has a natural dryness, palpability and airy dimension. The midrange is a real glory with incredibly natural tonalities. Some instruments like those gritty sounding electric organs and liquid electric piano have a realism that is nearly stunning. These instruments must be incredibly difficult to reproduce, as I had just about given up on hearing them 'right'. The Platinum models reproduce music as you've never before heard it!

Where Fools Fear to Tread! A customer inquired if we might like to modify an old Sansui integrated amp. My first, unspoken response was "Huh". Then, almost before he said it, I remembered that Sansui had some notable tubed designs with pretty good output transformers. This unit has an all-tube complement, except for the first stage of the phono stage, where what looked like the world's first transistor was used. It quickly became clear the phono would be all-tube when we were done. Later another thing became clear. I was gonna lose my butt on this one. I originally budgeted 10 to 15 hours, but this thing was more like a mini-career. Still, when it was done, it was quite something special and that made me feel it was worth it. Our customer really loved it and has even talked about sending it back for the Platinum resistors. He says he has compared it to the latest and greatest stuff and feels he has no reason to switch.

On the left you see an all new power supply section. Too bad you can't see the massive hidden power supply work on the underside, including some HyperFast diodes. We changed every coupling cap, many resistors, added a new phono tube while replacing all small signal tubes and we even threw in a few BlackGate caps. This mod was about \$1200. So, if some guy asks if you would like to compare your shiny, new rig, to a rusty old Sansui you might think twice.



Audio Research provokes audio research! Originally this customer asked us to modify a couple of Rotel MOSFET mono-blocks. He was quite satisfied, but it made him eager to find out about our Musical Design amps, since it was clear that even when modified the Rotels were no match for a Musical Design D-150B. So he bought one, which gave him the confidence to trust us with his newly acquired ARC SP-3A1. We got a bit crazy on this one. We totally redesigned the phono stage using four tubes. Yep, we heisted one of the tone control tubes. The extra tube was used to achieve an unbelievably low output impedance to drive the RIAA feedback. Then we designed a very simple, high current line stage (the two tubes on left with new white sockets), similar to the upcoming Musical Design SP-4 circuitry. If you're counting you'll notice that two tubes go unused. The circled area, rear left, is where the HyperFast diodes are installed. The circled power supply caps, rear right, are now dedicated exclusively to the phono stage, instead of sharing juice with the line stage. The black and blue caps near the center are now the power supply for the line stage. We used Platinum resistors throughout, 5814A tubes in the line stage and the best Sovtek 12AX7s in the phono. This mod was around \$1200 and we did earn our money on this one too! Was the customer happy? He called a few days after receiving it and proclaimed it as sounding "better than live music". I don't know if I would go quite that far, but it was *extremely* fine.



More audio research! The ARC LS-22 innards, shown below, got the "Platinum" resistor upgrade, all new coupling caps and changes to the input "roll-off" or RFI caps. When this customer originally heard the Platinum resistors here in our listening room it took him all of about a minute to decide he just had to upgrade his ARC LS-22. The customer sat in on the later listening sessions, at the conclusion of the mod, since he is a local St. Louis audiophile. Neither of us were completely happy after the active circuit portion of the mod, so we attacked the power supply next. The RFI cap change which we did separately in A-B comparison just blew the customer's mind, because we used a part that doesn't have the 'audiophile stamp of approval'. Warning! We sometimes forget the rules when better sound is to be had!



Installing a set of upscale RCA jacks... is no problem, right! Well, if our experience is any indication, it is a little tricky. We have seen enough problems with these customer installed jacks that some explanation is in order. First, if your product has board mounted RCA jacks, you know two or more jacks molded into one assembly, the replacements you are about to install won't be so easy. You need to identify what type of original jacks you have - grounded or floating. The grounded parts have sheet metal around the fastening screw hole. The floating parts are just plastic at the hole. Your new parts will be very close to the PC board, in fact the nut or body may touch the PC board. In some cases, this will not be a problem. Chances are that the only foil in this area would be a ground plane. If you have floating jacks you don't want the RCA body touch this ground plane, unless the ground from the original jack is 'immediately' connected via the PC to this same foil. Another consideration is the plastic washers provided with the RCA jacks. There is usually one flat washer and one shoulder washer. These are provided to allow you to 'float' the jacks, i.e. if your original parts float off ground then you will want to use these to float your new jacks. The shouldered part must fit inside the panel hole to provide true isolation. Many customers have even gotten their parts mixed up and used two flats on one jack and two shouldered on the other jack. If the original part is grounded, you may still want to use the washers, since the chassis holes may be too large to provide a good fit. In this case, make sure you ground each ground tab of the new RCA jacks to the chassis very near the jacks. You know, drill a new hole or whatever.

In other cases, we have seen something as simple as high quality, replacement individual RCA jack installed incorrectly. Sometimes the original chassis holes are not quite big enough to allow the shoulder washers to actually fit inside the sheet metal. Use a "Rat Tail" file (round section) to enlarge the hole or a Dremel tool and lots of skill (always wear protector goggles). Now install the shouldered washer in the enlarged hole and tighten your jack, 'one grunt' tight. Test with voltmeter. If the original jacks are bolted right into the metal, i.e. hard grounded, then you may be able to do the same thing. If the jacks are grounded, but the holes are too big, use the washers and connect the ground tabs to the chassis in immediate proximity.

If you have a voltmeter you can use it to test the connections. Once you have removed the connecting wires from your original individual RCA jacks, you can test the body of the jack to see if it is actually connected to the hard ground if unsure.

In some cases, you can be asking for real trouble if you install new RCA jacks incorrectly. Sometimes an entire circuit is grounded to the chassis via the original RCA jacks. Voltage differentials, severe DC offsets, oscillations and other problems can occur if grounding is incorrect. In the worst cases, serious damage may be done to one or more of your audio components. If you are not totally confident about the installation, DON'T DO THIS AT HOME. Trusting a professional to perform such services can be a very good idea indeed, and in the long run, a lot cheaper.

Humorous Shipping Stories

"A good customer, whose name I clearly remember, called today 8/27/99 and asked why we had shipped him some PA-1 circuit boards via USPS Priority Mail. This product has been out of production for about 4 years, so I would be aware of any recent shipments. He mentioned that he hadn't done any business with us in two years. He'd been too content, I surmise. Confused, I asked him to read the address label. It had our old address on it. We moved over 16 months ago. Apparently, two years ago we installed PA-3 boards in his Hafler amp and returned his PA-1 boards. He got them two years later. Oh well, happily he asked for our latest literature.

"In early August, we received a returned letter that we mailed in November. So folks, if you don't get something that we claim we mailed, it ain't always our fault.

"Once a customer sent his CD player in a small box, barely larger than the unit. It was cosmetically damaged, but worked okay. We did a mod, packed it carefully and returned it. A year later we got a call from him. He wanted to return it for more extensive mods. Recalling his previous packaging, I reminded him to ship it in a large box. A week later it arrived in a huge box. Unfortunately, it still had no packing material in it. Amazingly, it survived again. Please, say **no** to poor packaging.

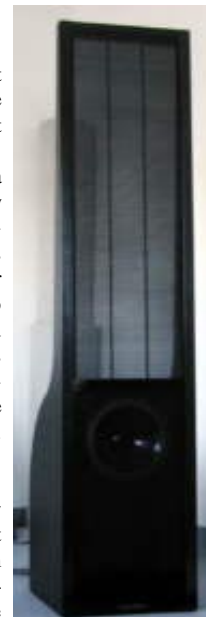
"Another time, we were expecting a Hafler DH-101 preamp with outboard power supply to arrive. It did! Both the UPS driver and I stood there for a moment looking at it thinking "What the Hell?", for here was two boxes with a cord tethering them together. In spite of the fact, that our OPS-4B power connector is removable at the back of the unit, the customer left it connected. Stranger yet, instead of just putting the two units in one large box, he put them in smaller boxes and left them tethered. I still crack up from time to time when I think about it.

"**Sad shipping stories:** You can easily pay two to three times the normal UPS shipping costs if you use one of the "Mailboxes" type shipping services. Hey, just call UPS and ask them to pick up at your home or drop it off at a genuine UPS depot.

"What have you heard lately?"

We have been enjoying ... and I do mean enjoying, a new set of **INNERSOUND EROS** hybrid electrostatic speakers. The EROS stands tall in more than one way. In fact, they are about 68" tall, 15" wide and 18" deep on the bottom end. Of course, from about 24" up they are only 2" deep. The bottom end is a 10" dynamic driver in transmission-line enclosure, the only type of bass enclosure to use with a fast, non-resonant hi-frequency driver, in our considered opinion. The speaker comes with an attractive combination 200 Watt bass amp/24dB per octave electronic crossover. You provide the hi-frequency amp and two sets of speaker wires. That top-end amp better be good and able to handle a capacitive load. Musical Design amps sound beautiful on the speaker. In fact, it was one of our dealers who influenced us to buy this speaker. He told us that the EROS was in many ways the finest speaker he had ever heard. I think we agree.

With the right system this speaker can sound remarkably clear, focused and three-dimensional. I think it might sound pretty bad with all too many, so-called high-end amplifiers, so don't be too surprised if some high-end dealer tells you he tried them and didn't like them. Repeat after me, "high-end and high-priced are two different things". Several local listeners have been mightily impressed with the sheer transparency projected by this speaker. A few Martin-Logan owners were a little overwhelmed. Since there is no St. Louis dealer, we decided to sell this exciting speaker. Should you get the urge to spend \$4995 on a highly-reviewed speaker that should cost more, and will soon, when the price climbs to \$6000, give us a call. If you have a nearby **INNERSOUND** dealer, check it out. Call for info/review packet. There is the smaller (62" tall), but look-alike **ISIS** model with passive x-over for \$2750/pr. We haven't heard these yet, but have spoken to audiophiles who find the **ISIS** very special, too!



Almost before we got serious... about modifying the **Pioneer DV-414** dvd/cd player, it had gained a lot of respect among audiophiles. We were getting calls from amazed audiophiles who found it to sound better than their suddenly over-priced Transport/



DAC digital rig. So we developed two mod levels for the unit and found the modified units to be stunningly better than stock with extended top-end and light, airy imaging. It is very three-dimensional, in fact, rather holographic. We are impressed. Several audiophiles are using this unit as they 'orbit' to see what happens in the DVD-Audio and

SACD wars. Then, even if they buy a SACD or whatever, they still have a great CD/video player. We have a base modification for **your DV-414/525**, the **ENIGMA**, for \$299 and the **SIGNATURE** mod for \$499. If you would like to buy a complete unit, the **ENIGMA** is \$799 and the **Signature** is \$999. "Transport" models are available at similar price points.

We are now selling some of the accessories... that we recommend and use for our own listening and CD reviews. You'll see the AudioPrism CD BlackLight II, QuietLine II and CD StopLight green ink pen listed in our new literature. Check out the terrific Electronic Specialist RFI filters that we have used for some years now.

Used components... are available. If interested, call for list or see at www.musicaldesign.com.

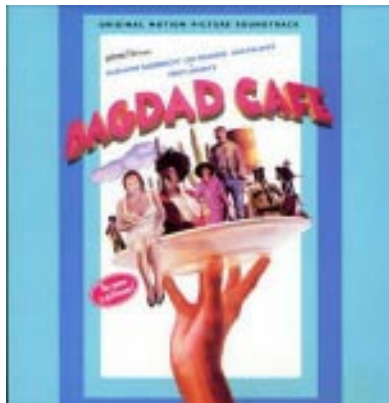
Rumors of Reviews

Musical Design has been in the news lately. Log on to "www.planethifi.com" and read a review on the SP-2B preamp in the archived September/October issue. **Audio Musings** magazine has printed a very complimentary review of an EAD DAC which **Musical Concepts** modified for a reviewer and will soon print a **Musical Design DM-100B** review. Although we haven't seen the review, they bought the DM-100B, so we are expecting good things. In addition, they have requested a modified DV-414 for review. **Bound for Sound** has a **Musical Design D-75B** in house for review. **Audiophile Voice** is evaluating the DM-100B and SP-2B. No official reviews yet, but **The Absolute Sound** has published comments on our DAC-1A20 and DV-414 modification in the latest issue. As I write this I have not seen the comments, but readers told me that within the **Meadowlark Audio Shearwater** review we finally get credit for having some of the best sound at the 1998 winter CES show where we used the Shearwater. Within the review of a much more expensive CD player we have apparently received some good words for our **Musical Design DAC-1A20** and a good mention on the **Musical Concepts DV-414** modification. www.soundstage.com had a very complimentary mention on our sound at the recent CES show in Las Vegas and they will soon review our **Musical Design D-75B**.

Music Reviews

There will be no learned dissertations here. Just being here means it is a positive review of music we like. The emphasis is on sound quality, but not above substance or emotional content. We have added valuable descriptions of the sound quality where they apply, so you can judge whether your system is doing its job. All discs are 'cleaned' on the *Nitty Gritty CD Cleaner (more essential than ear wax remover)* and spun on the *Bedini* before evaluation. We use the *AudioPrism CD Stoplight* (green ink pen) and *AudioPrism Blacklight* disc damper. Your comments are invited. **Important:** It has been said that 'Ye Editor' has eclectic, some might say weird tastes, so pursue the more adventuresome discs here at your own risk.

BAGDAD CAFE, movie soundtrack, Jevetta Steele, Bob Telson, others, [Great Jones 162-536 002-2] Never is when I thought I might review a CD movie soundtrack and talk a lot about the movie, but here goes. I don't know exactly why I picked the quirky *Bagdad Cafe* (1988). Heavens, that was back when you could rent BETA at



some stores. I guess it just looked interesting or maybe Siskel and Ebert enthused over it. Memory doesn't serve, but while listening to talk radio one caller said it was his favorite movie, period. I looked on the movie review database at "amazon.com" and one reviewer, as I recall a film student, proclaimed *Bagdad Cafe* as the best film ever made. Frankly, I can't argue with that. I remember thinking about the film for days after seeing it for the first time, and that happens so rarely for me. Remembering my own delighted reaction to this film and the stunning 'theme' vocal *Calling You* by Jevetta Steele, nominated for an Academy Award as best song, I just had to get the CD.

I'm glad. What a delight! Though I haven't seen the movie in a few years, I could close my eyes and see the characters move before me. Hearing *Calling You* on a great system was even tastier than I remember it. Ok, there is a narrative on the disc that will seem almost like high weirdness if you haven't seen the movie. If you ignore the rest of this disc, just get it for Jevetta Steele. If anybody knows what happened to her please let us know. I have searched for other music by her on the web and found nothing. What a career she could have had with that beautiful voice. I hope she is okay. Listen too, for some great, haunting blues harp playing from William Gallison. For those interested in viewing the film, it is out of print now, but a large rental store may have a copy. You'll see Jack Palance in a wonderful performance and CCH Pounder, Dr. Angela Hicks on ER, in a very different role.

There are many messages from this film. It is layered with meaning. What does it say to us as audio/video enthusiasts? Our eyes perceive and process with greater intensity and 'memory' than our hearing, for this film would move you as much on a 13" B&W, mono TV as on an all-mighty "Home Theater" system. What good would silly distractions like SDDS, Dolby Digital, ad nauseam do for a film that speaks directly to your soul? None! Hollywood, give us great films not Dolby AC-4. Now, as for your ears they want great audio. Perhaps, they are a more precise sense. They are not easily fooled and do not make up for inadequacies in presentation the way our eyes seem to do. It takes a really great system to move you emotionally. So there you have it, save money by using a good but modest-sized TV and Musical Design amplification for the only two channels you need. www.musicboulevard.com has tracks from the CD.

MISA CRIOLLA, José Carreras, Coral Salvé De Laredo/Sociedad Coral De Bilbao, Conductors: José Luis Ocejo, Damián Sanchez [Philips 420 955-2], Also included, Navidad en Verano, Navidad Neutra. First of all, this recording may need no introduction to you. It is a highly recommended performance that you will sometimes hear at audio shows and in the collections of "those who know". Those who do have it realize that recommending it here is a real service to the music lover who is unfamiliar with it. From the audio standpoint it is all here from the deep, cavernous recording environment to the great 'pipes' of Jose Carreras and the wonderful, passionate choral sound. Just another "What are you waiting for?" recording!



KAREN, Karen Briggs, 11 other musicians, [Vital VTL 009] <www.gate.net/~vital/>, 352-669-2098 It's unusual to earn the title - Jazz Violinist. Karen Briggs may change that. She has played with some of the greats. She has toured the world and performed as the solo violinist for Yanni's 'Live at the Acropolis'. She will tour with Yanni again next year. She has performed with Betty Carter, Clark Terry and other jazz greats.

KAREN



Karen Briggs

As far as the recording goes, it is an extremely fine recording. It is amazing for the 'gestalt', the feeling that you are there with the performers. The sound is unbridled with absolutely terrific bass solidity and power. If some of these cuts don't stir your Espresso setting there on the coffee table, you're missing some bass. Now, I have some bad news. As far as I can research the subject, David Manley will make no more of these discs under the **Vital** label and that is our loss. In fact, I hear that he is not recording at all. These CDs are being distributed by Vital Enterprises. In fact, if you would like to buy the whole collection there is a very attractive deal, about \$10/CD, i.e. \$199 + shipping for the collection of 20 CDs. I've heard many of these and they're worth it. Get 'em before they're gone. These will not be repressed, I am told. If you want to get a feel for the label, this CD is \$14.95 + shipping. If you're still listening to black vinyl, the remaining 12 LP titles are available for \$199 or \$19.95/ea. + shipping.

PAN JAZZ IMPROVISATIONS, Rudy Smith, Annise Hadeed, Felix Roach & Friends [Sanch 9802] <www.sanch.com> Sanch Records in based in the Caribbean, in Trinidad to be exact. The musical traditions here have 'merged' with other modern influences and produced Pan Jazz. The material here may seem unusual or exotic to



most traditional American jazz fans, since you have a mix of traditional influences blended with the steel drum and so forth. Yet, I find this an agreeable mix to my musical palette. The excellent recorded quality helps. The instruments are sharp and clear, yet natural and fluid. There is a lot of depth and speed without harshness or 'etch'. I wonder how much of this fine recorded sound is due to the "24-Bit HDCD" recording. On the opening track the cymbal is fast, clear, delineated and well focused. This should sound very natural. There should be no brightness or smear - I mean **no** smear! The bass line is solid, focused and satisfyingly powerful, though not overblown. When the

'pan' comes in, it is further back in the sound stage, near center and naturally dry with beautiful detail. Here we have classy musicians making classy, yet unusual music.

THE REAL BLUES BROTHERS, various artists, DCC Compact Classics [DZS 026] <www.dcccompactclassics.com> First things first - this is no audiophile barn-burner. Many of the cuts here have a bit of Mastodon sound quality, but if you don't enjoy this disc your fun gene is recessive. The sound quality should never annoy you on a good system. You've got John Lee Hooker, Jimmy Reed, Memphis Slim and more. John Lee Hooker sings 'Boom, Boom, Boom'. My favorite cut is by Lightnin' Hopkins who sings to us about his shiny, black Cadillac in 'Big Car Blues'. What a hoot! The live recorded cut cracks up the audience. Another howl is "Blues for Gamblers" by Hopkins wherein he sends his "woman" to do his gambling. When Hooker sings, 'It Serves Me Right to Suffer', now that is the blues, brothers. I just found out there is a Volume II - sign me up!



NEXT ISSUE: You will see review of at least one 24K gold CD reissue from DCC Compact Classics.



And, in the mail...

Mr. Hillig - Back in December I had the ability to purchase both a D75 & D75.3. Not knowing much about Musical Design I was skeptical. Boy was I wrong. I have owned many amps including Adcom, Rotel, B&K, NAD, and more. Some of those being as much as 3 times the power. I can honestly say that the D75 smokes all of them both in detail and finesse. I have to show friends the spec sheet to prove to them its 75wpc. Yesterday I received a DAC-1, purchased to replace my "cheap" AMC DAC-8. I realize we are not comparing apples to apples but once again your piece completely blew me away. One does not realize how much one is missing until they listen to the DAC-1. I had no idea how much detail and especially dynamics was on a CD. The DAC-1 extracted so much more information out even my wife with no musical ear heard the difference from the kitchen. Is Musical Design the best kept secret in audio today? I only wish there was a dealer around me. The other reason for the letter other than the above is that I see you also make a CD Transport {CDT-4}. Currently I am using a AMC CD8 which is just OK. The DAC-1 has proved to me that the transport is probably the same quality and performance as the DAC-8, in other words, the weak point in the system. You have created a Musical Design monster. Thank you for showing the average consumer that you don't have to spend an arm and a leg to get superior quality audio equipment.

T.R., Penfield, NY

The following letter from Mr. T. Kirwin on his new "Platinum" system. He has the SP-2B Platinum, D-150B Platinum, DAC-1A Platinum and T-1 Platinum.

Dear John - O.K. I should have written sooner, but I've been busy. I've been listening to my new CD collection. Actually, the CD's are the same, it's just that now I can hear what's been there all along hiding in those bit streams. It is incredible how great they sound. I can't believe my ears. I'm listening to CDs that I loved for the music, but sounded flat in the sonics. Guess what - the sound was always there. My system just couldn't bring it out. I'm talking real quality sound. Amazing sound. A soundstage SOOO wide, it pushes the walls out. A soundstage SOOO deep, you feel like you could fall in. Another thing, I don't have the speakers toed in, just straight ahead, 54" apart, 48" from the side walls, and 60" from the rear wall. Truly a fantastic wall to wall soundstage. The other night, I did some nearfield listening - beyond my ability to describe. Lets just say, when I was done, it took half an hour to get the silly grin off my face. Having the four Platinum components come one at a time was great, in that it

allowed me some time to evaluate each, individually. Having enjoyed your mods on my Hafler gear for several years, and through several levels of tweaking, my expectations were extremely high. However, when you expect to be blown away, you are wide open for disappointment. But not in this case. With each piece, I was amazed again, and again. That is a remarkable accomplishment. I am not one easily pleased. Let's just say that now I can finally sit down and listen and enjoy. No getting up to adjust this or that. I just sit there for hours, and enjoy the most incredible sound and music I have heard since I stopped my season tickets to Carnegie Hall (12th row center) and to the Met (16th row center). I could go on and on. Music is so very important to me, and for the first time in a very long time, I can sit back and enjoy. Thank you, very much. Musical Design says it all! I have enclosed the check for the interconnect (sorry for the delay). I now have everything in place, and the 10 foot speaker cables will work just fine, when you get a chance to send them.

Thanks again, T.K.

Together with Spielberg Audio Labs we built a pair of hi-current 16 FETs/ch mono amps on the D-150 chassis! Here is Mark's commentary!

John, Check out the cool pictures below of our mono amps (shown on web page - Ed.). These amps really have a combination of power and grace, that I don't think I have ever experienced. The lows just breath now with an ability to portray large scale instruments with an uncanny ability, with a solidity that is hard to describe almost as if they have unlimited power. With this new, better bass came a pleasant improvement to the overall balance of the system, the bass now keeps up with the top-end in a way that I rarely hear in reproduced sound. The midrange seems more open as the bass now has correct "timing", I attribute much of this to the lack of ringing and power compression. What an elegant circuit it is. Bruce Thigpen (of Eminent Technology fame - Ed.) loved the pics, and had nothing but positive things to say about your work.

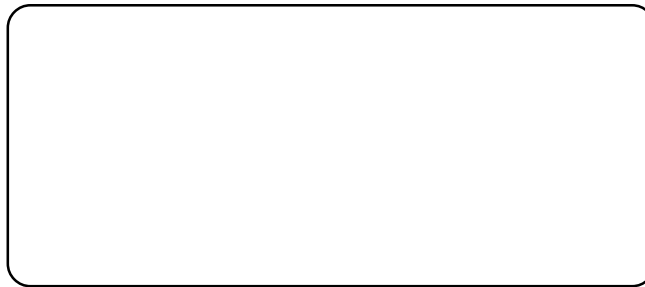
With a servo bass system one can compare raw physical amplifier power subjectively by testing the ability of the amp unit to correct any incorrect woofer movement. The amps we built allow the woofers to create much more motor strength when counter-acting (servo negative feedback) i.e. a "hand push" than the Crown 3600 (1100 watts a side 8 ohms, 1800 in to 2 ohms) did, or any of the "audiophile" amps that came through my studio. I am amazed by this, to say the least. Let me know when we can start our new project, I really enjoy your company; and the amazing amps certainly don't hurt.

Mark Spielberg <www.spielbergaudio.com>

MUSICAL NEWS

Our Newsletter

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INSIDE: Digital standards update, Humorous