

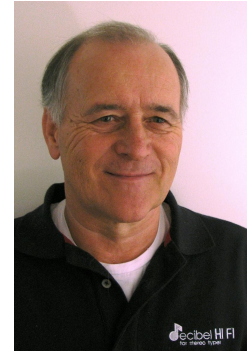
The monthly news for stereo types.



No. 43, July 2016

Hello Brian

As I mentioned last month there was a Hi Fi show in Melbourne at the start of this month, and I went down to check it out. There's a write up below and a link to a free digital album download. There's another show being put on by Australian Hi Fi magazine in October at The Rialto. This is a [larger show](#) with a wider range of exhibitors and brands. If you have an interest in high fidelity audio it is well worth the admission price to be able to see and hear such a wide range of equipment in the one place.



The Brexit and the consequent fall in the value of the UK pound has caused the exchange rate to improve, and at this point seems to be about 13% better. So if you are interested in products from the UK such as [Origin Live](#), [Icon Audio](#), [Graham Slee](#) and [London](#), now is a good time to contact us to get a quote to take advantage of that, as it may be temporary. The prices on the website have been adjusted to reflect the exchange rate today.

We used to have a category on the website "[Decibel Endorsed](#)". It hasn't been there for quite a while but there still are a lot of products that I am so positive about due to personal experience with them that I have decided to reinstate the category. It doesn't cover all the types of products we sell but certainly you can feel confident about my endorsement of anything I have in that group.

musical regards

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International Hi Fi Show, Melbourne

Pullman Mercure Hotel, Albert Park, July 1st-3rd 2016

It was put on the Sound Media Group who run the StereoNet website. I had some reservations about its success but I am pleased to report it went very well. The venue (Pullman Mercure Hotel) was very good, all rooms available were utilised, and when I attended on the Saturday there was a continuous stream of people into the demonstration rooms. So if you are interested in hi fi, the opportunity to see and hear so many brands of equipment in the one place is well worth the \$30.00 admission (\$22.00 if you pre-buy online). That said, in general



the rooms are quite small so don't provide the best conditions for demonstrating high end systems (one was about \$500,000).

There really is no substitute for auditioning equipment in your own home. For example if you are interested in a new phono stage, being able to plug it into your existing system is always going to be preferable to hearing it in a show or showroom demonstration. That's the reason we sell many of our products on a money-back trial basis. It's particularly useful for customers who don't live near to Melbourne where the hi fi shows tend to be held.

Turntables were used in many rooms as the primary source, but digital files were also widely used. I don't think I spotted a CD player anywhere. The most exotic source was a legacy 15ips reel to reel tape machine playing master tapes.

The best loudspeakers I heard were the German Physiks Borderland, but at about \$70,000 a pair I doubt whether there were many prospective purchasers. What is interesting about these is that they use an [omnidirectional DDD driver](#), which is a development of the Walsh driver first seen in Ohm loudspeakers in the early 1970s. Ohm Acoustics have also been continually improving the Walsh driver over the last 40 years but have taken a much more pragmatic approach. The current versions of the Walsh drivers that are used in the [Ohm loudspeaker range](#) utilise commonly available components rather than the hi tech unique construction of the DDD drivers and as a result their pricing is much more affordable. I wish we could make them available on a money-back trial basis but their size and weight makes the freight costs so substantial it is a significant deterrent. We have a pair of W1000 available for audition for those in or near Brisbane.

Many of the rooms had scheduled demonstrations rather than an open room policy where people just drift in and out. This has the advantage of allowing the exhibitor to talk about what's being demonstrated but it can make it difficult to get to see the more popular brands. The B&W room required you to put your name down for a session and was booked out all day. In between the scheduled demos it was possible to wander in and see the equipment but not get to hear it. My advice is that if you go to a show you will learn more by going to the closed room demonstrations rather than just wandering aimlessly from room to room.

Celebrating the 2016 Melbourne International HiFi Show, NativeDSD.com is offering a [free DSD album download](#) until the end of July 2016.

Underwater turntables

We had to move our stock a few weeks ago and unfortunately the garage we moved it into isn't waterproof. As a result during a downpour several turntables were affected. The contents of the cartons are unharmed, but the cartons are mildly or in a couple of cases seriously water damaged.

So we have the following specials:

[Pro-Ject Essential turntable](#) black - minor carton damage \$399 includes bonus replacement stylus and In the Groove record cleaner.

[Pro-Ject Essential turntable](#) black - medium carton damage \$389 includes bonuses.

[Pro-Ject Essential turntable](#) black - major carton damage \$379 includes bonuses.

[Pro-Ject RPM 5.1 turntable](#) - serious carton damage \$999 includes bonus dust cover - save \$200

These turntables will still have their full warranty and where necessary will be repacked into new cartons for shipping. Please contact us by phone or email if interested.

Recording 78s Accurately

The revival of vinyl records has seen many people dig out their collections of records from decades ago and start playing them again. And some have 78s as well as LPs and 45s.

As well as playing them, wanting to convert them to digital is a common request we get.

There are several things you need to consider in order to play 78s.

The most obvious you would think is to have a turntable that has a 78 rpm speed. Not so. There is software available which will allow you to play them at 45 rpm and produce a digital recording at the correct speed.

The next consideration is the fact that the grooves on a 78 are much wider than on an LP or 45, so if you use a normal stereo stylus it will run along the bottom and give a poor signal. So you need to use a stylus suitable for 78s - one that has a diameter of about 3mm, compared to the 0.6mm which is common for stereo or mono microgroove records. There are several cartridges available which have 78 styli available. If yours is one of them you can buy a 78 stylus and simply clip it in to replace the normal stylus in order to play 78s. Or if your tonearm has a removable headshell you can buy a cartridge with a 78 stylus and mount it in a separate headshell so that you just swap over headshells when you want to play 78s.

The next thing to know is that the recording characteristics for 78s are different to that for LPs and 45s, so you need a special phono preamplifier to get the best results. Modern records are recorded using an RIAA equalization which in broad terms reduces the bass and increases the treble. This enables more music to fit on an LP and a better signal to background noise ratio. But 78s don't have the treble boosted. So if you play them with a normal phono preamp (which increases the bass and reduces the treble to compensate for the RIAA curve) the high frequencies will be limited. The [Rek-o-kut Audiophile Archival Preamp MkII](#) allows switching between 33/45 and 78 record compensation so you can get the best results when playing and recording 78s.

Finally, most old discs need cleaning, and the [Disc Doctor Miracle Record Cleaner](#) is recommended for acetate pressings and 78 rpm plastic and shellac recordings as well as microgroove 33s and 45s. Cleaning fluids containing alcohol should not be used.



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