

SOUNDBITES



AUDIO ORIGAMI TURNTABLE BEARING OIL KIT £15

It's often the simplest of jobs that get overlooked in life, and this can be very true in hi-fi circles as well. After all, when was the last time you checked your turntable's main bearing oil? This seemingly insignificant detail can make a huge difference to its performance not only in terms of longevity and reliability, but most importantly in terms of sound. The bearing is, after all, the centre of the

turntable's sphere of operation. If it is spinning in a well of thick gooey sludge, then the platter is likely to be more sensitive to speed fluctuations as the stylus encounters high groove modulation. This results in transient wow effects, particularly in a belt drive deck, and if the motor relies on some sort of feedback control system to maintain a steady speed, it will have to work harder, increasing mechanical noise. Audio Origami has come to the rescue of vinylphiles once more with their 'Booster Oil Turntable Main Bearing Kits'. These handy little outfits bring you two 1.8ml vials of PTFE loaded synthetic oil, two extra long cleaning pads and two syringes for removing all the old oil and two lint-free cleaning cloths for buffing up the bearing shafts and absorbing the very last drops of old oil from around the bearings. As a bonus they even throw in an Audio Origami cartridge alignment protractor and strobe disc – handy things to have.

Looking for a suitable candidate for

lubrication, my eye settled upon my recently acquired Sonab 65S turntable – in need of a basic service, and with a main platter bearing that seemed a little stodgy. Wielding the cleaning items, I discovered old oil that would not have looked out of place in the sump of a seized London Taxi and took great delight in cleaning all this out, with the help of a little Isopropyl alcohol. Refilling with the new fluid and giving the platter a spin was a revelation – that main bearing was now silky smooth and prior to fitting the belt, just spun and spun when given a push. Playing an LP showed no less of a change. Bass lines seemed more positive, being tighter and better controlled, and the Sonab's upper bass had gained a swiftness and poise that had been missing. Rhythms seemed to have been let loose to really flow with precision and all-in-all I could not help but feel this was one of the most striking upgrades I had made for a good while, and all for £15 and around ten minutes work!

AS [Contact: www.audioorigami.co.uk]