

Absolute ANALOG

"And Now for Something Completely Different"

Clearaudio Statement Turntable and TT1 Arm

Donald Saltzman

One can only wonder what the Clearaudio boys were thinking. Sitting around a table at the local *biergarten*, after a stein or two too many, the family Suchy decided its expansive line of turntables was not yet complete. What was missing? "Let's make a 'table that looks three parts Clearaudio and one part . . . alien," said one brother. A number of chasers later, the other brother said: "Won't fit the bill unless it weighs 800 pounds." "Must use bulletproof wood, no air pumps, and a motor driven by enriched uranium," replied the first. "All right," added father Suchy, anxious to end the conversation before it got even more out of hand, "Let's make a Statement."

Make a Statement they did. Two years ago Clearaudio displayed the Statement prototype at CES. Robert Suchy asked if I would be interested in reviewing the 'table. Even though I was floored by its appearance and design features, I thanked him for the opportunity but told him that I might not be the right reviewer for him. I explained that while I had always admired the Clearaudio sound, I (how to say this delicately?) had not *loved* the sound in the past, finding it a little too bright for my taste, maybe a bit thin. And the company's prior top arm, the Master TQ1, had developed an unenviable reputation for extreme fussiness of setup and incompatibility with some cartridges. "No problem," said Robert, "just try this—I think you'll like it." I had to love his quiet confidence and couldn't refuse the challenge.

The Statement Turntable

Clearaudio's goal with this 'table was to apply all it had learned in 30 years of turntable design, plus add new technologies never before seen in combination, to make a cost-no-object assault on the state-of-the-art in analog playback. Before we explore how it performs, it is essential, in a product this ambitious, to devote some space to its most innovative design features.

About five or six months after CES, Robert Suchy appeared at my house with a small army of helpers to set up the Statement. The unit arrived in a huge wooden shipping crate with many sub-boxes. Although initial setup was a major procedure, the good news is that full setup by trained personnel is included with the purchase of each Statement. Indeed, Robert himself has set up most of the 'tables that have been sold world-wide.



Several qualities of the 'table were apparent upon initial setup. First, the fit, finish and construction-quality of each component is simply gorgeous. All parts operate with a precision and silky smoothness befitting the Statement's price. The large acrylic plate supporting the platter is a work of art, as is the platter itself, while the gyroscopic bearing that is the fulcrum of the self-leveling mechanism is worthy of NASA. It *looks* like no expense has been spared by Clearaudio in bringing its Statement to life.

The integrated stand consists of four stainless steel legs that are separated and supported by eight curved supports. Each support is a sandwich of stainless steel plates with a tasty filling of highly-polished laminated wood. Clearaudio informs me that this wood is so dense it is used in the undercarriage of bullet-proof vehicles. The goal of all this mass and different construction materials is to keep any resonances from reaching the platter.

The top "sandwich" of the stand is a full circle that contains the elegant turntable controls and an active real-time microprocessor speed control. Use of the light touch controls is a breeze. One button allows selection of 33 1/3 rpm, another chooses 45 rpm, while pushing both together allows 78 rpm. A blue-lit LCD display shows turntable speed in real time. Two touch-switches to the right of the display allow fine-tuning of speed.

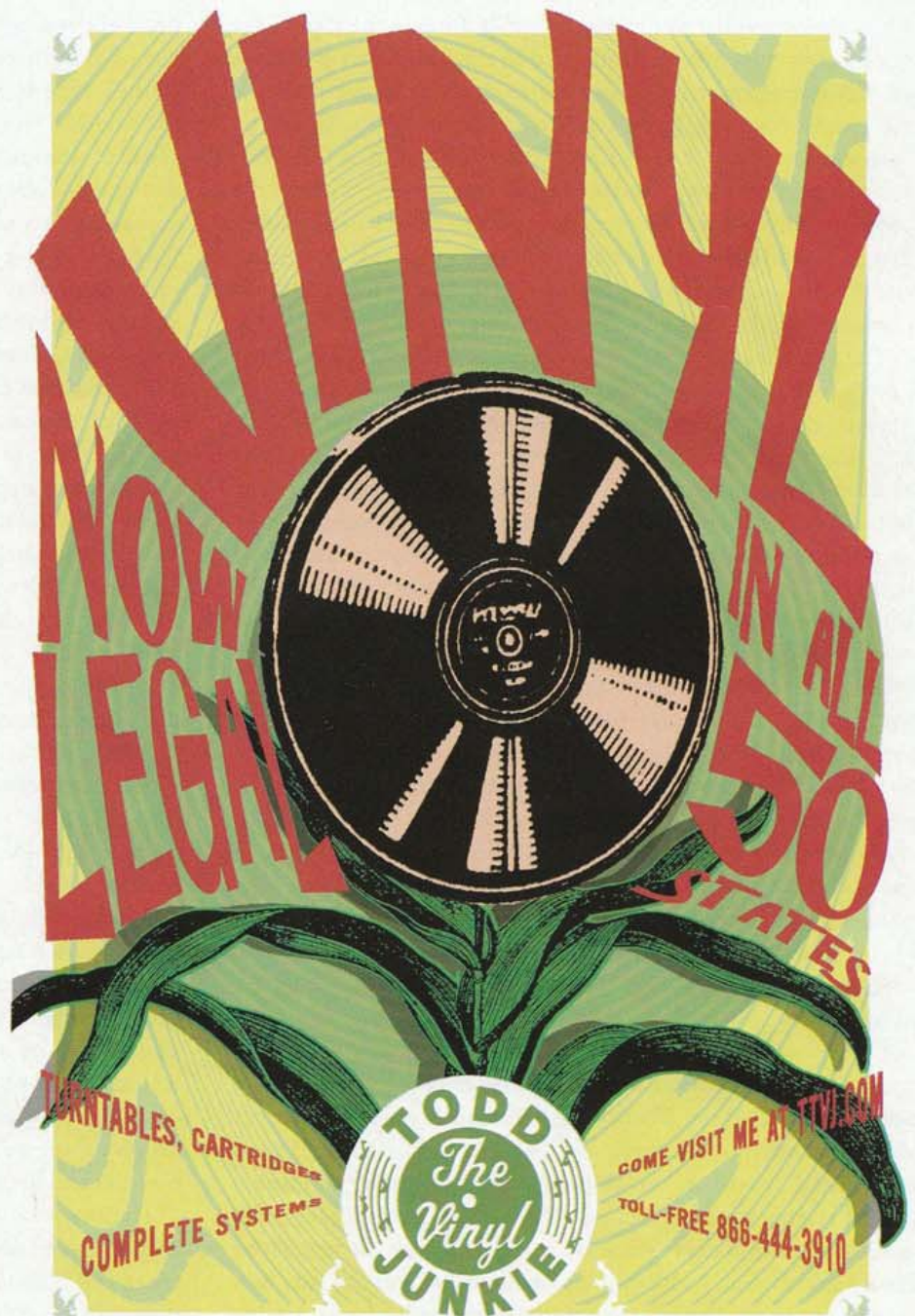
The microprocessor and motor are special. In terms of speed control and high-torque operation, these units are off the chart. When the platter is spinning, you can apply *substantial* downforce to the edge of the platter with your finger and watch the micro-processor instantly correct the speed to 33 1/3 rpm, even though you are still pushing down hard enough to virtually stop most turntables. Simply amazing. I don't want to get ahead of myself on sound quality, but this speed control system must be responsible for the rock-solid attack of instruments, particularly piano, regardless of the complexity of the music being played.

Which brings us to the two most innovative, and I believe successful, aspects of this turntable. The first is the self-leveling mechanism, which is really a pendulum hanging from the gyroscopic bearing. At the bottom of the pendulum tube reside a series of stainless steel plates, weighing a total of about 175 pounds. Each of the plates, save for the top plate bearing the engraved Statement logo, is eccentrically weighted—a portion of the inner periphery of each plate has been drilled out. This leads to good news and some not-so-good news. The good news is that each plate can be rotated on the connecting rod, so that careful rotation of the various plates will ultimately lead to a perfectly level platter with

whatever arm or arms are being used. Once properly balanced, the pendulum and gyroscopic bearing will keep the table level at all times, *without* the need for pumps, motors, hoses, and their attendant complexity. Moreover, fluid dampers at each corner of the lowest plinth of the 'table let you know when leveling is spot-on—setup is complete when all four are gently touching the metal plate below.

The not-so-good news: Adjusting the plates is very time-consuming and requires the patience of a Zen master. Most of the adjustment is completed by the set-up crew, but I found that a fine adjustment was necessary after the 'table had "settled." Once balanced, however, the setup remains stable and does not require ongoing readjustment, unless you change tonearms.

By the way, you will definitely want to check the structural integrity of your floor before deciding on a location for your



new best friend. Concrete floors should present no issue, but if placed on a suspended floor it may be best to use a corner location (for additional wall support) and confirm that the floor support beams are very solid. After all, this is 800 pounds always trying to find its way to the center of the earth.

The second distinctive design aspect of the Statement is the fact that the platter is magnetically suspended, so that there is no mechanical connection whatsoever between the platter and drive motor. When Robert Suchy first showed me the 'table at CES, he did a neat trick and placed a piece of paper through the magnetic drive system, while the 'table continued to turn at correct speed. This was to demonstrate that there is nothing but air space between the sub-platters. When all is said and done, this is probably the most innovative design element of the Statement and, no doubt, responsible in large measure for its superlative performance.

How does it work? In a nutshell, the motor uses a belt to drive one of two acrylic sub-platters. This bottom sub-platter rides on a bearing connected to the gyroscopic bearing at the top of the self-leveling mechanism. Embedded in the sub-platter is a series of very strong magnets. Riding above the bottom sub-platter is sub-platter Number Two, which contains an opposing set of magnets. In effect, a very strong magnetic coupling. The two sub-platters never touch and are held at precise separation by the opposing force of the magnets. Attached to sub-platter Number Two is a spindle that runs through a very thick clear acrylic plinth and finally is connected to the extremely heavy frosted-acrylic platter. Thus, the main platter literally rides on a cushion of air.

The record clamping system is simple and effective. The Outer Limits record clamp is a machined stainless-steel flywheel that fits snugly around the periphery of the platter without fiddling. It holds down the entire outer edge of the record without touching the grooves. For a long time I was a big fan of vacuum hold-down, but I have become concerned in recent years that the vacuum system (directly or through dust that becomes embedded in the vinyl) may cause some damage to the record and make the surface noisier over time. I want to stress that this is my personal opinion and is not based upon a scientific study. Well before I received the Statement, I stopped using the vacuum system on my Basis 'table. I far prefer the Outer Limits and center clamp supplied with the Statement, which seems to be just as effective as vacuum hold-down in keeping the record flat but, I believe, may be safer for the records. By the way, the center clamp is made of stainless-steel and wood (bulletproof) and simply sits on the spindle. Think what you will, but in A-B comparisons with other clamps, including some from Clearaudio, the Statement clamp sounds so good you'll think you improved an electronic component in your system. It should benefit other turntables, as well.

Operation of the Statement is simplicity itself. Just lightly press the on-off button and the platter is up to speed almost immediately. That's it. There is no mechanical noise whatsoever to the operation of the 'table. Unlike other "super-'tables," there is no need to switch on air-pumps (for the support system, platter, and/or tonearm) because there are no pumps. This 'table is as easy to use in daily operation as my reference, the wonderful Basis Gold Debut. In light of its build-quality and ultimate lack of moving parts, I would expect the Statement to be as reliable as the Basis, which is a compliment. In almost two years of daily

use, I have had no problems whatsoever with the Statement. The importance of this reliability must not be minimized—it's nice to know the 'table is ready whenever you are.

The Statement TT1 Tonearm

The TT1 was not finished when I first took delivery of the Statement. For about a year I used Clearaudio's Master TQ-1 in its place, as well as a Graham Phantom mounted on another of the 'table's four arm-mounting stands. The Statement can accommodate up to four tonearms, but this number is reduced to two (possibly three) when the TT1 is mounted. The Phantom has already been favorably reviewed in this and other journals, but I would like to add a few additional words. After using a wide variety of pivoted arms over the past four decades (yikes, must be my grandfather saying that!), I have concluded that the Phantom is, without question, the vinyl lover's dream when it comes to setup. Virtually all operating parameters are easily and precisely set, while cartridge changes are a snap through the use of interchangeable arm wands. Furthermore, the Phantom sounds superb, with none of the (ahem) *lightness of being* in the midbass that seemed to these ears characteristic of earlier Graham offerings. The Phantom sounds neutral yet full-bodied and wonderfully transparent. I believe it is quite clearly the sonic superior to any arm I have used in the past. Frankly, even though the Master TQ-1 is a fine sounding arm, the Phantom, at half the price, gives away almost nothing of significance in performance and is compatible with every cartridge out there. A tip of the hat to Robert Graham.

My year with the Master TQ-1 was not all sweetness and light, however. It was difficult to accurately set tracking force and very tiresome to adjust VTA. Most problematic was the arm's reluctance to track certain cartridges, including Clearaudio's own Goldfinger and my Koetsu Rosewood Platinum. It seems that if the cartridge weighs too much, and/or compliance is on the low side, the TQ-1 will start skipping. With other cartridges, such as Air Tight's excellent PC-1, or Clearaudio's lighter cartridges, no problem. With cartridges that it liked, the TQ-1 sounded very lively and open, very similar to the Phantom but possibly more open on the innermost grooves of the record.

Relief was at hand when Robert Suchy delivered the final production version of the Statement TT1 arm. Far different from the TQ-1, this massive assembly is a marvel of elegant engineering. Designed specifically and exclusively for the Statement 'table, the new arm is far easier to use than the TQ-1 and, thankfully, should track any cartridge with ease. The arm is solidly mounted on the two rear mounting platforms of the Statement, making for very stable and fuss-free operation. To allow the use of a relatively short low-mass arm, the entire arm assembly slides to the rear on rails whenever you want to put a record on the platter. The assembly is held in the back position or in the play position by reassuringly solid magnetic clamps. To play a record you simply slide the arm to its most forward position and lower the arm to the grooves.

The arm itself is made of carbon fiber constructed in a conical shape, tapered downward from back to front. The middle of the arm wand is connected to a small acrylic assembly, also elegantly designed. On either side of this assembly are two precision ball-bearings, lubricant-free, that ride the width of the record on

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an ultra-low friction glass tube. Setting overhang and azimuth requires extra patience, however, because these adjustments are made using a single set screw in the small acrylic assembly in the middle of the arm. Tracking force is easily adjusted by moving the supplied weights near the back of the arm wand. Once set, I have found that virtually all arm settings remain very stable over time.

One of the most welcome features of the TT1 is the ease and precision of VTA adjustment. A machined fine-thread knob sits atop each end of the arm assembly. Turn each knob and the arm moves upward or downward in precise increments. All production arms now contain a vertical gauge for easily repeatable VTA settings.

You may ask why is it necessary to have two VTA adjustment knobs? Two knobs are necessary because proper setup requires this arm to slide along the glass arm tube at an *ever so slight* downward tilt, as viewed from right to left (lower near the inner groove). This is necessary because gravity, together with the force of the stylus in the spinning record groove, is used to move the arm across the record. When both of the VTA knobs are turned in equal increments, VTA is adjusted accordingly. When VTA is correct, a fine adjustment of the right knob will slightly raise that end of the arm to provide the proper tilt. A level gauge is built into the arm for this purpose. For any cartridge I have used, the level bubble ultimately ends up still within the two inner bars, just slightly closer to the right bar.

Let's get the naysayer arguments out of the way. Yes, the slight downward movement of the arm must mean that VTA is changing, albeit a tiny amount, as the cartridge traverses the record. It would also seem that this operation would result in the cartridge exerting somewhat greater pressure on the inner groove, but I do not know if it would be significantly greater than with a standard air-bearing tangential arm, particularly one of higher mass than the Statement arm. However true these statements may be in theory, I am here to tell you that neither I, nor any of the many knowledgeable listeners at my house the past year, have ever heard any cartridge in this arm favor one channel over the other. Nor have we ever heard any inconsistency whatsoever in the sound of any given record from outer groove to inner groove. If VTA is changing, the amount is so slight as to be inaudible. An analogy might be made to the venerable Porsche 911, which has a theoretical handling problem with its engine hanging out over its rear axle. Through careful engineering of the product, the 911 handles just fine and the theoretical issue never becomes a problem when the car is driven as intended. Likewise, the Statement TT1 arm has worked flawlessly for the year I have had it and I am unaware of any sonic issues caused by its use of gravity as a motivating force.

Before I address the sound of this magnificent arm and 'table, I would be remiss in not mentioning a *slight* issue concerning VTA adjustment with some cartridges. Generally I have not encountered a problem with any of the cartridges I have used with the TT1, but I have noticed that if I want the back of the cartridge a little lower than the front, I am near the bottom-most range of VTA adjustment for the arm. It would be nice to have a greater range of adjustment in this regard, to make sure that VTA can be properly adjusted with all cartridges. My suggested solutions (at no charge, of course): either make the front "plate"

to which the cartridge is attached slightly longer, or offer an optional plate with a very slight rearward tilt built in (i.e., bevel the mounting surface of the plate). Either alternative should make VTA adjustment a breeze with virtually any cartridge.

The Whole Package

If I haven't already bored you to tears, by now you must be saying to yourself "Enough already, what does the damn thing sound like?" In a word, breathtaking. \$150k worth of breathtaking? Absolutely, for those who can afford it. I'll tell you why. In almost every industry some products justify their high price through a combination of exceptional performance, relative exclusivity, exquisiteness of execution, and uncommon beauty. Think Ferrari, think Patek Philippe, think Riva yachts. But clearly, performance must be exceptional, at the least. In a world filled with outstanding turntables priced much less than the Statement, does the Statement set a level of performance achieved by few, or none?

In my view, yes. Many reviewers gush that the super-exclusive turntable sitting in their rooms is "the best in the world," making it difficult to evaluate, from reviews alone, the relative performance of competing turntables. The best way, of course, would be to have all the contenders under one roof. But this is unlikely to happen for a variety of reasons, ranging from the high cost of transporting and setting up the turntables to the fact that some, like the Continuum Caliburn, have already received such stellar reviews that the manufacturer may feel there is no upside to a "shoot-out."

Even though I don't have all the super-'tables in house for direct comparison, it is hard for me to imagine any other turntable offering a more compelling package of sonic attributes than the Statement. Here is what I can tell you about its performance and operation, based upon almost 50 years of owning a wide variety of turntables, arms and cartridges. I considered each of the following elements, in no particular order of importance: (1) *speed stability*, (2) *background silence*, (3) *qualitative nature of the sound*, (4) *dynamic range*, (5) *ease of operation*, (6) *reliability* and (7) *appearance*.

Speed Stability

All good turntables today accurately spin the disc at the selected speed. But that doesn't necessarily end the discussion. My Basis always measures 33-1/3 rpm and sounds superlative, yet immediately upon switching to the Statement I noticed how much more *solid* the sound of all instruments was, particularly percussive instruments such as piano. The instrument itself was simply more in the room, with a denser texture to each note, as if you could reach out and touch the piano. More air surrounded the instrument, as well, and there were nuances of decay I simply had not heard before.

I pulled out some of my old favorite piano recordings, including Ravel's Piano Concerto [Katchen, Recut Records], Prokofieff's Piano Concerto No. 2 [Frager, RCA] and Gershwin, Concerto in F [Wild, RCA]. I had heard each of these records dozens of times before, with a wide variety of turntables and cartridges. But these records *never* sounded like they do when played on the Statement. Who knew what the grooves still had to offer? Each piano note was *right there*, sharp, crisp yet still round

and full. It's as if someone turned up an imaginary "resolution with body" knob. By comparison, when played on other 'tables, these records always sounded no less than very nice to excellent, but with the Statement the pianist decided to visit my home for a while. For example, when I played one of my favorite (but somewhat obscure) old RCAs, the excellent Schubert Piano Sonata in D, I almost thought I should ask Emil Gilels what he wanted for dinner! Yes, the difference was/is that dramatic. With other 'tables I was *listening* to the music, while with the Statement I was *in the presence* of the musicians and their music. To me, this is big, and one of the main reasons we keep trying to improve our sound systems.

I can't say why it is that the Statement brings me that much closer to the music, but my best guess is that the combination of ultra high-torque magnetic drive and real-time speed processing provides a rarely attained degree of speed and pitch stability, regardless of load.

Background Silence

Another feature of the Statement that adds enjoyment to all records, not only piano recordings, is the astonishing silence or blackness of the sonic background. Now, never once did I think that any of my prior turntables were noisy. With the Basis I thought that the background was about as quiet as it could get. But I was wrong. The feeling you get when playing the Statement, especially the first few weeks when you are not used to it, is eerie. The background is so *absent*, so black-hole black, that certain subliminal cues that you are playing a record are simply gone. With quiet vinyl the sensation is similar to playing a CD—no background at all. This absolute silence contributes to the realism the Statement imparts to all records. The space and edge of each instrument and vocalist are that much more defined, making it easier to suspend disbelief that you are listening to live performers. For the first time, really, I have the sensation that the *only* thing I hear is what is in the grooves. Is this the ultimate payoff of the magnetic-drive isolation? Probably as good a guess as any.

This complete lack of background also pays huge dividends in the staging capabilities of the 'table. Simply put, orchestral instruments occupy more of their own space and the overall orchestral space is deeper and wider than you thought possible. Kind of like looking at the Milky Way through the Hubble Space Telescope, unhindered by atmospheric distortions, versus a terrestrial scope. Previously obscured notes and sonic cues now appear for the first time, awakened from their slumber. Again, who knew this stuff was on the record?

For example, I thought by now I knew everything the wonderful Mahler Third with Mehta (London Super Analogue Disc; the original is great, but this reissue is even better) had to offer. This has long been one of my references, sonically and musically, of a great recording of a large and dynamic orchestra. The Statement and Goldfinger cartridge showed me, however, that there was still more to be had. The orchestral space was larger and each instrument was more beautifully delineated in that space than I had ever heard before. I had the same experience when playing all of my favorite orchestral recordings.

The uncanny background silence and terrific staging characteristics of the Statement 'table and arm also pay dividends

on recordings of soloists and jazz combos, not only orchestral works. On *Blue* (Reprise), Joni Mitchell's seminal work, she has never sounded (in my system) so pure and holographic, with each accompanying instrument in its own space. A friend gave me a copy of *Mark Murphy Sings the Nat King Cole Songbook* (Muse Records). On this wonderful recording, Murphy's voice is warm, atmospheric, and simply in the room with you.

A final note on this subject: For some reason, normal clicks and pops on the record seem reduced in level and are less distracting because they are less a part of the music. It's like upgrading a record from vg++ to mint-. I'll take this upgrade every time.

Dynamic Range

This one is easy. Dynamic contrasts with this 'table are staggering. Bass drum, timpani, drum kits, rim shots, what have you. If the record is well recorded, it will simply knock you out of your seat. One example: For years I have enjoyed the dynamic contrasts offered by Zubin Mehta and the Los Angeles Philharmonic's performance of *The Planets* (Decca). But whenever the orchestra is playing full tilt, with the organ, I always thought the engineers compressed the recording somewhat so as not to cause difficulty with cartridge tracking. With the Statement, TT1 and especially the Goldfinger, however, I learned that it was my prior playback systems that were compressing this recording, not the recording itself. Wow! The room shook, my chair went to a high level of massage, and the timpani whacks stood my hair on end. If you think CDs are dynamic, wait until you hear the Statement.

Qualitative Nature of the Sound

I've already described many of the sonic strengths of the Statement: rock-solid pitch stability, in-the-room presence of the musicians, no background "noise" whatsoever, and stellar soundstaging. But does that describe the overall gestalt of the turntable? Not really. A turntable could have all of the foregoing qualities and still sound thin, or analytical, or overly lush, etc. What do you *feel* about the music whenever you play a record? Does it leave you wanting for something more satisfying?

What I feel whenever I start playing records with the Statement is that I want to keep playing more records, to discover what the records *really* sound like. I get lost in the music and forget about the system. That's a great feeling. It is full-bodied yet not heavy, unbelievably detailed yet not dry and analytical. By comparison, the Basis is *slightly* more "bloomy" in the midbass but with more diffuse imaging and somewhat less inner detail. Both turntables have excellent low-end extension and impact, but the dynamic range of the Statement is unparalleled in my experience. In short, the Statement offers a new insight into all recordings that other 'tables in my experience just can't provide. Records are simply more "alive," and for me that's what it's all about.

What Does the TT1 Arm Bring to the Party?

I was curious, and you may be as well, whether or not the TT1 sounded significantly superior to the Phantom tonearm. And even if superior, is it good enough to justify the large price differential? It was not that difficult to make qualitative comparisons of the arms because both are mounted on the Statement. All that was required was to move cartridges from one arm to the other. After a lengthy series of comparisons using the Goldfinger and Koetsu

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Rosewood Platinum in both arms, I was able to arrive at some safe conclusions about the sound of both arms.

As noted above, the Phantom is a great-sounding arm and a paragon of easy setup. It has outstanding bass impact and extension and is by no means lean, a criticism sometimes made of earlier Graham arms. The midrange is pure and grain-free while the high frequencies are delicate and extended. At its price, it's a comparative steal and I could happily live with it as my only arm. But, at *significant* additional cost (sadly), there's still more to be had with the TT1. The differences are these: (1) the Phantom presents a very spacious soundstage, while the TT1 is cavernous and, with the right records, expands the size of your room; (2) I heard no significant differences in bass reproduction, extension, impact, or definition with either arm, which (I think) is a testament to both; (3) the TT1 allows *slightly* greater detail retrieval, with somewhat more air between the instruments than the Phantom; (4) the TT1 is a little more alive and dynamic than the Phantom, the latter of which sounds *slightly* damped by comparison; (5) the TT1 is a little more cumbersome to use than the Phantom because the Clearaudio arm must be moved back and forth on its rails for each play; and (6) on the innermost inch of the record, the TT1 sounds a little more open and less "stressed" than the Phantom (or the RPM-2), no doubt a function of the zero tracking error of the straight-line arm.

I believe Clearaudio must be given accolades for the design and execution of the TT1. I think most experienced listeners will agree, in theory at least, that a straight-line tracking arm is preferable to a pivoted arm. The former mimics the movement of the cutting head, with no issue of tracking error. In addition, no anti-skate is necessary with a straight-line arm. But up until now the realization of a properly functioning straight-line arm has come with considerable mechanical complication. Whether in the form of the Eminent Technology arm I enjoyed for so many years, or the designs from Air Tangent or Forsell, to the most current designs from Rockport and Walker Audio, all have required the use of ancillary air pumps and hoses to create an "air bearing" to allow the arm to move across the record. Some of these manufacturers have solved the placement/noise/reliability/service issues necessitated by this extra hardware better than others.

Many of the straight-line arms referred to above sound excellent and are reliable, to be sure. But I have to admire that Clearaudio has finally solved the trick of straight-line tracking *without* an air bearing and attendant pumps and hoses. I have had the TT1 in daily operation for almost a year and it has been virtually flawless. Compared to the other arms, the only downside of the TT1 (besides its relatively high cost) is that it requires a little more user involvement when playing a record because it must be moved back and forth on its rails. That's a tradeoff I'm happy to make.

The Big Picture

How do we divine the proper place of the Statement in the pantheon of analog reproduction? Based upon my direct experience with a wide variety of turntables and arms, the Statement is clearly their superior. It offers, in my opinion, unprecedented absence of background *anything*, with unprecedented levels of detail, air, width and depth of soundstage, and rock-solid pitch definition and slam. For me,

it has simply been a revelation of what the LP still has to offer, placing the musicians and their music in my room.

In a product this expensive, looks also matter. The Statement meets this challenge, as well, never failing to amaze all who see it for the first (or second or third) time. I believe it offers a level of visual excitement simply lacking in all competitors. In fact, I'm going to start charging admission—every little bit helps.

Even though I have not been able to perform an A-B comparison with other "super-tables," I will advance the following case for the Statement. The Statement offers simply astonishing levels of performance. It is conceivable that other super-tables may better it in one or another area, but it is really difficult to believe that overall any other 'table will "outperform" the Statement by any subjective or objective criteria. It is that good. Moreover, its reliability should not be underestimated—just press the "on" button and it plays, day after day, ever your willing companion in musical adventure.

If you can afford this product, and are dedicated to analog reproduction of music, I am confident that you will be floored by how much the Statement and TT1 will add to your enjoyment of music at home. I know it's cliché, but with the Statement you will truly re-discover your records. Even if it's not in your budget (yet), I think you will find it moving and rewarding to hear the Statement and see for yourself how it has advanced the state of the art. As for me—I'm in major liquidation mode because I can't let it go! **TAS**

SPECS & PRICING

Type: Turntable with magnetically suspended platter, motor-drive with real-time active speed processor, automatic self-leveling, and linear-tracking TT1 tonearm

Height: 49.2" x 27.2" x 22.5"

Weight: 770 lbs.

Price: \$150,000

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ASSOCIATED EQUIPMENT

Magnepan MG-20.1 speakers; custom bass towers with eight 8" bass drivers each;

Basis Gold Debut Turntable;

Immedia RPM-2 tonearm;

Koetsu Rosewood Platinum

Signature and Onyx cartridges;

Aesthetix Io Eclipse phono-

stage; Aesthetix Callisto Eclipse

linestage; Meitner CDSD trans-

port and DCC2 DAC/preamp;

VTL 450 power amps; VTL

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speaker cables; Purist Audio

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