

ber Rubarth's wonderful "Storms Are on the Ocean" and some fabulous Dixieland jazz—sound stellar in every respect.

I'm not a regular headphone listener, so I'll leave the final word to Tyll Hertsens, editor of our sibling online publication *Inner Fidelity* (www.innerfidelity.com). However, I found the spatial realism of the Binaural+ recordings quite convincing, and can say with certainty that listening to the same recordings through speakers yielded some of the most convincing hi-rez, two-channel sound I've ever heard.

In explaining the origins of the Binaural+ technology, David Chesky said, "Ralph Glasgal has a place called the Ambisonics Institute, where he's been working on crosstalk filters from a theoretical perspective. Choueiri went from there, and developed the BACCH [Band-Assembled Crosstalk Cancellation Hierarchy] filter, an amazing filter that operates to audiophile standards."

Professor Choueiri writes that BACCH "refers to the mathematical technique I developed to design optimal crosstalk filters that are free from spectral coloration (*ie*, the filters do not affect the tonal content of the audio). The basic technique is described in detail in a technical paper that can be downloaded from my lab's website" (the 3D3A Lab at Princeton University: www.princeton.edu/3D3A/Papers.html).

"In the future," says Chesky, "when these filters are made available in consumer products, audiophiles will be able to decode binaural recordings out of two speakers and make them sound truly three-dimensional. I have the technology here, and it's blowing me away. In the meantime, we have recorded our new Binaural+ series with filters that allow you to play them on loudspeakers."

Chesky contends that we're used to listening to standard two-channel recordings and letting our brains fill in whatever sense of space is missing. In the future, he says, you'll be able to listen through a pair of speakers and feel as if you're actually *in* the original recording venue.

"Surround now sounds like a hula hoop—you experience the perimeter of sounds around you, but they lack realistic density. Once the BACCH filters are available in commercial products, we'll be able to really put you



Tiger-Paw's new Khan top plate for the Linn Sondek LP12.

into space, where sound has density. This will be the next generation for playback. But for now, it will blow you away on headphones, and sound really good on two-channel stereo systems."

In addition to *Dr. Chesky's . . . Binaural Sound Show*, future releases in Chesky Records/HDtracks' Binaural+ series include *Explorations in Space and Time*, with Lenny White, Jamey Haddad, and Mark Sherman Wycliffe; *Gordon's New Orleans Project*, with Wycliffe Gordon and band; and folk singer Amber Rubarth, accompanied by David Eggar.

"I'm going to do all new Chesky recordings this way," says Chesky. "We've done this two-microphone stereo thing for 50 or 60 years. We need to start doing things differently. I absolutely believe we can put you right in the center in Carnegie Hall, with all the perspective and density of the live experience."

UK: LONDON

Paul Messenger

The resurgence of interest in LPs, plus Linn's recent upgrade packages for their classic Sondek LP12 turntable, seem to have led to a rash of third-party modifications aimed at LP12 owners.

In previous "Industry Updates" (*eg*, January 2011) I've mentioned the AudioFlat RubiKon, a replacement subchassis and armboard for the LP12. To my mind, it has two advantages over Linn's own Keel: It's half the price, and it lets me use my preferred Rega Research RB1000 tonearm. The RubiKon has given me very good results (albeit on an already nonstandard LP12) but it's only one of a handful of unofficial subchassis and armboard alternatives available to confuse and excite LP12 fans.

One of these, the curiously named Tiger-Paw Khan (£795/\$1230), is, to my knowledge, unique, and no less interesting than the RubiKon. Tiger-Paw, a group of vinyl enthusiasts based

in South London, is dedicated to getting the very best out of the Linn Sondek. The Khan is basically a replacement top plate and cross-brace with revised studs and bolts. The interesting thing is that it replaces the LP12's standard, flat, tensioned stainless steel top plate with an assembly machined of aluminum alloy and shaped to add "3D" stiffening by alternating raised and depressed sections. Seen from above, these concentric sections are centered on the bearing; from below, they form diagonal stripes.

Once installed, The Khan is virtually invisible—it's just a bit less shiny than Linn's stainless-steel original.

I'm very impressed by the results, especially the way the Tiger-Paw Khan smooths out and extends the bottom end. Tiger-Paw's latest developments (which I haven't yet tried) include the sKale, a new, high, adjustable-mass counterweight developed for Linn Ekos and Naim Aro tonearms; and the Elevator arm lift, for use with the unipivot Aro. ■

NORTH CAROLINA

■ Thursday, October 4, 6pm: **Audio Advice** (8621-117 Glenwood Avenue, Raleigh) will host an evening with **Shunyata Research** and **Vandersteen Audio**. Grant Samuelson will be on hand to discuss Shunyata's latest products, and Richard Vandersteen will introduce his Model Seven loudspeaker. RSVP: event@aiaudioadvice.com or (919) 881-2005.

OHIO

■ Monday, October 8, 1pm: **Don Better Audio** (2888 Weybridge Road, Shaker Heights) will introduce the **Vandersteen Audio** Model Seven loudspeaker. Richard Vandersteen will be on hand to answer questions. RSVP: (216) 375-1393.

TEXAS

■ Friday, October 26, 3-9pm: **Whetstone Audio** (2401 E. Sixth Street, Suite 1001, Austin) will hold a Hi-Fi Hootenanny with Paul Darwin of **Rega Research Limited** and Stephen Daniels of **The Sound Organisation**. Refreshments will be served. "We will have insane, unspeakable fun," says Whetstone's Brian DiFrank. For more info, visit www.whetstoneaudio.com or call (512) 784-8282.