

Alejandro Moreno

Stealth M-21 Interconnect Cables REVIEW.

I am glad to be able to make a review on this great interconnects that I have found to be the best I've ever tried. There is no doubt about Interlink House's seriousness and dedication to produce real high end cables at reasonable prices. THIS IS CERTAINLY NOT A MARKETING COMPANY and I hope it remains like that!.

Along with the PGS-3D and GS50-50, the M-21 are "sonic-wise" Interlink House's best attempt and accomplishment to date (09-2003), thus their top of the line Interconnect Cables. All these cables are called the New Generation.

Technology, geometry and construction techniques applied to all of them are the same. The basic difference amongst them is the internal main conductive material itself. The M-21s main conductor is pure 99.997% certified silver, while the others' is gold (PGS-3D) and a proprietary alloy of gold and silver (GS50-50).

M-21s have twenty one strands of pure silver wire, each individually insulated with Teflon. Built-in gradual strain relief and 17-layer 3D non-resonant TCTA matrix geometry. As an option, you can also order a special audiophile extended cycle of Cryogenic Treatment for them, which by the way works!

Since subjectivity is always an important factor in music and high end audio systems appreciation and I'd like to keep this review as objective as possible, I'd like first to give you a bit of background about my ears: I am an opera tenor, I am therefore used to listen to live music within dedicated environments, so I hope my comments will serve the audiophile community and music lovers who are interested in these particular high end components. On the other hand, I want to underline that I am not an Electronic Engineer so I'll leave technical issues and details apart from this review as much as possible and try to focus more on my audition experience, although I very much realize engineering is what made these cable's existence happen... and I thank Serguei for that!. On the other hand, I think I have enough reference due to I've had the pleasure to own several other high-end systems including brands such as Krell, Classé, EAD, Theta, Forté, Proceed, Martin Logan, Celestion, Kimber, Tara-Labs, Audio Magic, NBS, Van Den Hul, Cardas, several Stealths, etc. Actually my previous standard for making this review was Stealth PGS-XL pure gold interconnects.

I got my Cryo-treated M-21s directly from Interlink House. Immediately after receiving them I connected them to the afterwards mentioned system. I first treated the cables with Purist Audio System Enhancer - Rev. B CD, and played it for 5 continuous times before playing any music. This process took all night and helped me also to speed the burn in timeline. Next morning I switched the Plinius SA-250 Mk IV Amp's bias to Class A to start my critical listening session and waited for 60 more minutes until everything warmed up to its optimal temperature by playing XLO-Reference Recordings "Test/Burn-In" CD (tracks 8 & 9 specifically).

The time had come to see what these new babies could do. To be honest I was a bit skeptical about these cables improving my sound because I've had excellent ones with this same system in the past, and didn't really think a big deal of a change could happen. In the meantime, I selected a few of my personal favorite CDs for critical testing, which I will mention later. I first selected to go with older audiophile selections (16 & 20-bit) and then switched to newer 24-bit recordings.

I started my critical audition with TELARC 80338 CD, The Fantastic Stokowsky, Transcriptions for Orchestra (this is one of the best digital recordings of all times). As usual I decided to receive the first attack with my eyes closed and guess what? I was wrong! I immediately sensed an important transformation had occurred in my system. About 1 minute after Bach's Toccata & Fugue in D minor (track 1) started I felt and thought I was somewhere else and those were not my machines, so I had to open my eyes to confirm that I was in the same place and yes, I was!

My first impression was that the room had grown by maybe a third of its current size the soundstage was larger, deeper, wider & taller. I also felt A LOT MORE of AIR between all instruments in the orchestra. Then I switched to Mussorgsky's Night on Bald Mountain (track 10), because sometimes is hard for cables to cleanly reproduce this particular track's detail and dynamics. I got truly impressed by M-21s capabilities to reveal all the fine details included on this track. This is a heavy orchestrated piece and the cables were able to present all the colors and transients with cleanliness and relaxation I had never heard in the past. Various times I was also able to hear for the first time the Conductor breathing in various passages.

Secondly I played another audiophile classic, POPE MUSIC CD recording of Beethoven's Piano Concerto #5 (EMPEROR). I picked this one specifically to test how these cables resolve analog-like-sound of a Grand Piano in combination with a full orchestra which again is many times difficult to do for both components but also for cables. What a glorious recording and a performance by the musicians involved.

This true audiophile and music lover recording allows you to appreciate the grand piano's sonority at its full given that you will be able to clearly perceive the impact produced by the touché over the piano keys and thus the hammers over the piano cords and also the huge associated harmonics. My ears also captured the surrounding reverberant environment of the Concert Hall as never before, I could even perceive perfectly the hall's height, not to mention the high degree of detail... REMARKABLE!

Then I passed to HDCD mainly looking for deeper stage images, openness, dynamics, transient response, bass extension, and timbre truthness.

Recently I found this particular HDCD Asian import of Patricia Barber's "Nightclub" CD, which I found to be very interesting. In all songs Patti's voice sounds warm and focused. The only thing I was missing was her presence itself. To the point that sometimes I even felt I was there with her and the other musicians.

The sound of this CD over the M-21s sounded very articulated. The sound of the drums and the bass is really acoustic. The bass player was breathing inspired at all times (but no smell at all) specially on track 7, as it happens many times in real life!. There is also a Steinway Grand Piano on the band that adds a round warm sound, which by the way I felt smaller with other cables (including gold's). This CD sounds pretty analog over the M-21s.

After that I took out some very dynamic REFERENCE RECORDINGS titles. First I chose TRITTICO (RR-52CD) and played it all. The sound was much RICHER, open, dynamic, articulated and focused than ever before but without losing detail.

At the same accustomed volume levels, in several passages my speakers could not take what the AMP was sending to them. These cables were really sending MORE INFORMATION to it and thus to the loudspeakers.

Then I played POMP & PIPES CD (RR-58), a true challenge for any sound equipment. Again the sound was richer than with any other cable I've owned in the past and I just loved how M-21s presented all the Brass Winds specially trombones and the tuba. The room was shaking with the great organ and I of course I perceived a greater deeper bass extension and detail than ever in the past. OUTSTANDING!

Under the circumstances I had to play RR-92CD, BOLERO. I will simplify by saying I was astonished by these babies ability to manage transients!!! I was literally transported to the Concert Hall and I sensed that air was really being moved! WOW!

To taste M-21s timbre truthness capabilities specifically I decided to play Artie Shaw's "Concerto for Clarinet" (RR-55CD). I was truly amazed by the sound of the wood these interconnects are capable to reproduce and also by the amount of subjective air they are able to move. The clarinetist was virtually there playing for me. It is also impressive the huge amount of harmonics this particular instrument and of course the system through the M-21s itself, were able to reproduce.

Finally, I played the classic Bill Evans Trio's version of "My Foolish Heart" on ANALOGUE PRODUCTIONS APJ 009 because I wanted to move to a different environment and rather being at a bar and this particular track is glorious in every sense to do so! Once again I closed my eyes to receive the music and just loved it and I do not wish to be repetitive... just AMAZING, I was there and they were playing for me only!.

I wish I had more time to report further on these M-21 babies but unfortunately there are limits to everything, isn't it? I really enjoyed the critical listening sessions, I learned a lot. This review process took me around 10 calendar days to complete and I am sure I will enjoy my system even more from now on.

SUMMARY:

The M-21s are the finest interconnect cables I've ever owned. They are the most Musical, Articulated, Transparent, Harmonically correct, Detailed and Airy analog interconnects I have ever heard out of many I've tried.

At the end of the day if cables' critical mission is basically to pass the right information to interconnected components, then the M-21s are certainly the best to fulfill this major endeavor!

I totally agree with other audiophiles' perception that these cables is like there is NO cable linking your audio components. There is no sound coloration. These cables will just enable your music system to develop its real potential and thus perform at its very best. Of course if you are looking for fuzzy cable, then I do not recommend to get these ones!

Thank you all for taking the time to read this extensive review. I insist that Interlink House's M-21 accomplishment deserves no less than a serious may be long report like this one, in order to tell the audiophile community that they are here making real high end products at reasonable prices and without the big noise of Marketing Companies, which sometimes don't even make real high end stuff.

I think Serguei and his team should be very proud of what they are accomplishing! Congratulations guys and believe me you have another loyal happy audiophile customer!

FYI: Nobody is paying me to say what I hereby express, I sincerely mean every single word I've written on this review... only a serious audiophile I guess!

Associated equipment:

- Power Amp: PLINIUS SA-250 Mk IV (with most recent update by Advanced Audio).
- RCA linked to Preamp (Single Ended as per Plinius Audio recommendation), with M-21 (Cryo-treated) interconnects.
- Preamp: PLINIUS M16p.
- XLR linked to CDP (Balanced as per ML recommendation), with M-21 (Cryo-treated) interconnects.
- CD Player: MARK LEVINSON 390s CD Processor.
- Loudspeakers: Joseph Audio RM25si
- Bi-wire linked to Amp with Stealth Hybrid MLT - as per my own taste and wish jaja!

Sam Chang

After auditioning the Stealth M-21 "special", I finally find the Stealth cable in the winner circle in my setup.

I have come across so many different brands of interconnect and never before I felt such a great difference with the Stealth M-21 special interconnect.

Pro's: Huge sound stage, dynamic, live like sound. highs are refined and bass is very well extended sweet mid range

Con's: None so far (after 20 hours of listening.)

Similar product used: Audio Quest, Nordost, NBS,

Acoustic Zen, Audio Note, Z-cable, Cardas, Stealth, XLO, Synergistic Research, Gryphon, Transparent, Siltech, DYI silver

Summary:

I've been always searching for the ultimate sound for my setup and switching cables is my last step to bring out the best possible sounding in my system. I was skeptical in my early audiophile days regarding to wires. I've been experimenting with different wires since settled down with my primary components (speakers, amps, preamps and sources.) The "link" to all the components plays a major role in clarifying signal path. I've spend the past 3 years trying to get the best combination of wires to produce the best sound from Audio Note to Z-cable live. At least over 50 different manufactures I tried regardless of price and yet I thought I was pretty much settled on cable until I've used Stealth M-21 interconnects. My original sound prior to M-21 special is already very pleasant.

Because of the speaker choice, I thought I was limited to smaller and less "impact" sound stage. ATC SCM10 passive speaker is the MOST inefficient speaker out there regardless of the price and size. To drive an 80db speaker, it requires a lot of research and trial and error on the amp choice. To make a small non-ported bookshelf sound like a floor standing is a real challenge. I've tried 4 different interconnects from Stealth Audio Cables and it didn't really satisfy my taste. I spoke to the designer Serguei himself from time to time to discuss about his cables and the possibility improvements. Serguei is a very nice gentleman with great patience to listen to my needs. He's always there to offer help on what I'm trying to achieve. I've been asking Serguei about the M-21 since I don't know anyone else has tried it. He gave me a good sonic description of the M-21 and he told me that he can tune it to my needs. This really stirred up my curiosity. I then ordered the cryo treated M-21 special from him and gave it an audition. I didn't expect too much improvement from my already great sounding system but I was wrong. Once plugged in the M-21 special, the magic really happened. I tried it on my second system first just to see how much improvement I get from the other interconnects I had. I was shocked and amazed that the sound stage, imaging, bass extension, and the mids blows away my primary system. This is one big step up from the other interconnects I have tried. Since I also replaced my speaker cable with Stealth Ultimate Ribbon, I couldn't conclude if the improvement is from the speaker cable, interconnect or both. I then plugged in the M-21 special into my primary system just to see the difference. Wow, this is it. My primary system has lit up. The high and low extension are much well defined and less harsh than my previous interconnects. The mids is much full bodied sound with expansive sound stage. I never thought I can ever get bass so deep, tight and defined with the bookshelf speakers but I was wrong. The M-21 special made the speakers on both systems truly disappear. When I listened to Jazz at Pawn Shop, I felt like I was sitting in the middle of the jazz club right in the 3rd table away from the stage. The sounds are coming all over the place. The M-21 special has great separation of instruments that no other cables I tried in the past could achieve. The refined high extensions are truly airy and enjoyable too. I would expect a bit of edginess from silver but this cable doesn't have any harshness in it. This cable is truly amazing. I did not expect it to work so well just out of the box and I wonder how much more improvement I'll get once the cable breaks in. Thank you Serguei.

Sam Chang from NYC

System I setup:

- CD player: Marantz CD-17 MKII
- Preamp: Counterpoint SA5000 (6DJ8 tubes)
- Amp: Lafayette KT-550 7027a tube (55Watt/ch)
- Speakers: ATC SCM 10 (80db) with Target R4 stands
- Interconnects:
- Stealth M-21 between CD player and preamp
- NBS King Serpent II between preamp and amp
- Speaker cables: NBS Master

System II setup:

- CD player: Marantz CD-67 SE
- Preamp: Eico HF-85 (12ax7 tubes)
- Amp: Xams MK II B EL84 single ended (6Watt/ch) custom modified by Roger A. Modjeski of Music Reference
- Speakers: Jensen TF-3 vintage Alnico (94.5db) with cement block stands
- Interconnects:
- SONY \$20 interconnects between CD player and preamp

- stealthaudiocables.com feedback
- Stealth M-21 between preamp and amp
- Speaker cables:
- Stealth Ultimate Ribbon

Audiogon Review: Stealth Audio Cable M-21 "special" Interconnect

Music tested: Jazz, classical, vocal, pop, classic rock
 Listening preference: Transparent, live sound
 Turn-off system: harshness, muddy, out of pace, unbalanced

I owned and tried over 2 dozen of interconnects and they do make different sound. I was always skeptical about spending money on cables until I realized that it does make up 15% to 20% of sonic differences between cables. I've owned the M-21 special for 6 weeks now and it still sounds amazing since I used it out of box. This cable replaces my Audio Note An-Vx between the CD player and the preamp.

My original sound prior to M-21 special is already very pleasant. Musical, dynamic, sweet mids and transparent. Because of the speaker choice, I thought I was limited to smaller and less "impact" sound stage. ATC SCM10 passive speaker is the MOST inefficient speaker out there regardless of the price and size. To drive and 80db speaker, it requires a lot of research and trial and error on the amp choice. To make a small non-ported bookshelf sounded like a floor standing is a real challenge. I've tried 4 different interconnects from **Stealth** Audio Cables and it didn't really satisfy my taste. I spoke to the designer Serguei himself from time to time do discuss about his cables and the possibility improvements. Serguei is a very nice gentleman with great patience to listen to my needs. He's always there to offer help on what I'm trying to achieve.

I've been asking Serguei about the M-21 since I don't know anyone else have tried it. He gave me a good sonic description of the M-21 and he told me that he can tune it to my needs. This really stir up my curiosity. I then ordered the cryo treated M-21 special from him and give it an audition. I didn't expect too much improvement from my already great sounding system but I was wrong. Once plug in the M-21 special, the magic really happened. I tried it on my second system first just to see how much improvement I get from the other interconnects I had. I was shocked and amazed that the sound stage, imaging, bass extension, and the mids blows away my primary system. This is one big step up from the other interconnects I have tried. Since I also replaced my speaker cable with **Stealth** Ultimate Ribbon, I couldn't conclude if the improvement is from the speaker cable, interconnect or both. I then plug-in the M-21 special into my primary system just to see the difference. Wow, this is it. My primary system has lit up. The high and low extension are much well defined and less harsh than my previous interconnects. The mids is much full bodied sound with expansive sound stage. I never thought I can ever get bass so deep, tight and defined with the book self speakers but I was wrong. The M-21 special made the speakers on both system truly disappeared. When I listened to Jazz at Pawn Shop, I felt like I was sitting in the middle of the jazz club right in the 3rd table away from the stage. The sounds are coming all over the place. The M-21 special has great separation of instruments that no other cables I tried in the past could achieve. The refined high extensions is truly airy and enjoyable too. I would expect a bit of edginess from silver but this cable doesn't have any harshness in it.

Strength: Huge sound stage, dynamic, live like sound. highs are refined and bass is very well extended sweet mid range

Weakness: None so far. Pricey for the extra improvement.

Associated gear

CD Player: Marantz CD17 MK II
 Preamp: Counterpoint SA 5000

stealthaudiocables.com feedback
amp: Lafayette KT550
Spkrs: ATC SCM 10 passive 80db with target R-4 stands

Similar products

Audio Note AN-Vx, Audio quest diamond X 2, Z-cable live 3, transparent ultra, NBS Signature II, Synergistic Research resolution reference MK II, Acoustic Zen silver reference II, **Stealth** Audio Cables PGS XL, Cardas Golden reference, FMS Microwave.

S23chang (Reviews | Threads | Answers)

04-08-03

<http://www.audioasylum.com/audio/cables/messages/78061.html>

Posted by jurisprudent (A) on June 15, 2003 at 07:42:15

This is a review of the following STEALTH cables and power cords as they appear in my current reference system:

- Stealth M7 from phono to preamp
- Stealth M21 from preamp to amps
- Stealth PGS from CD to preamp
- Stealth Hybrid MLT speaker cable
- Stealth double M7 power cords from amps to Power Conditioner
- Reference system
- Well Tempered Turntable with upgraded arm/Grado Reference II cartridge
- Full Modwright Sony 9000ES CD/SACD/DVD player
- Modified Counterpoint 5.1 preamplifier
- Homebrew EL 34 based monoblocks with Magnequest transformers and Mullard original EL34s
- Blue Circle 1200 Balanced Power conditioner
- Green Mountain Audio Continuum 1.5i speakers
- Room dimensions: roughly 30x18x9

I have spent most of the last two years auditioning cables and power conditioners having finally settled (if only temporarily) on an overall music playback system to my liking. I auditioned at least fifteen different kinds of interconnects, five or six speaker cables and at least as many power cords and conditioners. Among the brands I considered were Audio Magic Sorcerer, Mapleshade, Music Metre, Nordorst, Cardas, Acoustic Zen, Zu, Analysis Plus, Harmonic Technology, RS Cable and more. In each case I had the most well regarded of the manufacturers with the exception of Nordorst as I lacked the means to consider Valhalla.

I came upon STEALTH inadvertently as I was put on to them by an audio acquaintance who was, like me, a professor of philosophy, Tom Patton. We had both owned Oris horns and discovered our shared professional lives

accidentally. He had encouraged me two years earlier to contact Serguei of STEALTH once my search began. I had other fish to fry at the time and postponed doing so until my search had in fact been well underway.

Once I contacted Serguei I ordered a pair of PGS for connections from CD to preamp and simultaneously won an auction for an M-7 which I then put between preamp and amp. In time I received an M21 and a four foot pair of MLT speaker cables. The M7 was replaced by the M21 and was moved to the phono/preamp connection in turn replacing a CWS I had bought locally.

Here are my findings: individually and collectively, beginning with the former.

The M7 is a remarkably good silver IC that will strike many as in the same general league as the Acoustic Zen reference. It is smooth, clear, completely coherent, musically satisfying, and altogether lacking in edge. It does a wonderful job of expressing the nuance and inner detail of music. It worked well in every part of the chain, and is an absolute bargain at the price for which it can be purchased on the market. I would not hesitate to wire an entire system with M7. It was in fact the very first silver IC that worked well between preamp and amp for me.

The M21 is a step and a half up from the M7; everything the M7 does, the M21 does better and noticeably so. It is more nuanced and subtle, capable of somewhat greater dynamic contrast, especially micro detail, a completely open window to the music, somewhat faster and slightly fuller sounding. Like the M7 it worked extremely well everywhere in the chain and was the best cable I have used between preamp and amp. This is the single best silver cable I have used. Unlike the Acoustic Zen and Audio Magic, both quite good, it had better focus and control. It was naturally warm and wonderful. It has to be the equal of the very best silver cables available and should be auditioned with the most refined and revealing systems.

The PGS is something special. I have reviewed it elsewhere in this forum and will repeat only the following. This gold interconnect was the single best audio product I heard last year. It is completely devoid of hifi artifacts and comes as close to being unnoticeable as anything I have ever heard in my systems. And I have been engaged in the audio hobby for over 25 years. I am sure there are other outstanding ICs available, and given the system dependence of cables especially, I hesitate to go overboard by declaring this the best -- ludicrous on its face really -- but this is a very special IC that worked best from the CD player to the preamp. I would recommend it primarily in that position and to anyone. Apparently has a newer product that is less expensive and which may supercede it in quality, but this is one part of my system that I see no reason to ever consider changing. It is that good.

The MLT speaker cables are more like the PGS than any other speaker cable I have owned or auditioned. I had good success before it with a number of cables including the best Zu, Satori, the better AP, the very good and underrated Music Metre and the very much underappreciated Straightwire Virtuoso. But the MLT is a different breed altogether. It has a totally black background, and it imparts absolutely no sonic signature of which I am aware. It does this at the same time that it conveys the music coherently and honestly. It is very expensive but incomparably good. Fortunately, I only needed a short run of it.

The STEALTH cables aim for a certain family sound and achieve it. IMHO that sound is the absence of sonic contribution. The goal is to allow the rest of your components to perform to their aspirations, not to correct for weaknesses in them or to balance out the various parts. The silver cables have a sound, however; it is the subtlest version of the very best features we associate with silver cables, speed, detail, layered soundstaging and openness with a certain warmth that is unusual and unusually satisfying. The gold gets closer to the STEALTH ideal. It is utterly natural sounding. If you are looking for an analogy that may work for some. I think of the Magnepan 3.6 speaker as very natural sounding. It sounds like music. To my ears it is a bit veiled and unable to resolve inner detail well. Take the utter naturalness of the Magnepan and add to it the highest resolution of inner detail and you have the PGS. You also have the Hybrid MLT.

I had been very happy with van den Hul Mainstream power cords, but they were too short once I had the monoblocks. It was only natural that I complete the system with STEALTH power cords. They work wonderfully well with the Blue circle power conditioner that is itself a great deal in the audio world. The power cords are sonically most like the M21 interconnect. Coherent, quick, excellent bottom end and transient attack.

Collectively, the STEALTH cabling comes as close to sounding like nothing at all as anything I have (ironically) heard. It requires some system matching. I would not use PGS ICs all over the place, but they make a tremendously synergistic connection with the M21 and with the M7 between preamp and amp. The STEALTH is designed to produce an overall gestalt, and that is to provide full and complete information in a way that never calls attention to itself and aims to bring you what your other components were designed to provide. Of course cables are

components too: but the best are anti component components. They are at their best not just when they are invisible, but when they allow the other components to reach their design goals. I don't know that the STEALTH cables are in my system until I remove them and replace them with anything else.

I should add that Serguei is a genuinely wonderful person to deal with. Customer service is very high on his priority list. And he seems to have a real personality, and like the rest of us is extremely opinionated. Frankly, it's refreshingly honest. He's as easy to work with as Roy Johnson of Green Mountain Audio.

I am sure there are any number of wonderful cables. Indeed, I quite enjoyed my time with several of them. No need to bash some of the others that are more about hype and far less about music. But for me STEALTH represents the right design goals and achieves them to a level that is extraordinary and sufficient to make them an outstanding value and a welcome addition to my system, and something I can wholeheartedly recommend to anyone.

I have since departed with the GMA speakers and am now on a quest to try electrostatics and planars. This means a big amp with lots of current. I have recently purchased the Innersound monoblocks and when I receive some electrostatics to play with I will post a follow up to report on the way the STEALTH cables (which will remain unchanged throughout the auditioning of new speakers) work in the new set up

I hope this is helpful

Charles Chen

Stealth 50-50 Evaluation: I attached my own opinion (in parenthesis) on top of my friend's opinion in the following text regarding the GS50-50 cable. We believe it is a very competent cable, but not a good fit for our systems.

Positive Points

- 1) Quiet background (I agree)
- 2) Very well behaved through entire sound spectrum. (I agree)
- 3) Very good resolution & focus. (I agree)
- 4) Very good side-side, front-back soundstage, including rear soundstage width. (I agree)
- 5) Good punch in mid bass. (I semi-agree. It doesn't stand out much for me.)
- 6) Good size of sound, but not top-notch. (I agree)
- 7) Can be useful in taming a bright and forward solid state system. (I agree)

Negative Points

- 1) The overall sound is not lively enough and a bit too dark. (I agree)
- 2) Leading edge of sound too soft, lacking attack & excitement. (I agree. The attack on piano is too soft for my taste too.)
- 3) Doesn't "let the notes go" and sounds a bit "tight". (I semi-agree. Even after 100 hrs, still sound a bit tight)
- 4) The softness imparts a filmy / veiled sound. (I semi-agree. I also think its is an unpleasant quality)
- 5) Soundstage and midrange too recessed. (I agree. It is too distant for my liking)
- 6) Midrange lack bloom, body and presence. Midrange also slightly tilted upward but still acceptable. (I agree completely. The vocals do not separate toward the front with enough contrast.)
- 7) Soundstage height is not impressive. (I did not notice, but in retrospect, probably agree)
- 8) Does not have ultimate high end and low end extension. Also not enough bass quantity. (I agree. Bass extension, control and musicality on Eagles Tequila Sunrise can not compare to NBS Statement II)
- 9) Piano and cymbal decay too quickly and sound different from silver or copper cables (unnatural?). Also, cymbal does not crash, splash and soar. (I agree, but not sure if its unnatural, just "different"—and I don't like it.)
- 10) Doesn't sound expansive with large scale music. (I agree. It doesn't have the huge, sweeping, holographic feel).
- 11) Separation of instruments in space is not top-notch (I don't agree, but do believe that separation on NBS and Audio Note is better).

Compared to NBS Monitor I & Statement II: The sound of NBS is more open, more dynamic, bigger and more robust. There is a sweeping, holographic feel on top of a very solid bass foundation. NBS has more of a midrange presence, and bass extension / control / tunefulness that is far more preferable to us than that of the 50-50. The high end extension on the Statement II is a bit rolled off compared to Monitor I and AN-Vz, but is better than the 50-50. The Monitor is slight more neutral than Statement II, and offer better high-end extension, and a slightly more linear sound. The Monitor I also compares to 50-50 in a similar manner with a bigger, more dynamic, more open and more robust sound.

Compared to Audio Note AN-Vz: The offers a cleaner, more crisp, more airy sound that is huge, effortless and elegant. The AN-Vz produces a high that crashes and soars. It can be a bit unforgiving on bad recordings. Its bass extension is not as deep as NBS, but it is rather competent , being deeper and more tuneful than the 50-50. The midrange, like the 50-50, has a very slight upper tilt, but it is different in that it sounds closer, more textured and more intimate with more body and separation. Its midrange presence is similar to the NBS Monitor I, but with a more elegant and liquid sound. The overall sound is a bit thinner and brighter than the NBS Monitor I.

Roberto Petti

The beta Indra cables have been tested extensively in three different (reference) audio systems, including my personal one. The whole process took more than one month, including the break-in periods. The test systems were already deeply optimized (including room treatments, supports and accessories) since they are used to evaluate and develop audio equipment. First of all, let me say the results were fully consistent in the three systems and all people involved in the tests described the effect of the Indra cable on the sound in the same way. I believe this is an important point, allowing a more objective description of the outcome of the tests. In addition, we used many hi-end cables (some of them custom built and optimized for our amplifiers) as control samples. The best word that comes to my mind to describe the performance of the Indra cable is "natural", as opposed to typical hi-fi enhancements and exaggerations. The intrinsic grain usually present in the reproduction vanishes, leaving a smooth and extended sound. The bass range, usually very critical, is as tight and deep as you can expect from your speakers. The interesting thing is that this cable does not change the balance of the systems in any way: it "just" makes everything more liquid and realistic. The soundstage extension and precision and the inner resolution (details) are exceptional, although one does not notice it at first, given the overall life-like presentation. Any of the other (good) cables we used sounded compressed and artificial in comparison. I must admit it was a nice surprise to hear our systems sounding that good.

The Indra cable makes much more easy to understand the effect of even minor changes in the system, thus providing an effective "tool" to tune the overall musical performance. The choice of supports, cabinets, vacuum tubes or even electrical components like resistors and capacitors becomes then straightforward. If there is a problem anywhere in the system, you immediately recognize it and feel the need to fix it. Clearly, this aspect could turn into a nightmare in either low quality (which is unlikely, given the cost of the cable) or badly assembled systems. For instance we had an interesting experience in one of the test systems, related to this aspect. The whole system was deeply optimized with a given set of (custom) interconnect cables (two pairs between source-preamp and preamp-amp). We first replaced the source-preamp cable with the Indra. Although we obtained a significant improvement, we felt there was a little lack of treble extension (a thing we noticed only because of the very natural overall performance). We then replaced the preamp-amp cable with a second pair of Indra and we went back to the old balance for which we tuned the system. Clearly, there was interdependency between cables and components (probably due to the tuning of the sound). This fact seems to indicate the Indra cable is really neutral and does not alter by itself the overall tonal balance. I wish I could report some flaws, but this is not the case. The only thing I would recommend is to invest some R&D in the study of connectors & soldering (if you have not yet done so). The Indra cable deserves that. From what I've seen you are using Cardas top of the line connectors, which are quite good, but perhaps the use of amorphous alloys or custom designs could further improve the performance. Usually connectors & soldering are the weak point of cables. In summary, the experience with the Indra cable was very positive. None of the other cables we tried could reach its performance and it became our reference. It's very hard to give up such a cable once you have tried it. I'd like to congratulate with you for this exceptional product.

I must admit the more I use those cables and the more I like them. I think they definitely deserve special connectors...

(several months later) ... I had a chance to test the Indra cables with the new STEALTH connectors. The difference with respect to the old Cardas termination is quite clear, although not huge. It's a bit like unveiling further the sound, with enhanced transparency and details. This can be appreciated by switching back to the old pairs. The new terminations seem to strengthen the good points in the performance of Indra cables: lack of compression and life-like overtones and harmonics. I tried to give an extended break-in period to the new cables before the comparison since the old pairs were used for quite a while. I would say the new connectors improve the sound of Indra cables by something like 10-15%, which of course is significant at this level of performance. The mechanical strength of the connection appears fine (the contact with the female RCA is quite firm)...

The experience with your MLT speaker cables is very positive, they are neutral and natural without specific colorations. They outperformed several different cables we used before, although the gap was not as huge as with the Indra cables. I have the impression all of your cables show a similar behavior, in the sense they tend to a common musical presentation. In particular, I appreciate their ability to match high resolution with warmth and body, keeping an excellent balance throughout the spectrum. Did you ever consider to build a dedicated bi-wiring version of MLT in which the lower and upper frequency conductors are optimized separately (for instance taking into account a typical cross-over frequency of 1k-2k Hz)? Do you think it's realistic to use alloys in ribbon configuration or that would make the price unmanageable?

The M21 power cords were tested extensively. The locking IEC connectors (15A) seem indeed a very good solution from the electrical point of view, in spite of the fact they do not look very nice. It seems M21 is an excellent cord for the preamplifier, providing an improved reproduction of overtones and harmonics and increasing the "body" of the sound. Qualitatively, the effect is similar to a change from digital to analogue source, although not as large. I suspect part of the performance is related to the cryogenic treatment and part to the cable construction itself (it would be interesting to check). The use of M21 on the power amplifier gave more contradictory results. I remind you I'm talking about a single-ended triode design based upon the 845 tubes, which is notoriously a topology very sensitive to the power supply. Note it's not at all an "old style" tube amp since it has a wide frequency response and a very transparent sound. The M21 performance it's good in this application as well, but, especially if a second M21 is used on the preamplifier, it has the tendency to slightly slow down the transient response and to restrict the soundstage (in particular the height). A Elrod EPS3 (standard) power cord (similar retail cost) provided better overall results (and I wanted the M21 to sound better since it's much easier to handle). However, I want to add a small note here. As you know, it's always possible to improve a given amplifier or system by using more refined parts etc. Of course this can be done only through listening tests. Usually, if one knows live music enough, it is quite clear the direction to go in order to have a "natural" (and not spectacular) presentation. Now, my comments above referred to the use of M21 in a system which was already quite advanced in that direction. However, if we inserted the M21 in systems using less refined parts it could help to reduce the grain in the high frequency region (which is perhaps the most evident effect of compromises in construction).

I've tested the connectors and cables you sent me. A couple of weeks were needed for break-in, during which the performance improved. Your gold over silver plated connectors offer indeed a very low contact resistance (both NEMA and US wall sockets) and their use resulted in a significant upgrade of the AC filter. Subjective effects include increased dynamics and a reduction of the perceived "grain" in the reproduction. The M21 is very quiet when used as the input cable of the AC filter. The Varidig digital cable was tested against the Illuminations Orchid AES/EBU (+ other digital cables) on the digital front-end. Overall, it provided a better timing information (rhythm) for the music and a more focused soundstage. It is also more detailed and extended (yet natural), although at the very beginning it was a bit bright. Overall, my impression is positive, the only thing that could be improved being the subjective bass extension and body. *Roberto*

Ozhan Otalay

It is unfair to compare cables before burn in, but the enthusiasm does not let me wait. I want to share my first impressions of STEALTH Ultimate Ribbons. First we opened the package and installed one cable to the right channel only, left channel was originally running by MIT 750 CVT (around 900\$ retail) We made one channel testing. First my friend said that the MIT cable is better, after 5 minute of listening, he yielded. Stealth URs clearly became more transparent; cellos, violins became more apparent with full detail and presence, he and other audiophile friend accepted immediately. MIT connected speaker became so dull as if somebody put a thin curtain over it. We also expected the Stealth cable to be immediately softer, milder and silky - but it wasn't. Then I came home and connected one UR cable to the right channel for another quick testing again. (Bi-amping mode, STEALTH UR

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connected to mid/tweeters only, not to the bass). The other channel was connected by 70 cm Transparent cable, taken from Wilson Watt/Puppy's internal wiring. I don't know what level of cable is it, Reference or Ultra, no idea, but it is a very good cable, the best match to my system so far. So at the beginning, there was no major difference, even with two speakers running, it was difficult to tell UR cables from the Transparent, but after half an hour listening, focus of the speakers moved to the Stealth connected speaker as if this speaker had more mids/treble. With each channel running separately, Stealth was more silent, upper frequencies were cleaner than the Transparent, but expected softness was still not there. I connected both channels with the UR cables and kept my equipments running with burn in CD full night and listened again (after 7 hours burn-in). The expected softness became apparent in the morning. Especially upper frequencies were silky smooth and clean - better than I've ever heard in my system before...

After more break in, it became clear that the Stealth UR cables made really big improvements in mid/high frequencies. As it was predicted human (female) vocals became smoother and more natural. Especially the big difference for me was in the upper frequencies. Treble became so clean with lots of air, definition of notes such increased that any third person may clearly hear the improvement, not only me. The difference can be compared to HDCD versus "normal" CD. Most of Jack Luissier records are recorded in HDCD format, (Satie/Ravel - definitely audiophile) and their unique upper frequencies were noticeably superior to "regular" CDs, but with URs, some of my "regular" CDs were also playing like Luissier. The UR cables are great, and I am going to keep them!... Another point is, if I have such an improvement from a 60 cm cable, I might also have big improvement if I replace the original signal/speaker cables of my Cary's with Stealth wire. I guess I will try doing that...

System:

- Transport is CEC 5100 Belt Drive;
- D/A Converter is Parasound DAC 1100;
- STEALTH Varidig DeLuxe between the transport and the DAC;
- Electrocompaniet preamplifier EC 4 1/2.
- Cary SLM-100 monoblocks;
- Electrocompaniet AW250 Power Solid State Class A 2*250W
- B&W 801 Matrix Series II speakers (bi-amped with AW250 and SLM-100)
- For your info, my previous interconnects and speaker cables were MIT MH-330 S/2 HE, and MIT MH-750 S/2 HE

Of course you may put my opinion and email on the WEB site.

Ozhan ATALAY oatalay@teknolojiholding.com

Regarding to the Hybrid MTL cable, I would like to share my comments with you.

Cable has very good and careful workmanship. But the inner colours of orange and green makes the cable very cheap and simple looking . I would use red and gray instead.

My cables before were UR biwire, one set to bass, other set to treble and an UR jumper from treble to mid, the new MTL is tri-wire, means there is no jumper, 4 connectors are eliminated and internal wiring of Avantgarde is also eliminated. (That was the only reason I changed my already good sounding UR)

So the impacts are double, one is the new cable itself, another is above mentioned elimination.

- Hybrid MTL has quite different character then UR.
- What was immediately apparent to me before burn-in was the mid-bass performance. The least beauty of my sound was lack of mid pass . It was immediately over with MTL, my system sounded as if the bass boxes were enlarged, low bass performance is not negatively suffered with that
- Another immediately apparent thing was relaxed, coherent, smooth sound of the cable. It did not have the harshness of un-burned silver cable, it was ultra quite
- The cable was such a quite that I felt, I was listening music in late night hours.

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- What was also immediately apparent was the body in everywhere. What I meant body is not enlarged low frequencies, the body was apparent from lowest mid to treble.
- Especially listening steel string guitar was big pleasure. That body also came to treble, cymbals had bigger body and satisfaction.
- Naturalness, that may be describe the whole cable, it is so natural, you don't feel any sound or coloration of it.
- I believe DC resistance of UR was not so good, a lot sound was blocked by the cable itself, that is not the case with MLT I believe, I have to lower volume level in pre-amp

CON's

- Two things I missed compared to UR, one is the air and transparency. UR was breathing compared to that cable. It was such transparent in upper frequencies
- 3D layering in UR was also better
- I kindly need your opinions about two con's above, if they will disappear after proper burn in
- Spade connections were not treated by progold, so I had to make all myself

Best Regards.. Ozhan

Glenn Hooks

The TR cables came today, & made a remarkable improvement in my system. I replaced a more expensive copper cable with the Triple Ribbon, & it immediately became obvious that there was more detail, more transient information, & it sounds more lifelike. So, as promised, here is the full review of TR speaker cables: I have three Stealth power cords, & I have been impressed with them, so I thought I would try the Triple Ribbon speaker cables in my secondary system. Although my secondary system is about half the cost of my main system, in some ways it sounded more open than my main system. I thought the difference might be in my speaker cables. In my main system, I had been using a well known brand of copper cables that cost twice what the Stealth Triple Ribbon cost. I needed a longer length, though. No problem, Serguei took back the 6' pair & sent me a 10' pair for a nominal price. After break-in I can conclude that I did not miss my more expensive cables. On the contrary, the TR silver cables are faster, provide more detail, have a more spacious soundstage, & still have bass performance that is exemplary. Plus the customer service is unsurpassed. With a lifetime warranty, I can always exchange them if my needs change. For the price-to-quality ratio, Stealth Triple Ribbon cables are unmatched. If you want state-of-the-art performance at unheard of prices, then you need to check out Stealth Triple Ribbon speaker cables.

- I use Tyler Acoustics Linbrook full-range speakers & a Legacy Point One sub.
- My preamp is an Accuphase C-250
- Power amp is Coda11
- EAD Ultradisc 2000 cd & Panasonic DVD H-1000 are my signal sources.

Glen Hooks

Josh Langel

REVIEW OF HAC II

I ordered a power cord for my pre-amp after seeing many peoples reviews on how a high quality power cord made all the difference in the world in their system. I was however of course skeptical. Upon installation of the HAC II power cable onto my pre-amp I immediately noticed under high listening levels the music was much clearer with less bloat containing its composure. The base also seemed deeper and quicker almost as if I raised the dampening factor of my amp. Seemed to have a tighter grip on the speakers. The instrument placement also seems more locked in place. Also as hard as it seems to believe as its connected to the pre-amp the volume seemed to be higher as well. Honestly I was pleasantly surprised surprised at how much difference a power cord can make! *Josh*

Hoang Pham

I like to give you some feed back on the PGS cable after about 2 weeks of burn in and audition. When I first installed the cables from my Pre/Pro to my amplifier, two things that really strikes me: (i) the brightness of the system mellowed but did not lose the detail at all and (ii) the background is pitch black - no noise. The vocals came out very nice but slightly backward relative to my previous cable which I believe due to the change in the frequency response from the speakers. After about few hours of playing it, I noticed that the mid base was much better and clear with a fast transient response. The low base was also good and not boomy. After two weeks, the cable is performing extremely well and those characteristics also seemed more prominent. *Best Regards, Hoang Pham*

Richard Makarewicz

I honestly did not believe that power cords would make much, if any difference. I bought them on the basis of reviews, and the belief they can do only good, and no harm.

I bought your power cords as opposed to, say, PS Audio and Zu etc. partly because yours were relatively inexpensive, but mainly because you specifically included some plausible reasoning behind their design and construction, especially the bit about the effects of the earth, or ground wire, and the need to shield it properly.

After extensive listening tests including using the HAC cords in different configurations, I can honestly say they are simply excellent. Particularly impressive is the increased clarity and dynamics in my system, especially bass resolution. There is a greater sense of "being there".

I have found that it is critical to feed my 2 power conditioners (1 for the phono stage, the other for my integrated amp) with the HAC cords as opposed to feeding individual components except that the 3rd cord, when received, will feed the integrated amp from the power conditioner.

Great products which do what they claim – thank you.

Regards

Richard Makarewicz

Sydney, AUSTRALIA

Art Chandler

STEALTH GS 50/50 Interconnect Review

I have been a fan of STEALTH cables for the last several years and have had the entire PGS line, including the XL and 3d versions, at varying times in my ever evolving two channel system. I like the detail, delicacy and sunset glow warmth of that cable a lot. The majority of my attempts at improving my system over the past 18 months or so has all focused on cabling, the final frontier. Or so one might think anyway, but the grip of diagnosable *audiophilia nervosa* can strike hard, fast, deep and without remorse at any time.

Just recently I had the good fortune of listening to, and then purchasing, the STEALTH GS 50/50. It was the cause of such a revelation of sound and system, I felt compelled for the first time to right a review. So, here it is.

The 50/50 is an proprietary alloy of high purity silver and gold in single crystal alloy which is cryogenically treated and woven in a "three dimensional TCTA multi-layer multi-guage matrix geometry." While traditionally RCA terminated with Cardas "Ultimate" connectors, WBT terminations are also available. Neutrik xlr terminations are used for the more expensive balanced version.

I used the balanced cables for this review.

Associated Gear:

- Dynaudio Contour 2.8 (the only "contour" with the Esotar tweeter)
- Plinius 8200p MkII
- Ayre K3xrp
- Cary 306/200
- Systemdek 2x2 with Audionote wiring, Arm1 and IQ2 cartridge.
- Sound Applications xe12

Cabling:

- BMI Orca Mk2 (to the Ayre and the Cary)
- Audience Powerchord (to the Plinius)
- Elrod EPS3 Signature (to the XE12)
- Xindak FS-01 (speaker cable)
- Ridge Street Audio Designs Poiema!, xlr (Ayre to Plinius, with ridge street xlr/rca silver adapter at the amp end)

No ordinary cable, this one. I replaced the cable from my cdp to my preamp with the STEALTH GS 50/50 and all hell broke loose. All the instruments and vocals came immediately into more focus with significantly more air and black background space between them. Crazy. Tighter bass with body and definition, midrange that melts in your ears, and extended detailed highs without any glare. Ecstatic escapism. And right out of the box. The depth of my soundstage improved by 30%. Holy cow! Most impressive was the presence of the instruments and ! the vocal. Right in the room with you, every string hit on the guitar or bowed on the bass. Every vocal inflection clear and humbly delivered in perfect resonance. All of the sounds so delicate, but defined and well, alive. Relaxed. Oh yeah.

I had thought previously that at a certain level of system, once you had all the components matched up to your liking, there was always a tradeoff with cabling between non-fatiguing sound, a little more musical and relaxed, but with less detail versus lots of detail, but more fatiguing with a bit of etch. Wrong-O! The 50/50 provided an astounding amount of detail delivered all wrapped in Chinese silk. Comfy and confident. No grit, no glare, no edge, no etch. Funny thing was, I learned more about the potential of my system from using this cable. I knew the danes were capable of detail, and thought I had heard it. Wrong-O again! The! 50/50 gave another heaping helping of the detail with no harshness at all: things I had never heard at all were obvious and apparent. I could listen and hear to new depths into the recordings. I had a whole new system! An entire new music collection! For the price of one cable! Jumpin' jiminy!

After a hundred hours of break-in or so, it seemed like the 50/50 disappeared. As if there was only open air, immediate transmission, entangled particles of sound only influenced by themselves. and the cable between my preamp and amp. So, I changed that cable around a few times and found that the only coloration to the music is that provided by the second cable. The 50/50 is as transparent and neutral a cable I have heard. It laid waste to all the cables I have tried over the past year and a half. For cryin' out loud! I can't wait to try another one for pre to amp! (Although, I do love the poiema! there only one to find outaudiop! hilia nervosa strikes again!)

Art Chandler

Steven Plaskin

I connected a Cloude Nine PC to each of my amps, and an M-21 Super to my Esoteric UX-1 universal player. The M-21 was superior to the Cloude Nine on the the Esoteric. Music and video both enhanced significantly. I was using a PS Audio Ultimate xStream. Yours are the most musical power cables I have ever used. They allow more information to be heard without the mechanical prominences and grit heard in other cables. The enhanced mid range transparency I heard was startling. I have ordered a Cloude Nine PC for my preamp. Again, the AC cords are wonderful!

Best Wishes, Steve Plaskin

Vladimir (Balcan Audio)

Last week I visited my customer in his house (it was the one who bought M-7speaker cables). He is really pleased with them. His previous speaker cables ware Cardas Golden Reference and I know the sound of his audio system. Now with your speaker cable M-7 the sound is really better! He has power amplifier Chord SPM 4000 and loudspeakers Dynaudio Evidence Temptation. Now the speakers sound as if they got "unstopped", the sound is faster, the midrange is more transparent, the timbre of the acoustic instruments became more natural, incredible holographic stage appeared! I'll try your interconnects too. *Vladimir*

John Zermani

Dear Serguei: Over the past two months I've replaced almost all my wire with Stealth. I've got a few more Cloude Nine power cords to order from Ted Lindblad, but with Hybrid MLT speaker cable, PGS-3D and Indra interconnects, and 4 full Cloude Nine power cords, I'm a happy guy!!

I've copied you with the e-mail I just sent to Casey Ng at extremephono.com regarding the Limited Edition phono cable you made for me which arrived yesterday. You were ABSOLUTELY CORRECT when you advised me two months ago to get this cable. I was drawn into the music last night as I've never been before. It is a remarkable achievement; you have advanced the state of the art and that is certainly something to be very proud of.

Casey: Cold out of the box the Limited Edition beat my thoroughly broken-in Siltech Gen.5 cable in every way. After only one hour it was significantly better than when first installed. I could only get 3 hours on it last night but HOLY COW IS THIS THING GOOD!!! Goose bumps all over the place!

I have 2 Indra interconnects in my system. The Limited Edition is absolutely the Indra of phono cables. In fact, except for the price difference, I'd swear it IS Indra.

You guys have scored a home run, a touchdown, and a hat trick all at the same time with this thing. Absolutely phenomenal !!

My advice to those with the dough: Get the money to Casey as fast as you can. The Limited edition is your passport from Purgatory to Heaven. If you think that's an immoderate or over-the-top statement, it's only because you haven't heard it yet.

I can't think of anything in my audio chain that's more of a no-brainer, or more cost effective, than the Limited Edition.

You, and Serguei, have my eternal gratitude for making it possible to possess a magic carpet capable of transporting me to any recording venue I choose.

My deepest and most sincere thanks to you both, *John Zermani*.

Gene DellaSala

Speaker cable face off <http://forums.audioreview.com/showthread.php?t=2526>

Have fun reading this (fortunately) rare example of a naïve, but offensive pseudo-technical approach to high-end cabling (If everything were indeed about simply resistance, capacitance and inductance, high-end cables in general would not have existed, and we all listened to zip cords – comments are mine, ST)

Rich

Oh boy, I was going to get back to you this morning.

These are superb beyond words! There is a spaciousness to them that is unbelievable. The bass is "just there" & doesn't stand out a separate sound. There is no "digital" sound from bad recordings. I cannot believe an IC could do this to my system. It sounds perfect, like I never need to upgrade anything, ever. I was skeptical before, but these things are so listenable it's not funny. Yep, scary is the word.

Thanks so much for your help. *Rich*

Jim (Epic Audio)

More listening, further thoughts. The tonal quality of the Indra is very good, the "black" background is exceptional. The Nordost seems to better in the focus and specificity of the image. I attribute this to the Cardas RCA's, which MUST go away. The solo instruments/voices sometimes seem to be in the middle of the orchestra rather than in front. The instruments seem to "blend" together rather than be separated by space.

These are observations by using the Indra as a phono cable on my Rockport turntable/Lyra Titan Cartridge combination. When using the Indra on my DAC it gives the system a "tube like" quality.

I continued using the Beta Indra Cable while the "real" Indra was breaking-in. When I put the new (production) Indra in the system, all the concerns I had about the Beta Cable went away. It is absolutely WONDERFUL. I have been "loaning out" the Beta Cable trying to drum up some sales for the Indra. I definitely did not want to remove the Indra from my reference system. The potential customers that have tried the Beta Cable have had only the highest praise for the cable (except for the price). Unfortunately, the \$5750 for a 1m pair is a little steep for my customers... Best wishes and good listening. *Jim*

David Leong

I must say that my first encounter with your products have been more than pleasing. Upon recommendations from some friends and acquaintances, they has recommended that I try Stealth's cables and so I picked up your M-21 Super power cord. And let me tell ya, the improvement on my system was dramatic. Everything came alive, fuller, more balanced, better integration, finer details you name it. I will spare you the feedback since I'm sure you already know how good this cable is. I'm running the M-21 between my Krell HTS7.1 preamp and my Pioneer DV-AX10 player with great results. I find my NBS power cords to be better on my power amp to the power conditioner. Anyway, recently I have read (more) wonderful reviews of Stealth cables which have triggered a curiosity on just how good your PGS and M-21 interconnects are. I don't mind spending more for your top models. I'm currently running Tara Labs' The One for all my interconnects. Though I've been very happy with it, curiosity to try another brand has gotten the best of me and since I've been very happy with the M-21 Super power cable, coming back to Stealth is a logical step. I am also considering buying a pair of Monster Cable's Sigma Retro interconnects to match the speaker cables that I'm using now because I have been very happy with the Sigmas and have wired my entire multi-channel speaker system with them now. (prior to that I used Tara Labs Air 1 and Air 2). Another consideration is to try out Discovery Cable's Essence and Virtual Dynamic's Nite. I've had Transparent Super and Ultras in my system and though they were good, I wasn't as happy with them as The One from Tara. Thank you, *David*

Patrick J. Trostle

As a music lover, I am addicted to the clarity that the Indra brought to my system. Like many audiophiles, I have tried other high-end cables (most recently Acoustic Zen Silver Reference IIs), as well as combinations of Indra and other interconnects in the signal path. Nothing I have ever heard comes close to the clarity and expansive detail of the Indra cables. Before going on, let me describe my system.

- 47 Labs Shigaraki transport and DAC
- Klimo Merlino Gold tube pre amp
- Klimo Beltaine 300B tube amps
- Acoustic Zen Hologram speaker cables
- Duevel Jupiter speakers
- An ExactPower EP15A for power conditioning
- Stealth "Cloude Nine" power cords round out the system
- Indra between the DAC and the pre, and between the pre and the power amps.

I listen primarily to jazz, blues, and '50's/'60's/'70's rock. Before I tried the Indra, I thought my system sounded good -- warm without being fuzzy, detailed without being harsh. A few months ago, Ted Lindblad of HighEndAudio (my friend and audio guru) told me about the Indra. He said that I had to hear them to believe them, so I stopped by his house and picked up a pair of demos. I took them home, swapped out my old interconnects (Acoustic Zen) between the DAC and the pre, and sat down for a listen. What I heard was incredible -- treble expansion and greater detail was the first thing I noticed. Brushes on cymbals sounded real -- very real! Voices sounded less like a recording and more like the real thing. Bass was tighter. I was amazed that cables could improve the sound so substantially.

I then tried a second set of Indra between the pre and power amps. At first, the sound seemed almost too detailed with two sets of Indra, and some of the warmth that I enjoy seemed to disappear from the lower midrange and bass. Could two sets of Indra be too much of a good thing? Initially, that was my judgment at least for my system. I decided to be patient, so I waited a couple of weeks to allow for a reasonable burn in period. I'm glad that I did, because something wonderful happened over the next full weeks, and the sound began to blossom like never before. Trebles remained crystal clear, but the bass went low, very low, after a couple of weeks. After a few more weeks, more of the same -- clearer highs, lower lows -- all with a slightly warm sound. Many of my better-recorded CDs (e.g., most XRCDs) now sound almost spooky good! I can't imagine that my system could sound any better without upgrading the components themselves, and I attribute much of what I hear as a direct benefit of the Stealth Indra. The fact that I have not tinkered with my cables for several months says a lot. There's nothing like knowing

you have the best there is of a certain product. I think that the Indra fit into that category -- best of the best. In sum, I think that Indra simply reveal more information than other cables. They do not soften the highs or embellish the lows like other cables I have heard, all while giving a slightly warm presentation that sounds very realistic and musical. Serguei, many thanks for your product! *Patrick Trostle*

Bob Fratta

I just wanted to drop a line in regard to this Indra I.C. You know that the hybrid jrs. I had bought are fabulous speaker cables. They are incredibly smooth with great detail, tight bass, nice extension without adding anything to the music. The highs are clean without taking your head off like some other cables I have used. I have owned many cables in the 35 years of enjoying audio. Many of the cables I have had are very familiar names. I have your hybrid jrs. and PGS-3D and put the Indras from the cdp to the pre. I have never heard my system this way, highs are so natural and extended, bass is tighter than I ever had, the midrange is extremely natural as well as detailed like I have never heard. The stage and tonal sound of instruments delineates the different instruments so well that you feel you can touch them. In my opinion I think you have made the most natural cable around and I WILL get another set for my amp, Bravo and Thanks, Bob P.S. Ted at Highend Audio was a great help to me in finding these wonderful cables.

Casey Ng

The very strange observation I have with Indra. It makes a DRAMATIC improvement for digital audio, but it is not as jaw-dropping with analog (phono stage), in fact, I still cannot find Indra better sounding than the GS50-50 used between the phono and the preamp. Why you think this is so? The digital signal should be more flawed, but Indra adds a realm of realism and makes the sound extremely 3-d, and full of detail (even I used it for my home-theater, and the compressed dolby digital sounds great). In fact, my friend prefers the SCR silver wire you made for me over the Vahalla for his turntable. But as you know, everyone used the GS50-50 for phono whether tonearm or phono stage, loves it. The GS50-50 cable is the most lovely cable I have the pleasure to listen to. Compared to M21, PGS (various version), and GS, I think GS is the best: What makes it so different is that I seemed to feel the M21 silver makes the music a bit too fast, always stepping ahead of the beat, and PGS always behind the beat, but GS is exactly following the beat of the music. Then it combines the best of PGS and M21, the sweetness of PGS is preserved, and the detail and extension of M21 are there too. Let me know if you have more question. I use BAT VK5Se running GS into ATC SCM50ASL. Tonearm cable is also GS50-50, and phono to preamp is M21. I love to convert every cables I have into GS, when funds permit. *Casey*

Jeff Catalano

I have been moving things in and out recently, therefore all my comments on the Indra are based on the fore mentioned.

The sonic signature no matter where I have placed them is the same, maybe to the of degree is the only difference. They are incredibly fast and revealing is my initial impression. This makes for an engaging and exciting listening experience. They also are somewhat light in weight and a bit on the brighter side. This is by no means a negative, just purely an observation. I am sure when they totally acclimate to the system this would be less obvious. The other issue is that all the wire in the reference system is the same. When introducing a different cable, it really sticks out like a sore thumb. This usually proves a negative, not so with the Indra. I had much more positives than

negatives. I am one of those people who do not believe in mixing and matching cables. I think it is important that if a system is to sing with one voice, the cables should be from the same family. I hope you don't take offense to this but, The Indra is the state of the art Nordost that Nordost wishes they could make. Best Wishes, *Jeff*

Zig Shuster

...Just an update with 200++ hours...the cables went through some interesting break in but settled in very nicely after less than 50 hours and are still "blooming" and improving, if that's possible. The balanced PGS have really opened up the soundstage...wider, deeper front to back, better channel separation and are VERY natural and VERY smooth...full and effortless...they have made a most pleasant and substantial improvement to the overall sound of my system...they have very real presence and mid-range command..

As you know, I bought a Premier Varidig AES/EBU and liked the way that cable added detail and clarity at the top and made the low end "growl" with more depth and detail when it replaced my Coincident AES/EBU which I liked very much, but seemed much darker at the top, especially by comparison..

My only question to you is how the new generation PGS, GS 50/50 and M21's would compare to this generation PGS I have with regard to detail at the very top and the very bottom...while I may not have all the "audiophile terminology" at hand, and smoothed/rolled out may not be correct, there is some "articulation" which could make these even better...the best description I can give you is that at the lowest level the "growl" is suggested, but the "earth doesn't move"...this is not a criticism AT ALL...these PGS are a real improvement...it's just a question whether the newer stuff adds to these improvements...

I've sent you my equipment list in our previous exchanges...please let me know if you want me to resend...I also see on your website that you occasionally use beta-testers...please include me in future product evaluations if you need testers... *Thanks, Zig*

Chi-Cheung

From the 1st record I played, the MLT already outperformed the vdH SCS-2. I am very much impressed. I will get back to you with further comments after the cables have been completely break-in. *Chi-Cheung*

Michael D Vanek

Just to let you know, my system already uses Stealth cables, I bought these a couple of years ago, a PGS, M7, and a Varidig digital interconnects and I use a set Triple Ribbon and Premier Copper speaker cables to bi-amp the speakers. I thought I try another PGS to replace the M7 interconnect. Your cables are the best.

Steven Furukawa

Received the cables today and hooked them up immediately. The sound of my system has improved dramatically especially with highs and midrange. The silver ribbon opened up my speakers. It has fuller and clearer sound staging. I heard part of the music that I never hear before The noise level has dropped even further. A great addition to my system and at a great price. Thank you. *Steve*

Steve HC

I've had the Cloude 9 and the M7 jumpers installed for several days now (after some external burn-in). It's a smaller integrated system, so I wasn't expecting too much of an improvement -- but all I can say is, WOW... This doesn't even sound like the same system. It sounds incredibly fast. It sounds so good to the point where I think I should have made the European IEC Cloude 9 fit my separates system, instead of my smaller integrated one. I would happily purchase another one for my preamp. It really does sound that good -- I'm going to replace my other pc's.

I am also going to replace my Nordosts interconnects with your cables -- just the M7 jumpers themselves made an improvement in the system -- even more so in my separates one. I can only imagine what some of your higher leveled cables can do. When we spoke on the phone, you told me that a new series of "hybrid" interconnects are being introduced. When can we expect to see them on the market? I am considering the PGS's at this point and would certainly appreciate a comparison between the two models

In any case, thank you. You really do turn out some wonderful, wonderful cables. I think I've just been convinced to replace quite a few more of my cables... *Best regards, Steve*

Ken Hokugo

I can't praise enough about your M-7. I tried Audio Note AN-Vz - yes, the legendary one from Japan - but still M-7 is cleaner and crisp. I swear. *Ken Hokugo*

Lanny Ranken

I recently picked up a pr. of 1M PGS on Audiogon. I can now listen to Karrin Allyson CD: Ballads, at a level with more volume. Seems as if the recording has kind of a sharp edge, but the PGS softens the blow without losing detail and musicality. Is the upgrade to the XL beneficial without losing the refinement I have now? I kind of like it the way it is. ha! I have a chance to buy another pr. or two of PGS from the same party. I need 3 ICs in my chain as I use the Merlin VSMs with the BAM. Do I get more of the same character by going with 3 rather than mix and match? Right now I am using it as the source cable from CD player. I am having fun listening to the cable. Right now I am using (2) Luminous Synchestra Sig. ICs behind the PGS to good effect, and have a Golden Cross to throw in, which I have not done yet. The PGS has those little micro details, and shadings that I haven't heard before, and the decay of the notes is more sustained. It is a wonderful cable. *Lanny*

Thomas Wilde

Installed STEALTH true bi-wire and just listened to Midori's playing of the Paganini caprices and my wife, a violist, was quite disappointed. Not with the stereo system, but this is the first time she heard the quality of Midori's playing and heard mistakes and things like strings buzzing and sliding of the fingers instead of firmly placing them on the string. Her opinion of Midori's playing fell considerably, but her opinion of the stereo was one of disbelief. As she put it, Midori was standing five feet away from her playing and she wasn't quite ready for anything that real. *Thomas Wilde*

Chris Runte

These are the STEALTH custom ones, with ultra-slim RCAs. I bought them for a specific reason - I have RCA and XLR inputs, and it appeared that going through XLR, my amplifier might have additional features. Sounds strange, but documentation mentioned an anti-aliasing filter and a handful of other items. So I had to try XLR inputs, even if I'm not running balanced through the system.

Thing is this -- finally got a chance to put them in the system.

I feel like the soundstage just doubled, everything is a ton more expansive, on some recordings it suddenly sounded like an instrument was literally on the other side of the wall, height improved, depth improved, and low level detail improved. Prominent items like voice moved forward a foot or two, but not sacrificing depth, improving it. Fact of the matter is it was like going from watching a 30" TV to being in a small movie theater.

Now soundstage cues and huge increases in soundstage typically are from phase issues or tricks -- my only question is this -- does phase somehow get inverted or anything change with an RCA -> XLR converter? Could pin location do anything? I'm not technical by any means -- I just want to see if I'm experiencing a side effect, or if I need to give another pair of them in my system a try!

Regardless of whether its due simply to your cable, to an artifact by mistake, due to the XLR interface on my amplifier, or any combination of the above, I'm extremely happy. The improvement I just received in soundstage size and recording location presence is something I didn't think I could get unless I moved to a new pair of speakers.

Just wanted to send some praise. *Chris*

Al Descoteaux

I received the cord and hooked it up to my Classe SSP25 HT preamp/processor. Wow, what a cord!!! The dynamics, openness and detail are impressive. The music sounds more 3 dimensional; the soundstage is muuuuch wider and more forward. It's now easier to locate the instruments in space. This cord replaced an Ensemble Megaflux PC which up until now was my reference PC. Needless to say, not anymore. I am so impressed that I just purchased a three footer from another AudiogoN member. This is an M21 Super that is 3 years old and was cryo'ed by Stealth. I plan to hook this up to my Jolida CD player. *Thanks, Al*

Jeffrey Fiori

(Before the Indra: dedicated ground added) Let me begin by saying I honestly did not expect much from a dedicated ground. My intuition told me this can't make that much of a difference. I began by playing a Cal Collins cd, 'Interplay', Concord 4137-2. A CD I am very familiar with. My reaction was "jaw dropping". I was stunned. ----- Warmer, more base, a lot warmer, fuller. I had to listen to 3 songs before I could even write a note on what I was hearing. By song #3 "People Will Say", the cymbals on Jake Hannas' drums were clean and clear. I could hear the pick hit the strings on Herb Ellis' guitar. The notes are separated, not blended together. On the guitar duel on song 4 "That's Your Head", You can pick out the 2 guys. They have a separate position on stage. WAY more analog sounding. Warm, smooth. Never heard the voice in intro to song 6-"I Got It Bad" sound so natural and smooth. Very easy to listen to. No fatigue. I have the urge to turn up the volume, and I never listen loud. Played Coleman Hawkins "Soul", Prestige 096-2 The soundstage depth is so real. Hawkins sax on song 1, "Soul Blues" is clean with no edge. The high notes here will make you cringe. Not now. Just smooth and clear. Kenny Burrell's pick hits the guitar strings. After one hour, I think it has gotten better. after 2 better yet.

Day 2: Played The LA 4, 'Zaca', Concord, 4130. Song 1, "Zaca", You can heard the hollow body of Laurindo Almeida's acoustic guitar. The clapping is real. The music is taking place in front of me. More detail. Even the cat has positioned herself in front of the speakers in the middle! Again, I swear it's better than day 1. Song 2-"You Can't Go Home Again". Bud Shank, alto sax, starts, very real. Drum hits are real, you can hear the heads as Hamilton hits. Song 3 "A Child is Born", Base and guitar start out together, base is tight, mids from Almeida's guitar are incredible. Song 4----I can not take the time to write. must listen, too much detail. Played Inya, "A Day Without Rain" Repise. 47426. song 10 'one by one'. I always go to this one when I make a change because it's very hard to resolve the

background violins. Not now. They are very clear. Great. I have played a lot more this past week, and the results have been the same, HUGE stage, detail, and depth. The space seems to be the biggest improvement. I don't know the right words, 'reflections, ambiance, what ever, It's all good because I want to listen more. I must say, this seems to be one of the biggest single improvements to my system yet. Who'd thought...

(Hybrid MLTs and Cloude Nine cords added)

Hooked up the Mlt's, plugged in the cloud 9, must write! Played Cal Collins, Herb Ellis, 'Interplay' CD. Concord 4137, track 4, That's your Head. Huge sound stage-----It fills the whole front of my room, and deep. I am amazed at the "size" of the performance. It's as if I am in the bar room in front of the stage. It fills the space in front of me. THE BASE. A lot more base, and it's tight. Ray Brown plays base on this CD so you know it's the best, and it's the best I have heard Brown. When Cal Collins and Herb Ellis break into a guitar dual, I started to laugh out loud. The highs are much better too as Jake Hanna's cymbals are crisp and clear with less edge. This rocks. The improvement is on a level with Indra interconnects. Now I wish I didn't have to work tomorrow, I would like to stay up late and listen...

(Indra, two pairs)

I listen mostly to classic jazz from the 50's 60's and some newer. I listen at low levels. It has required some effort to put a system together that produces all the dynamics of this music at lower levels. My criteria is simple, if I'm listening longer and louder, I'm headed in the right direction. The results that follow are in the right direction. I've listened now to the Indra on 3 systems. In each case I compared the Audio Magic illusion, Stealth PGS-3D, and the Indra. The systems and results are as follows.

System 1

- **Denon 1520 CDP**
- **Harmon Kardon hk580i receiver**
- **Dynaudio C-4 speakers**
- **Mapleshade Samson rack, triple point cones under all**
- **Shunyata Hydra power conditioner.**

...Played Zoot Sims/Jimmy Rowles, " Warm Tenor", Pablo 2310. Audio Magic Illusion: Not much music coming through. What did come through become fatiguing after about 15 min. The highs were rolled off. Had an edge. PGS-3D: ' Liquid' is introduced for the first time. Highs now present. The midrange is pleasing, no grit. Took this low-fi system from unlistenable to rather pleasing. The low end improved a little bit but is weak. Sound stage got wider but is not very deep. Drum sticks are present for the first time. The piano now sounds like music. Indra: Cymbals are here! Breath from sax is present. Piano resonates! Some base is coming through. I'm hearing instruments for the first time. Less digital edge. Drum sticks are hitting the drum head. Music for the first time with this system. I get the feeling the cable ' fixed' some problems with the electronics, and left me with their limitations, but presented them in a way that made the system listenable and somewhat enjoyable. Saying a lot considering what we started with.

System 2:

- **Pioneer PD-S95 transport**
- **Stealth Varidig RCA cryo**
- **Bremen #1/Shunyata Anaconda**
- **VAC Signature Mark II pre/Stealth Cloude Nine**
- **Audio Magic Illusion interconnects**
- **B&K 220M mono blocks/Electraglide Fatman**
- **Stealth Hybrid MLT**

- stealthaudiocables.com feedback
- **Dynaudio C-4/mapleshade cones**
- **Shunyada Hydra**
- **Mapleshade Samson rack**

Played Sergio Salvatore/John Patitucci, "Always a Beginning", Concord Jazz 4704 Cables compared were between dac and pre-amp Of course I am now listening to way more of everything. This made switching cables more interesting, especially as noted for Indra below. Audio Magic Illusion: Highs rolled off, what is present made me want to do something else after about 10 min. had an edge. This system put the base back in although it is boomy, not tight. PGS-3D: Highs coming though now. Piano makes me smile. Quite pleasing. Biggest difference seems to be the mids to highs. I listen the entire CD without wanting to turn it off. Indra: 2 things have arrived. The music, and the room the music was made in. For the first time I am presented with a music hall (room) in addition to the music. I can more easily forget about my listening room. The piano has volume. The base is now tight. Highs are crisp, clean and powerful but not harsh. The drum head is felt with each hit of the stick. I am excited! Downside: Music sounds a little like reverberation units we had in our cars as teenagers----which delayed the sound to the rear speaker and gave you a sense of a big space. It quickly became fatiguing back then. This did not fatigue, but was not something I would say was good either.

System 3 Same as above but the B&K's were removed for VAC Signature mono blocks. (Note: The difference in amps is staggering. More of everything with way less edge. More separation between instruments. More base. Soundstage is deep and wide. Music seems slower (not a bad thing, as in wrong timing, but good in that I'm enjoying it more.)---this seems odd. Once again I switch between the 3 cables. Cindy is present for a comparison session and her comments are included.) Played Sergio Salvatore "Always a Beginning". Concord Jazz 4704 Audio Magic Illusion: Music is dry. The piano sounds muffled. I am aware I am listening to HiFi. Base is somewhat boomy. Highs are rolled off. Not much space between instruments, after only 4 minutes it became irritating, causing me to lower the volume. At the lower volume, it lacked dynamics. I did not make me want to listen to more than one song. {I don't want to sound completely negative about these cables, I liked them with my old Conrad Johnson electronics, but they're not working for me now} Cindy: Lacks vibrancy, pizzazz. PGS-3D: Warm, more liquid, midrange (piano) is no longer muffled. Base is tighter. Midrange is glorious. Drum head i presented as a head, (skin) Music has a volume, way more detail. Still sounds HiFi.(note: I may be spoiled, I have heard the Indra already) Cindy: Wider sound stage, distinct instruments, more crispness of sound, especially the piano.

Indra: More base, way more. The room is brought in for the first time. (as in system 2 only more so) The effect is "you're there" (no longer HiFi): greater cymbals, and snare drum. The two are noticed as distinct for the first time. The subtle scat voice in the background on one song came out with the PGS, is now awesome with the Indra. Not out of place, just distinct. Able to play this cable at low volumes with no loss of anything. Don't want to turn it off. Cindy: Everything is up a level. The scat voice that was not identifiable before as a voice, is now distinguished as a voice. vibrancy all the way though. Back to PGS-3D: Depth of soundstage shrinks, dryer, flatter, HiFi again, Base is not as tight. Cindy: less pizzazz, umth---You could turn it off and that would be fine as opposed to Indra--Now you want to hear the end of it (the CD) Back to Indra: Everything is up a notch. Liquid less edge, A triangle is struck and sounds real. I want to keep listening. Base has a resonating volume, it's coming from a wood instrument. The subtle scat voice in the background has a position in the soundstage. Cindy: It's right here. Vibrancy, wider notes.

I think the best thing about the Indra is it's ability to get me to forget I'm in my listening room. I'm there!

(after Srajan's first review) The "three-dimensional space exploded" is probably Indra's most poignant quality. "also removed electronic tension and effort" is also true.-----that said, the lack tension and effort was truer for the cryoed cable vs. the non cryoed pair I had. I suspect Indra responds well to the process. As for the "reported lack of advantages when inserting a second Indra", ????? where did this come from. Not me. My second pair made about as much of an improvement as the first. I can't remember if it was a little more or a little less improvement, --I did not make a note---but the point is moot. It was big. I will try removing a pair again, when I get the time, just to see. But the fact that I have not had ANY inclination to do so, proves my point. Last Saturday a non- audiophile friend stopped by for a chat and asked to hear something. We played side one of Boston Symphony Orchestra, Jean Sibelius, symphony No. 5, E flat. Gary's face went blank when the music started. He sat right down and did not move until the side was done.---Let me tell you that Gary considers his ears to be damaged from 25 years of flying airplanes. He is a captain for American Airlines. But the music gave him goosebumps. He played trombone in orchestra in high school. He kept locating the different positions of each section in the orchestra. Maybe his ears are not that bad. Or maybe Indra is that good. The non-audiophiles are the best judges.

(production Indra versus beta: first pair with STEALTH connectors) I must say, I was quite surprised at the improvement the new connectors make. I wrote the following notes the first day. Day 1 -no break-in. Played Ray Brown Trio, 'Soular Energy', Concord 4268. MORE detail, noticed immediately. song 1 Exactly like you---Strings on Brown's base have more detail. They are vibrant. You can hear the wood. The piano starts with a better tone. The notes are more alive. The brushes on King's drum are more there. All this increased detail, with, most important, less edge, it's smoother. Harris' piano on #2 'Cry Me a River', is more of the same. The notes last longer in space. They fill the room better, the sounds seems to fade behind me, like it does live. At this point I switched back to the pair of Indra with the Cardas connectors.-----Not as smooth, less detail. Less involving. This is NOT a subtle difference.

I switch back to new connectors...I won't be going back. Played Louie Belson's 'Big Band Explosion', "The Art of The Chart", on Concord 4800-2 Song #2, The intimacy of the Blues. The horns here are my usual test for 'edge'----NONE here, gone, a big difference Sense that first day I have played many cd's that I am familiar with. They all sound new, fresh. I now hear things for the first time. Similar to hearing the Indra in the system for the first time. This is clearly the next level. I have also switched back to the Cardas connectors with the same result as above. As you know, this is between the Bremen DAC, and the Vac preamp. Congratulations, this is a hit. Once again I am amazed at what is locked up in this system. I had a few non-audiophile friends over to listen the other day (actually all my friends are non-audiophiles) and they said it sounded better than live. I was thrilled at the comment.

(second pair upgraded) ...I was so excited that I changed my afternoon to install them and give a listen. I must say my expectations were sky high. I started with everything cold. I was a bit disappointed at first. ----let me clarify---it was immediately way better than the Audio magic illusions I have been listening to for a month. More base, much of the openness in the midrange was back, along with the highs. This I could remember from a month ago---it's amazing how little we forget once we have heard something. This may be why it is impossible to go backwards in this hobby. Now of course this is stone cold. Within 5 and then again at 10 minutes in things started to improve. As one would expect. Gene Harris' piano on #6 Solar Energy, the Ray Brown Trio came back with the magic I had become used to. The base started to tighten, I was hearing all sorts of things that had been missing for weeks.----It was a great experiment to listen 'back' with the Audio Magic while you had the Indra. That said, I must say, the improvement right out of the box was not as great as with the stealth connector 1 meter Indra. The good news is, cold, with no break-in, these new connectors sound almost as good as the fully broken in pair with the Cardas connectors (which took 100-150 hrs to break-in. maybe more as I broke them in on a second system and then noticed a continued improvement as they settled in on my main system.) I will of course, make notes as I break them in...

I have been listening the last few days, somewhat in disbelief, it seems too good to be true. The sound is WAY better than it was, and i only have 20-25 hrs. in. As I listen I sometimes find myself laughing for no particular reason. I started to notice that as a got up from my listening chair during a song, the sound remained true. The "sweet spot" had increased! Then as I moved about the room, I noticed the whole room was a sweet spot. The experience was like that of live music in that you are not limited to one particular chair. Musicians do not play to only one chair. They play to the whole room. Audio, it seems it plagued with the problem of a 'sweet spot'. Not now!--- I can walk around and enjoy from many places in the room. That alone is worth it. And the sound-----Way better in all ways , laughably so. I'm amazed, and still not broken in yet. Thank you very much for taking this system to a new level. I am hearing things I have not heard before. It's very interesting that this particular upgrade has upped my enjoyment so much and at the same time (or at this time), I find the specifics do not seem as important as before. Anyway-----enough rambling--I'll talk to you soon. (and provide some specifics) I imagine you can tell I like this :-).

(after two weeks listening to two pairs of Indra, both with the STEALTH connectors) : ...These new stealth connectors on the long Indra have exceeded my expectations, and my expectations were high. I now have heard the new connectors on both the short and long Indra. I must say the connectors have made a bigger improvement than the Indra itself! The effect was even greater on the long Indra than the short. (maybe this is due to the cumulative effect) As I mentioned before, the soundstage increased. The 'sweet spot' expanded to most of the room.

On recording after recording the effect was the same. Increased dynamics, more low level retrieval of information. I kept hearing things that were not apparent before.

On Ken Peplowski Quintet, Sonny Side, concord records, 4376, song 2 the piano was more real, each note resonated, you heard the attack, then the decay, and it lasted and filled the room.

On song 3, 'Don't take your love from me', Peplowski's sax---you can hear the reed, valve, and horn 'air' as distinct. The endings fade out longer

I think I mentioned to you that Cindy and I have studied ballroom dance for many years. Last year, at a local social dance we finished doing a Viennese Waltz and a fellow came over to us and said, "it seems to me that you changed the timing", "you looked different than everyone else." I smiled and said, "yes!, very good". Of course we were on time and we had changed the time. Let me explain. Waltz timing is 1 2 3. We danced 1.....2 3. By holding the one we had time to add movement, swing, and sway. Elements not possible with the even timing of 1 2 3. The whole experience of the dance was changed. And improved. It is this experience that came to mind when I listen to the new connectors. The timing changed. It was more real. It had improved and was more enjoyable.

(beta testing continues) I have just inserted the Varidig with the BNC connector and will let you know what I find. Next will be the Sextet. I very much look forward to hearing and comparing both... I have started to listen the Sextet. It is VERY good. I'll put together the details shortly. Stay tuned. *Jeff F.*

Nov 2004 system:

- Maplenoll Signature Ariadne
- Koetsu Onyx Sapphire
- Pioneer PDS95 Transport
- Stealth Varidig
- Bremen 1 DAC
- Stealth Indra
- VAC Renaissance Signature Mark II Pre (+dedicated ground)
- Stealth Indra
- VAC Renaissance Signature 70 Mark V Monoblocks (Custom version)
- Stealth Hybrid MLT
- Dynaudio C4 (modded)
- Tannoy ST100 super tweeters
- Infinity Intermezzo 1.2s Sub
- Power cords: Stealth M21, Cloude Nine
- Plitron Isolation transformer with dedicated ground.
- Argent Room lens
- Thingman base traps
- Echo buster corners
- Mapleshade Samson Racks
- Mapleshade cones/platforms under all

Hugh Mandeson

Then came the Indra

It has been my very great pleasure to know the designer and to be using Stealth cables since about 1997. I believe I've owned or heard every model he has produced since then from the original Fine Line to the current and truly awesome PGS Gold 3D. I've been a fan of recorded music a very long time, I got my first taste of an audiophile music system in 1973 and was bit hard by the audio bug, I've had some kind of system of my own since then and usually some good stuff, I m real lucky on used gear and I've had some gems. I received my degree in audio engineering and record mastering in 1983. Now I use my main system for audio production; mixing and mastering. I believe it to be up to mastering lab standards, but I have a big edge using Stealth Audio Cables. I've owned and listened to many cables over the years. Now only Stealth give me what I want. Every year Serguei has sent me something new to listen to and without a doubt every year he completely blows my mind. This man knows something or is damn lucky because his cables take music to a higher level. I think he knows something, understands something that most other designers have no clue about. His first cable was the FLR. The Cross Wrapped Silver that followed just demolishes the FLR, and then the M7 was a real breakthrough, a serious breakthrough that brought the space and dimension I never thought possible. The PGS followed and indeed were superior, in many ways the quality was fantastic. The M-21 raised the bar and definitely revealed more detail and space, certainly beyond what 44.1k/16bit could offer, the limit had been hit in my humble opinion and I thought I was satisfied. Silly me. Well, I upgraded my turntable finally and also began recording at 88.2k/24bit, I needed more resolution, the PGS 3D was just that, another level of resolution. Here was space, depth, and dimension beyond my expectation, far beyond. It was truly startling and another breakthrough in cables. Nothing else was close. The 50/50 cable seems quite close to the PGS 3D but has a different tonal character and I use it on another small tube amp based system that often glues guests to the chair. On my large main system the PGS-3D was perfect. Many musicians shook their heads and expressed their love for the sound. I have a friend who has been doing live sound and designing electronics for over 40 years. He never believed cables mattered; well he's changed his tune on that after a listen or two. I've had to remix just about everything once these where in the system. Drums are just out of this world! I've gotten very careful with reverbs too, they have to be right on or immediately sound fake.

Then came the Indra. Serguei first told me about the Indra upon finding this very special wire. Always a skeptic but trusting him at this point I of course asked to audition these when it was ready. It's been in the system now about 6 weeks and it's never coming out! On first listen one is always kind'a off balance, it takes the brain a few moments to adjust and then relative comparisons can be made. The Indra is quite different in that sense; it changes EVERYTHING. It has no distinct character of its own at all. You hear every bit of the source and your electronics, in your face. The music sounds completely unbound, completely physical and apart from the speakers, right in the air. Images appear solidly both in front of and behind your speakers as well as beyond and above them. To say these are detailed is wrong. Better to say that these obscure no detail whatsoever!. Unless you have the finest sources, components, and speakers these cables could ruin your perception of your system, drive you into upgrades to try to keep up with these amazing cables. The 3-d-ness of the PGS-3d has not only been exceeded, it has been blown away. I was really stuck by how much more portrayal of height there is and not only depth but also I swear you hear the air behind the instrument bodies! Voices especially have a spooky disembodied presence, like hearing the microphone feed direct in real time, that 'oomph that gets lost in the recording chain. I'm a big fan of "classic" two microphone recordings, and to say the Indra brings you right into the performance is an understatement. The performance comes to you and envelopes you in a way that is almost paranormal. I love it! What really blows me away though is how multi-track mono (studio) recordings sound. My god you can hear every element as clear as if in the room with you. Every microphone, every reverb, breathes, room ambiance, tapping feet, utterly beyond my experience, completely beyond anything I've been able to hear before. These cables are absolutely scary; it's foolish to talk about how the bass or the highs 'sound', there is no sound other than the signal you give it. You'll have no idea how much is in a recording until you hear it through an Indra. Words cannot describe what you cannot hear and the Indra is beyond description. I invited my audio designer friend over and played them a fantastic John Renborn LP, "A Maid in Bedlam" well Geoff is not often speechless but all he could do was shake his head and groove on the music. He gave me the highest compliment I've heard from him ("I've never heard James'(Bongiorno) amps sound better , he said.) You have to know him to understand that he's been designing tube amps since he was 14. My solid-state amps were a liability to him (although he had modified them for me) but it was the Indra that did it, he heard it before with the PGS-3D and said it was good but with only the change of the Indra he was blown away. He even made me remove them so he could see and touch them. I was already sold but Geoff is my sounding

board, and mentor, He was ready to buy a pair! I can now listen to my 1st generation 88.2k/24 bit orchestra recordings and be brought to ecstasy. I literally cried the first time I played it with the Indra in the system. So good, so so good. Even television audio is enhanced and I'm watching more of the Jazz channel lately. It is a pleasure and if you believe that the better it sounds the higher the enjoyment, get ready for real musical BLISS. Keep the Kleenex handy. Please take my word for it, the Indra is as good as it gets. It is positively supernatural. What it does for music is take it to the highest level, where the technology becomes invisible, it disappears and there is only the sound, the music, and all of its soul. It's about art and communication. The Indra takes the art of musical communication and puts it into orbit. Serguei has taken the art of the audio cable all the way to Pluto in my opinion. My highest and most heartfelt recommendation; The Indra is the King of all audio cables! *Hugh Mandeson, Music Lover and Audio Engineer, Santa Barbara Sound and Recording.*

P.S. Notes from the past. Let me tell you a bit about the 50-50 cables. I first listened to them attached to my DAC to the preamp. I had been using the PGS 3D Gold signature there from CES. When I saw the smaller PGS' I wondered what was up. the fact is they indeed have a more open image then does the Signature! It is subtle but with my system easily audible. Next I tried the M-21. This is so close to the PGS but has less of a sonic signature, in fact possibly the most transparent interconnect I've ever heard. The PGS delivers more very low level ambiance and also is a bit more "3D" in the image. Some folks may think it sounds recessed (as do the M-7s) but it is actually preserving more spatial and low level information. A few more hours of listening and then comparing vinyl to CD I finally placed the PGS 3D signature on the phono preamp and the M-21 on the CD. The slight extra resolution of the PGS is lost in the 16 bit of the CD and so now my phono sounds unbelievable, just incredible and the DAC is awesome through the M-21. Then I went for the most important cable in the system, from the preamp to the biamp (crossover) module. I had been using a "gold" IC, smoothed out any harshness of the silver cables everywhere else. Well swapping that with a PGS 3D really blew my mind. Not only do these conquer space but it reveals the spaces within the space. Remarkable, so natural sounding. Incredible detail, a considerable upgrade using just these two cables. I then tried the 50/50 cable. Wow, this should be a fantastic seller for you. First off it sounds louder than any other cable. How this can be I know not but it sounds louder. Fantastic space, detail, and quickness. It adds "meat" to the individual instruments, palpability deluxe! What killed me though was the bass. The bass was to die for! Not just the low bass and actually the mid bass is what came alive. Not just in clarity and presentation but a suppleness and fullness of tone that is addictive. Honestly I hear increased bass dynamics using this cable.; Possibly it is due to replacing the circuit breaker last week but I was stunned. I never heard such bass in my room. I could eat it with a spoon! However extended listening reveals some flaws. Despite the massive luscious bass it has a boost in the presence region 5k-7k that I find irritating. It kind of sounds like an old large condenser mic including the proximity boost. It is hard to find material that makes this obvious but I have one track of a female vocalist with the most sibilance I've ever heard and it is unbearable through the 50/50 (to me, in my particular system, coming out of a Conrad Johnson Premier 17ls tubed preamp). When I listened to a lot of 2 microphone acoustic recordings (Opus 3 & MALabs stuff) the image is also very strange. Things are too close and too wide and bit too tall. Now this is me being ultra critical, most people are going to be blown away. Just a fantastic sounding cable anyone will Love unless they are into image as much as I am. Returning the PGS 3D and the M-21 on the DAC is just so natural and realistic sounding. Just a hair less dynamic, I am so very very pleased with these. Maybe the 50/50 needs more break in but I prefer the PGS 3D. I am still using M-7s from the crossover to the power amps. The 50/50 and M-21 are too short unless I redo the entire cabinet. I tried a few combinations, so tempting to try the 2m PGS 3D, it will reach the bass amp. I just have to be careful with money. I am so happy with these two, M-21 & PGS 3D that it is enough for me now. Hell, it is now honestly the best sound system I've ever heard. Next year I will replace the two end of line cables to PGS 3D without a doubt. However I may try it this weekend and I may go for it now if I can't help myself. I think it would be best to get another pair of power cables (an M-21 and an M-7 signature) and add those to my power amps. So I believe I would like to keep the 20in M-21 and the 1M PGS Gold plus get the 2 power cables I mention for this trade if that is okay with you. However I will keep an open mind and listen some more this weekend. Plus I guess I need to hammer out an exact dollar figure on the system and RAID tower, and freight so I will work on that today. We shall talk about finalizing the trade soon, this week. I may stick to your original offer of 3 cables and resell one but I now have an "extra" GOLD 1m & M-7 signature 1M cables. Many possibilities. I wanted to get back to you and tell you how fabulous these cables are, the M-21 is a stunner, the PGS gold has no peer, and the 50/50 just kicks ass, Krell lovers should be flabbergasted... *Hugh*

Larry Cloetta

Some random initial thoughts on the phono cable and the Indra (based on the initial listening session):

System:

- stealthaudiocables.com feedback
- Shelter 90X cartridge
- Walker Proscenium table
- Tom Evans Groove Plus Phono Stage
- Tom Evans Vibe Preamplifier with Pulse Power Supply
- Stealth M21 Silver interconnects
- Wavelength Mercury Ag monoblocks
- Stealth CR speaker cables
- Avantgarde Duos
- large, well treated room

The system is very fast and open with good tonal balance. I had been using a Tom Evans interconnect between the turntable and the phono stage, as this was the best I had been able to find previously, and by a fairly wide margin. I had previously used Harmonic Technology Silver Phono cable, which also had an 'outboard' configurable grounding system, which seemed to make no difference whatsoever no matter how I configured it, so I just left it all disconnected. I then moved up to Nirvana SX LTD which was supposedly designed as a phono cable. It was a step up from the HT, with more warmth, extension and harmonic development. It was also very quiet, more so than the HT. I then moved up to a pair of Ensemble cables which I would characterize as an improved version of the Nirvana. It was also very quiet, with exactly the same tonal characteristics as the Nirvana, but with greater detail retrieval, greater extension and better resolution. Then I had moved to a pair of Transparent Reference XL phono cables, which was more of a lateral move. It was perhaps better than the Ensemble in some ways and inferior in others. A little punchier, but it had a very obvious mid bass emphasis. Had some good qualities, but was probably the most obviously colored of anything used up until that time. Then moved to a pair of Tom Evans cables, which we have been using exclusively as a phono cable for the last year and a half. Unassuming looking cable which was a huge step above anything else used up until that time. Made the Transparent seem slow as molasses and about the same sonic color. Completely neutral with great speed, openness, extension, dynamics and very realistic bass and treble response. Also just as quiet as anything else used previously. It's the cable he develops the electronics with, and it's something he has made up for that purpose. It wasn't actually marketed by the electronics company, but by the prior distributor. The electronics company itself was ambivalent about marketing cable. I liked it better than anything else I had tried (and I had tried both the M21 Silver and the PGS3D as a phono cable)--but only when used as a phono cable. Elsewhere in the system I had better results with the Stealth.

Substituting the Stealth 50/50 phono cable for the Tom Evans cable: Serguei, thank you. I hate evaluating cable, as a general rule. It usually takes me weeks of going back and forth, and constant worrying about whether or not the cable is broken in yet, or whether or not I have let it settle in long enough without moving it, that the dielectric is or is not disturbed. Or whether or not I have it off the carpet far enough or too much static electricity is built up on the jacket (this is a very low humidity area). I really like the Tom Evans cable in this application, because it is so fast, just like the electronics, and, to date it has been the only cable which didn't seem to be holding the electronics back. It was obvious instantly that your phono cable, right out of the box, was equal to or better than the Tom Evans in every way, though to be fair, it is considerably more expensive than the Tom Evans. The Tom Evans was hugely better than the Transparent, and there may be as large a margin between yours and the Tom Evans as there was between the Tom Evans and everything else

I'm not going to have to spend weeks trying to be sure I have made a complete and accurate assessment. The first thing I noticed was that either your grounding scheme, or the shielding works. This is the quietest phono cable I have used, by a significant margin, and I really didn't feel I had any problem in that area. In fact most visitors usually had remarked how quiet the phono section was (The Tom Evans phono stage is pretty much dead quiet anyway) Now it's obviously quieter, something which I was struck by immediately, even though I wasn't expecting it, or looking for it. I should also probably mention that I haven't always found your regular interconnects to be quieter than the things they replaced. The Ensemble and the Nirvana are both quieter than the M21 or PGS3D, but the Stealth were better in every other way. If total quiet was the most important thing I wanted out of life, I would go sit in the library. Very nice to have it in a phono cable though. Sonically, I'm not going to go into a full review, because I lack reviewing skills, but it seemed to be an improvement in every way over the cable I was using. It was

just as fast as the Tom Evans, but with greater resolution (which I would not have thought possible) and more 'body' by which I guess I mean greater harmonic development. A clearer window, over what was already a very clear window. Again, I would not have guessed that this much improvement was possible. All in all, the phono cable was probably the biggest jump forward of any wire substitution I have ever made. Lovely to listen to- a very engaging, neutral, fast yet full bodied piece of work. Bravo! And thanks. When I put the Indra into the system, between the phono preamp and the preamplifier it was more of the same. I'll not go into a lot of description at this time, because my experience pretty much mirrors things which have been written elsewhere. Everything just got better. Again, better in ways and amounts I may not have been expecting, because things improved in areas where I didn't think I had that much room for improvement. As others have said, it's just a clearer window that lets more in. Maybe it's not a clearer window, maybe it's an open window. The predominant thing I found was that the music just sounded 'bigger' and more realistic, more fully developed. It's hard to describe. I hesitate to say it had more "presence" because I already had plenty of that, plus that tends to convey the idea that something is slightly 'tipped up' which wasn't the case. Completely neutral, wonderful dynamics, wonderful and realistic body to voices and instruments. The best way I could describe it to myself will make no sense to anyone else, I'm sure, because it's not an accepted audiophile concept. The notes just sounded like they were 'wider'. There was just more of the note there, and I'm not talking about duration. Again, I'm not going to have to take weeks debating with myself about the merits of the Indra, as I have in the past, even with really top notch cables. It has made a large difference. So, again, Bravo. And thanks. Having said that, from a purely evaluative standpoint, the phono cable actually made more of a difference in this system than the Indra did, for what that's worth. This may be totally system dependent, or it may be due to the fact that I put the phono cable in first, or it may be due to the fact that I lack reviewing skills, though that hasn't stopped a lot of the people who write for Stereophile. Anyway, great stuff, all around.

As a side note, when Terry Cain was here this weekend, he said that our listening room was one of the best he had ever heard, acoustically, perhaps the best. He may have just been being kind, but it made us feel pretty good nonetheless. The only reason I mention this is that the room definitely isn't muddy sounding and it's pretty good for evaluating equipment.

Best Wishes,

Larry Cloetta

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Jeffrey Fiori

(Before the Indra: dedicated ground added) Let me begin by saying I honestly did not expect much. My intuition told me this can't make that much of a difference. I began by playing a Cal Collins cd, 'Interplay', Concord 4137-2. A cd I am very familiar with. My reaction was "jaw dropping". I was stunned. -----Warmer, more base, a lot warmer, fuller. I had to listen to 3 songs before I could even write a note on what I was hearing. By song #3 "People Will Say", the cymbals on Jake Hannas' drums were clean and clear. I could hear the pick hit the strings on Herb Ellis' guitar. The notes are separated, not blended together. On the guitar duel on song 4 "That's Your Head", You can pick out the 2 guys. They have a separate position on stage. WAY more analog sounding. Warm, smooth. Never heard the voice in intro to song 6-"I Got It Bad" sound so natural and smooth. Very easy to listen to. No fatigue. I have the urge to turn up the volume, and I never listen loud. Played Coleman Hawkins "Soul" , Prestige 096-2 The soundstage depth is so real. Hawkins sax on song 1, "Soul Blues" is clean with no edge. The high notes here will make you cringe. Not now. Just smooth and clear. Kenny Burrell's pick hits the guitar strings. After one hour, I think it has gotten better. after 2 better yet.

Day 2: Played The LA 4, 'Zaca', Concord, 4130. Song 1, "Zaca", You can heard the hollow body of Laurindo Almeida's acoustic guitar. The clapping is real. The music is taking place in front of me. More detail. Even the cat has positioned herself in front of the speakers in the middle! Again, I swear it's better than day 1. Song 2-"You Can't Go Home Again". Bud Shank, alto sax, starts, very real. Drum hits are real, you can hear the heads as Hamilton hits.

Song 3 "A Child is Born", Base and guitar start out together, base is tight, mids from Almeida's guitar are incredible. Song 4---I can not take the time to write. must listen, too much detail. Played Inya, "A Day Without Rain" Repise. 47426. song 10 'one by one'. I always go to this one when I make a change because it's very hard to resolve the background violins. Not now. They are very clear. Great. I have played a lot more this past week, and the results have been the same, HUGE stage, detail, and depth. The space seems to be the biggest improvement. I don't know the right words, 'reflections, ambiance, what ever, It's all good because I want to listen more. I must say, this seems to be one of the biggest single improvements to my system yet. Who'd thought...

(Hybrid MLTs and Cloude Nine cords added)

Hooked up the Mlt's, plugged in the cloud 9, must write! Played Cal Collins, Herb Ellis, 'Interplay' CD. Concord 4137, track 4, That's your Head. Huge sound stage----It fills the whole front of my room, and deep. I am amazed at the "size" of the performance. It's as if I am in the bar room in front of the stage. It fills the space in front of me. THE BASE. A lot more base, and it's tight. Ray Brown plays base on this CD so you know it's the best, and it's the best I have heard Brown. When Cal Collins and Herb Ellis break into a guitar dual, I started to laugh out loud. The highs are much better too as Jake Hanna's cymbals are crisp and clear with less edge. This rocks. The improvement is on a level with Indra interconnects. Now I wish I didn't have to work tomorrow, I would like to stay up late and listen...

(Indra, two pairs)

I listen mostly to classic jazz from the 50's 60's and some newer. I listen at low levels. It has required some effort to put a system together that produces all the dynamics of this music at lower levels. My criteria is simple, if I'm listening longer and louder, I'm headed in the right direction. The results that follow are in the right direction. I've listened now to the Indra on 3 systems. In each case I compared the Audio Magic illusion, Stealth PGS-3D, and the Indra. The systems and results are as follows.

System 1

- **Denon 1520 CDP**
- **Harmon Kardon hk580i receiver**
- **Dynaudio C-4 speakers**
- **Mapleshade Samson rack, triple point cones under all**
- **Shunyata Hydra power conditioner.**

...Played Zoot Sims/Jimmy Rowles, " Warm Tenor", Pablo 2310. Audio Magic Illusion: Not much music coming through. What did come through become fatiguing after about 15 min. The highs were rolled off. Had an edge. PGS-3D: ' Liquid' is introduced for the first time. Highs now present. The midrange is pleasing, no grit. Took this low-fi system from unlistenable to rather pleasing. The low end improved a little bit but is weak. Sound stage got wider but is not very deep. Drum sticks are present for the first time. The piano now sounds like music. Indra: Cymbals are here! Breath from sax is present. Piano resonates! Some base is coming through. I'm hearing instruments for the first time. Less digital edge. Drum sticks are hitting the drum head. Music for the first time with this system. I get the feeling the cable ' fixed' some problems with the electronics, and left me with their limitations, but presented them in a way that made the system listenable and somewhat enjoyable. Saying a lot considering what we started with.

System 2:

- **Pioneer PD-S95 transport**
- **Stealth Varidig RCA cryo**
- **Bremen #1/Shunyata Anaconda**
- **VAC Signature Mark II pre/Stealth Cloude Nine**
- **Audio Magic Illusion interconnects**

- stealthaudiocables.com feedback
- **B&K 220M mono blocks/Electraglide Fatman**
- **Stealth Hybrid MLT**
- **Dynaudio C-4/mapleshade cones**
- **Shunyada Hydra**
- **Mapleshade Samson rack**

Played Sergio Salvatore/John Patitucci, "Always a Beginning", Concord Jazz 4704 Cables compared were between dac and pre-amp Of course I am now listening to way more of everything. This made switching cables more interesting, especially as noted for Indra below. Audio Magic Illusion: Highs rolled off, what is present made me want to do something else after about 10 min. had an edge. This system put the base back in although it is boomy, not tight. PGS-3D: Highs coming though now. Piano makes me smile. Quite pleasing. Biggest difference seems to be the mids to highs. I listen the entire CD without wanting to turn it off. Indra: 2 things have arrived. The music, and the room the music was made in. For the first time I am presented with a music hall (room) in addition to the music. I can more easily forget about my listening room. The piano has volume. The base is now tight. Highs are crisp, clean and powerful but not harsh. The drum head is felt with each hit of the stick. I am excited! Downside: Music sounds a little like reverberation units we had in our cars as teenagers----which delayed the sound to the rear speaker and gave you a sense of a big space. It quickly became fatiguing back then. This did not fatigue, but was not something I would say was good either.

System 3 Same as above but the B&K's were removed for VAC Signature mono blocks. (Note: The difference in amps is staggering. More of everything with way less edge. More separation between instruments. More base. Soundstage is deep and wide. Music seems slower (not a bad thing, as in wrong timing, but good in that I'm enjoying it more.)---this seems odd. Once again I switch between the 3 cables. Cindy is present for a comparison session and her comments are included.) Played Sergio Salvatore "Always a Beginning". Concord Jazz 4704 Audio Magic Illusion: Music is dry. The piano sounds muffled. I am aware I am listening to HiFi. Base is somewhat boomy. Highs are rolled off. Not much space between instruments, after only 4 minutes it became irritating, causing me to lower the volume. At the lower volume, it lacked dynamics. I did not make me want to listen to more than one song. {I don't want to sound completely negative about these cables, I liked them with my old Conrad Johnson electronics, but they're not working for me now} Cindy: Lacks vibrancy, pizzazz. PGS-3D: Warm, more liquid, midrange (piano) is no longer muffled. Base is tighter. Midrange is glorious. Drum head i presented as a head, (skin) Music has a volume, way more detail. Still sounds HiFi.(note: I may be spoiled, I have heard the Indra already) Cindy: Wider sound stage, distinct instruments, more crispness of sound, especially the piano.

Indra: More base, way more. The room is brought in for the first time. (as in system 2 only more so) The effect is "you're there" (no longer HiFi): greater cymbals, and snare drum. The two are noticed as distinct for the first time. The subtle scat voice in the background on one song came out with the PGS, is now awesome with the Indra. Not out of place, just distinct. Able to play this cable at low volumes with no loss of anything. Don't want to turn it off. Cindy: Everything is up a level. The scat voice that was not identifiable before as a voice, is now distinguished as a voice. vibrancy all the way though. Back to PGS-3D: Depth of soundstage shrinks, dryer, flatter, HiFi again, Base is not as tight. Cindy: less pizzazz, umth---You could turn it off and that would be fine as opposed to Indra--Now you want to hear the end of it (the CD) Back to Indra: Everything is up a notch. Liquid less edge, A triangle is struck and sounds real. I want to keep listening. Base has a resonating volume, it's coming from a wood instrument. The subtle scat voice in the background has a position in the soundstage. Cindy: It's right here. Vibrancy, wider notes.

I think the best thing about the Indra is it's ability to get me to forget I'm in my listening room. I'm there!

(after Srajan's first review) The "three-dimensional space exploded" is probably Indra's most poignant quality. "also removed electronic tension and effort" is also true.-----that said, the lack tension and effort was truer for the cryoed cable vs. the non cryoed pair I had. I suspect Indra responds well to the process. As for the "reported lack of advantages when inserting a second Indra", ?????? where did this come from. Not me. My second pair made about as much of an improvement as the first. I can't remember if it was a little more or a little less improvement, --I did not make a note---but the point is moot. It was big. I will try removing a pair again, when I get the time, just to see. But the fact that I have not had ANY inclination to do so, proves my point. Last Saturday a non- audiophile friend stopped by for a chat and asked to hear something. We played side one of Boston Symphony Orchestra, Jean Sibelius, symphony No. 5, E flat. Gary's face went blank when the music started. He sat right down and did not move until the side was done.---Let me tell you that Gary considers his ears to be damaged from 25 years of flying

airplanes. He is a captain for American Airlines. But the music gave him goosebumps. He played trombone in orchestra in high school. He kept locating the different positions of each section in the orchestra. Maybe his ears are not that bad. Or maybe Indra is that good. The non-audiophiles are the best judges.

(production Indra versus beta: first pair with STEALTH connectors) I must say, I was quite surprised at the improvement the new connectors make. I wrote the following notes the first day. Day 1 -no break-in. Played Ray Brown Trio, 'Soular Energy', Concord 4268. MORE detail, noticed immediately. song 1 Exactly like you---Strings on Brown's base have more detail. They are vibrant. You can hear the wood. The piano starts with a better tone. The notes are more alive. The brushes on King's drum are more there. All this increased detail, with, most important, less edge, it's smoother. Harris' piano on #2 'Cry Me a River', is more of the same. The notes last longer in space. They fill the room better, the sounds seems to fade behind me, like it does live. At this point I switched back to the pair of Indra with the Cardas connectors.-----Not as smooth, less detail. Less involving. This is NOT a subtle difference.

I switch back to new connectors...I won't be going back. Played Louie Belson's 'Big Band Explosion', "The Art of The Chart", on Concord 4800-2 Song #2, The intimacy of the Blues. The horns here are my usual test for 'edge'----NONE here, gone, a big difference Sense that first day I have played many cd's that I am familiar with. They all sound new, fresh. I now hear things for the first time. Similar to hearing the Indra in the system for the first time. This is clearly the next level. I have also switched back to the Cardas connectors with the same result as above. As you know, this is between the Bremen DAC, and the Vac preamp. Congratulations, this is a hit. Once again I am amazed at what is locked up in this system. I had a few non-audiophile friends over to listen the other day (actually all my friends are non-audiophiles) and they said it sounded better than live. I was thrilled at the comment.

(second pair upgraded) ...I was so excited that I changed my afternoon to install them and give a listen. I must say my expectations were sky high. I started with everything cold. I was a bit disappointed at first. ---let me clarify---it was immediately way better than the Audio magic illusions I have been listening to for a month. More base, much of the openness in the midrange was back, along with the highs. This I could remember from a month ago---it's amazing how little we forget once we have heard something. This may be why it is impossible to go backwards in this hobby. Now of course this is stone cold. Within 5 and then again at 10 minutes in things started to improve. As one would expect. Gene Harris' piano on #6 Solar Energy, the Ray Brown Trio came back with the magic I had become used to. The base started to tighten, I was hearing all sorts of things that had been missing for weeks.----It was a great experiment to listen 'back' with the Audio Magic while you had the Indra. That said, I must say, the improvement right out of the box was not as great as with the stealth connector 1 meter Indra. The good news is, cold, with no break-in, these new connectors sound almost as good as the fully broken in pair with the Cardas connectors (which took 100-150 hrs to break-in. maybe more as I broke them in on a second system and then noticed a continued improvement as they settled in on my main system.) I will of course, make notes as I break them in...

I have been listening the last few days, somewhat in disbelief, it seems too good to be true. The sound is WAY better than it was, and i only have 20-25 hrs. in. As I listen I sometimes find myself laughing for no particular reason. I started to notice that as a got up from my listening chair during a song, the sound remained true. The "sweet spot" had increased! Then as I moved about the room, I noticed the whole room was a sweet spot. The experience was like that of live music in that you are not limited to one particular chair. Musicians do not play to only one chair. They play to the whole room. Audio, it seems it plagued with the problem of a 'sweet spot'. Not now!--- I can walk around and enjoy from many places in the room. That alone is worth it. And the sound-----Way better in all ways , laughably so. I'm amazed, and still not broken in yet. Thank you very much for taking this system to a new level. I am hearing things I have not heard before. It's very interesting that this particular upgrade has upped my enjoyment so much and at the same time (or at this time), I find the specifics do not seem as important as before. Anyway-----enough rambling--I'll talk to you soon. (and provide some specifics) I imagine you can tell I like this :-).

(after two weeks listening to two pairs of Indra, both with the STEALTH connectors) : ...These new stealth connectors on the long Indra have exceeded my expectations, and my expectations were high. I now have heard the new connectors on both the short and long Indra. I must say the connectors have made a bigger improvement than the Indra itself! The effect was even greater on the long Indra than the short. (maybe this is due to the cumulative effect) As I mentioned before, the soundstage increased. The 'sweet spot' expanded to most of the room.

On recording after recording the effect was the same. Increased dynamics, more low level retrieval of information. I kept hearing things that were not apparent before.

On Ken Peplowski Quintet, Sonny Side, concord records, 4376, song 2 the piano was more real, each note resonated, you heard the attack, then the decay, and it lasted and filled the room.

On song 3, 'Don't take your love from me', Peplowski's sax---you can hear the reed, valve, and horn 'air' as distinct. The endings fade out longer.

I think I mentioned to you that Cindy and I have studied ballroom dance for many years. Last year, at a local social dance we finished doing a Viennese Waltz and a fellow came over to us and said, "it seems to me that you changed the timing", "you looked different than everyone else." I smiled and said, "yes!, very good". Of course we were on time and we had changed the time. Let me explain. Waltz timing is 1 2 3. We danced 1.....2 3. By holding the one we had time to add movement, swing, and sway. Elements not possible with the even timing of 1 2 3. The whole experience of the dance was changed. And improved. It is this experience that came to mind when I listen to the new connectors. The timing changed. It was more real. It had improved and was more enjoyable.

(beta testing continues) I have just inserted the Varidig with the BNC connector and will let you know what I find. Next will be the Sextet. I very much look forward to hearing and comparing both. *Jeff*

Jim Hines

Well, I've finally found time to offer my impressions of the Indra and Sextet. I apologize for taking so long, but I've made several significant changes to my system since your cables arrived and, aside from audio, my life has been much busier. Fact is, I've had the review written for some time in my mind, but am only now able to put it in writing.

Before I begin, a caveat. My going in position in writing these reviews was and is that the reviews are for you. I know you've received reviews from many others, so I didn't write this for someone unfamiliar with my equipment or for publication. In short, I tried to get right to the heart of the matter vs. using a bunch of "audiophool" language and hyperbole to describe what I did or did not hear. What you'll read below is my honest opinion of the cables, the good and the bad. There is no embellishment, nor are any punches pulled.

Having said that, I thought your cables were wonderful, and represent the best of their specific types I've ever heard in my system or anyone else's. That being the case, I suspect some of what I say will sound somewhat exaggerated. I won't defend what I've written except to say this: what follows is what I and my wife heard, and it represents our best effort to describe our reactions to the cables being added to our system.

The Stealth Audio Cables Indra Interconnect

Differences noted:

- First and foremost, the sound is liquid. It's obvious I'm not missing anything, but something is added. I wish I knew what it was, because I'd seek it out and "add" it to everything in my system. Music flows – no, it gushes – from the speakers in a very smooth but powerful way. It may seem I'm contradicting myself, but I don't know any other way to say it. It's soothing and involving, yet so enveloping. Before the Indra my system was good; now it's wonderful, musical, involving, clear, etc. The ICs did all that. Honestly. My wife will tell you the same thing.

- Secondly, layers of music once hidden are clearly evident now, so much so that I've spent a great deal of time re-listening to CDs I thought I knew better than the musicians. We've all been so bombarded with the "lifting of veils" and "rediscovering collections" reviewer comments that they mean little now, but for the first time I've discovered something that did it for me. I believe there are many "veil producing" products, but I can't believe there are many – or any – that remove them so completely as the Indra. Rest assured, the Indra most definitely produces as much depth and clarity in the recording as the source and speakers will allow. Period.

- Lastly, for the first time I believe I'm hearing my components, both the good and the bad. Much to the chagrin of my wife, your cables have resulted in my spending copious amounts of time and money trying to find accompanying cables and equipment that measure up to the quality and performance of the Indra. To date I've

found nothing comparable, but that won't stop me from looking. I don't believe there's a direct correlation between the cost of a component or cable and it's performance, but so far the "value" products and "name" products (read expensive) have all fallen short of the Indra. I'll probably never be able to afford \$20k amplifiers or \$5k speaker cables, but I don't think it would make any difference. I don't care what you charge for the Indra, they're worth every penny. In my humble opinion, they're one of a kind, the best of the best.

The Stealth Audio Cables Varidig Sextet

This review will be shorter for a couple of reasons, the biggest being that the cable didn't have as significant an impact on my system. However, as previously stated, to date the Sextet is the best digital cable I've ever used.

First, I listened to the Varidig to get a feel for the type digital cable you manufacture and to have "sibling" to which to compare the Sextet. I felt the Varidig was a fairly neutral cable and didn't do a lot wrong, but didn't add a lot either. That can be good or bad, depending on what you're trying to hide or cover-up on your system. As I have little to cover-up, I found the cable pleasant and could have lived happily with it were it not for the Sextet.

In my opinion, in my system, the pairing of the Sextet and Indra is a match made in heaven. I don't know what caused the synergy between the two or how twisting 6 strands of the same cable together can make such a difference, but it did. Perhaps the NextGen connector had something to do with it. I've heard good things about them, and have read of definite improvements noted by non-industry people who've tried them.

Combined with the Sextet, the positives of the Indra were magnified. The midrange became fuller and sweeter, and the highs took on a "twinkle" that is hard to describe and hard to live without. Everything sounded better

Best regards,

Jim

Stealth Audio Cables Indra Review

Introduction

At first glance, I would probably be the last guy anyone would ask to be a part of their high-end audio beta program. I don't have years of experience in high-end audio, have never been a part of the business and only began putting together my first high-end system less than a year ago. What I bring to the table is this:

- Years of traveling around the world, in the process catching live performances in countless theaters, auditoriums, bars, dives, honky-tonks, blues bars and jazz joints. I know what music is supposed to sound like, and consequently have a pretty good idea of what people (including me) want their systems to produce. I only began putting a system together because I'm nearing retirement and no longer wish to travel as often to enjoy music. The obvious answer was to bring the music to me.

- A very critical nature, with an eye (and ear) for detail. I was a military fighter pilot, and have hundreds of instructor hours in various types of jet aircraft. By virtue of my chosen profession, I HAVE to be critical and non-accepting of anything less than perfection. Failing to strive for perfection is de-facto acceptance of mediocrity. If something isn't right, I'll know it, and will not hesitate to point it out.

- A gift of a wife. My wife grew up with music and went to college on a music scholarship. She started playing piano when she was 6 years old and was going to gigs with her Father by the time she was in middle school. She's had the opportunity to play with Maynard Ferguson and Thelonious Monk, among others. She knows and loves her music. While I may - and I emphasize the word "may" - pick-up a slight nuance or change that might otherwise go unnoticed, her knowledge, experience and training has given her an insight into music I'll never have. If the system doesn't present the tonal quality and unique timbre of the instruments correctly, she knows it, and together I believe we are a capable, competent analytical team.

The Indra

The first time I played a song for my wife after placing the Indra in the system, she looked at me with eyes as big as saucers. After a few moments, she managed only one word; "Wow." It takes something pretty extraordinary to turn someone with her background and experience into little more than a mumbling vegetable. Here's what the Indra did.

An Explosion of Music

the music flowed so freely, so uninhibited and the soundstage became so large, the music seems to take on a whole 'nother dimension. Though it may seem I'm describing something "unnatural" and distracting, nothing could be further from the truth. It is, in fact, MORE natural than anything I've ever heard. The Indra took my modest system and turned it into a world-class performer in the time it took to install them. The music seems to fill my room in the same manner it would if the musicians were there. As "live" as "live" can get without paying for an in-home performance.

Removal of Barriers

It's not about what the cable adds. It isn't even about what it DOESN'T add. It's about what it REMOVES! Never before have I heard music flow so smoothly, so effortlessly from speakers of any type or manufacturing origin. With the exception of acoustic performances, I've never heard live music sound so natural and open. The Indra frees the music from the tangled web of electronic limits and mechanized barriers. It's liberating, to the music and to the listener, and is so liquid you may want to keep a towel handy.

It's obvious I'm not missing anything, but it's as though something is added. I wish I knew what it was, because I'd seek it out and "add" it to everything in my system. .

Maybe this explains the "sparkle" I hear. Maybe it's the sound of nothing. I honestly believe the Indra is better than oft-mentioned goal of "no wire" because the absence of wire doesn't remove the negative effect other components have on the music. From my experience, the Indra does just that. The music flows so smoothly - and yet so powerfully and unfettered - from the speakers

The Music

The music is the music. By that I mean a bass guitar sounds like a bass guitar, a violin sounds like a violin, and snare drum sounds like a snare drum. No additives, no omissions. I've never heard a piano sound more realistic on any system. Attack and decay are precisely portrayed. The tonal accuracy is unlike anything I've ever heard before. Bass is tight and defined, but not artificially so. It's just accurate.

Not to belabor the point, but what the Indra does besides give you the sound of "real" instruments is give it to you without any semblance of electronic layering or digital additive. The difference this makes has to be heard to be believed. Layers of complex pieces become so much clearer, so much more obvious, and yet more musical at the same time.

Sounds impossible, doesn't it? Kind of like getting better gas mileage the faster you drive. But it's true.

Conclusion

The Indra allows me to experience the music in a way impossible outside of a live venue. Yes, the music flows as easily as it does from the instrument itself, but becomes more substantial, sucking you in and surrounding you in a blanket of wonderfully pure sound. I've heard good music reproduction and am a very exacting, meticulous person. The Indra doesn't make bad recordings sound good, but it will make good recordings sound great, and great recordings are surreal

I believe I'm hearing my components for the first time, both the good and the bad. Much to the chagrin of my wife, my exposure to the Indra has resulted in my spending copious amounts of time and money trying to find accompanying cables and equipment measuring up to the quality and performance of the Indra. I'm afraid it's a fool's errand.

Remember...my system was good to begin with. I knew there were minor flaws and was in the process of addressing them when I heard about the Indra. As much as anything else, the Indra allowed me to address the REAL flaws in my system, the first being the interconnects they replaced. Only then could I hear what was really going on with my system and take the necessary steps to address its shortcomings.

To my knowledge, for the first time a cable truly has the same affect on every system, whether you've spent \$5,000 or \$500,000 (to varying degrees, of course). This is the only cable I've used that hasn't turned out to be a tuning device or tone control. The Indra is easily the best cable I've ever tried, and is in fact the best component of any kind I've ever heard. Though "bass-ackwards" (as my grandmother used to say), I can now envision someone being so affected by the Indra that they would actually try to build a system around an interconnect.

The Indra is that good, that superior to anything else on the market. It is a truly revolutionary product.

Jim

Hugh Mandeson

Then came the Indra

It has been my very great pleasure to know the designer and to be using Stealth cables since about 1997. I believe I've owned or heard every model he has produced since then from the original Fine Line to the current and truly awesome PGS Gold 3D. I've been a fan of recorded music a very long time, I got my first taste of an audiophile music system in 1973 and was bit hard by the audio bug, I've had some kind of system of my own since then and usually some good stuff, I m real lucky on used gear and I've had some gems. I received my degree in audio engineering and record mastering in 1983. Now I use my main system for audio production; mixing and mastering. I believe it to be up to mastering lab standards, but I have a big edge using Stealth Audio Cables. I've owned and listened to many cables over the years. Now only Stealth give me what I want. Every year Serguei has sent me something new to listen to and without a doubt every year he completely blows my mind. This man knows something or is damn lucky because his cables take music to a higher level. I think he knows something, understands something that most other designers have no clue about. His first cable was the FLR. The Cross Wrapped Silver that followed just demolishes the FLR, and then the M7 was a real breakthrough, a serious breakthrough that brought the space and dimension I never thought possible. The PGS followed and indeed were superior, in many ways the quality was fantastic. The M-21 raised the bar and definitely revealed more detail and space, certainly beyond what 44.1k/16bit could offer, the limit had been hit in my humble opinion and I thought I was satisfied. Silly me. Well, I upgraded my turntable finally and also began recording at 88.2k/24bit, I needed more resolution, the PGS 3D was just that, another level of resolution. Here was space, depth, and dimension beyond my expectation, far beyond. It was truly startling and another breakthrough in cables. Nothing else was close. The 50/50 cable seems quite close to the PGS 3D but has a different tonal character and I use it on another small tube amp based system that often glues guests to the chair. On my large main system the PGS-3D was perfect. Many musicians shook their heads and expressed their love for the sound. I have a friend who has been doing live sound and designing electronics for over 40 years. He never believed cables mattered; well he's changed his tune on that after a listen or two. I've had to remix just about everything once these where in the system. Drums are just out of this world! I've gotten very careful with reverbs too, they have to be right on or immediately sound fake.

Then came the Indra. Serguei first told me about the Indra upon finding this very special wire. Always a skeptic but trusting him at this point I of course asked to audition these when it was ready. It's been in the system now about 6 weeks and it's never coming out! On first listen one is always kind'a off balance, it takes the brain a few moments to adjust and then relative comparisons can be made. The Indra is quite different in that sense; it changes EVERYTHING. It has no distinct character of its own at all. You hear every bit of the source and your electronics, in your face. The music sounds completely unbound, completely physical and apart from the speakers, right in the air. Images appear solidly both in front of and behind your speakers as well as beyond and above them. To say these are detailed is wrong. Better to say that these obscure no detail whatsoever!. Unless you have the finest sources, components, and speakers these cables could ruin your perception of your system, drive you into upgrades to try to keep up with these amazing cables. The 3-d-ness of the PGS-3d has not only been exceeded, it has been blown away. I was really stuck by how much more portrayal of height there is and not only depth but also I swear you hear the air behind the instrument bodies! Voices especially have a spooky disembodied presence, like hearing the microphone feed direct in real time, that 'oomph that gets lost in the recording chain. I'm a big fan of "classic" two microphone recordings, and to say the Indra brings you right into the performance is an understatement. The performance comes to you and envelopes you in a way that is almost paranormal. I love it! What really blows me away though is how multi-track mono (studio) recordings sound. My god you can hear every element as clear as if in the room with you. Every microphone, every reverb, breathes, room ambiance, tapping feet, utterly beyond my experience, completely beyond anything I've been able to hear before. These cables are absolutely scary; it's foolish to talk about how the bass or the highs 'sound', there is no sound other than the signal you give it. You'll have no idea how much is in a recording until you hear it through an Indra. Words cannot describe what you cannot hear

and the Indra is beyond description. I invited my audio designer friend over and played them a fantastic John Renborn LP, "A Maid in Bedlam" well Geoff is not often speechless but all he could do was shake his head and groove on the music. He gave me the highest compliment I've heard from him ("I've never heard James' (Bongiorno) amps sound better, he said.) You have to know him to understand that he's been designing tube amps since he was 14. My solid-state amps were a liability to him (although he had modified them for me) but it was the Indra that did it, he heard it before with the PGS-3D and said it was good but with only the change of the Indra he was blown away. He even made me remove them so he could see and touch them. I was already sold but Geoff is my sounding board, and mentor, He was ready to buy a pair! I can now listen to my 1st generation 88.2k/24 bit orchestra recordings and be brought to ecstasy. I literally cried the first time I played it with the Indra in the system. So good, so so good. Even television audio is enhanced and I'm watching more of the Jazz channel lately. It is a pleasure and if you believe that the better it sounds the higher the enjoyment, get ready for real musical BLISS. Keep the Kleenex handy. Please take my word for it, the Indra is as good as it gets. It is positively supernatural. What it does for music is take it to the highest level, where the technology becomes invisible, it disappears and there is only the sound, the music, and all of its soul. It's about art and communication. The Indra takes the art of musical communication and puts it into orbit. Serguei has taken the art of the audio cable all the way to Pluto in my opinion. My highest and most heartfelt recommendation; The Indra is the King of all audio cables!

Hugh Mandeson

Music Lover and Audio Engineer

Santa Barbara Sound and Recording.

Norm Luttbeg

I think both of my (beta) Indra are well broken in now. I am really struck by the realism I am getting. It is hard for me to characterize what precisely I am hearing. They certainly seem to disappear or add nothing of their own, but it is more than that. They certainly are excellent full range, but again it is more than that. They have that extra detail, fidelity, and timbre that is convincing. I found the beta far superior to the RS Audio Palladiums I had on the phono. It had better soundstage and greater detail as well as a more balanced frequency response. Then I put the production Indra on. The bass is far superior as well as is the soundstaging. It is the realism that is so impressive. I have the new H-Cat phono which I had already judged to be superior to anything I have heard. Now, however, it is phenomenal. It almost makes me emotional to hear the realism.

Roberto Petti

The new Indra cables have been tested extensively in three different (reference) audio systems, including my personal one. The whole process took more than one month, including the break-in periods. The test systems were already deeply optimized (including room treatments, supports and accessories) since they are used to evaluate and develop audio equipment. First of all, let me say the results were fully consistent in the three systems and all people involved in the tests described the effect of the Indra cable on the sound in the same way. I believe this is an important point, allowing a more objective description of the outcome of the tests. In addition, we used many hi-end cables (some of them custom built and optimized for our amplifiers) as control samples. The best word that comes to my mind to describe the performance of the Indra cable is "natural", as opposed to typical hi-fi enhancements and exaggerations. The intrinsic grain usually present in the reproduction vanishes, leaving a smooth and extended sound. The bass range, usually very critical, is as tight and deep as you can expect from your speakers. The interesting thing is that this cable does not change the balance of the systems in any way: it "just" makes everything more liquid and realistic. The soundstage extension and precision and the inner resolution (details) are exceptional, although one does not notice it at first, given the overall life-like presentation. Any of the other (good) cables we used sounded compressed and artificial in comparison. I must admit it was a nice surprise to hear our systems sounding that good.

The Indra cable makes much more easy to understand the effect of even minor changes in the system, thus providing an effective "tool" to tune the overall musical performance. The choice of supports, cabinets, vacuum tubes or even electrical components like resistors and capacitors becomes then straightforward. If there is a problem

anywhere in the system, you immediately recognize it and feel the need to fix it. Clearly, this aspect could turn into a nightmare in either low quality (which is unlikely, given the cost of the cable) or badly assembled systems. For instance we had an interesting experience in one of the test systems, related to this aspect. The whole system was deeply optimized with a given set of (custom) interconnect cables (two pairs between source-preamp and preamp-amp). We first replaced the source-preamp cable with the Indra. Although we obtained a significant improvement, we felt there was a little lack of treble extension (a thing we noticed only because of the very natural overall performance). We then replaced the preamp-amp cable with a second pair of Indra and we went back to the old balance for which we tuned the system. Clearly, there was interdependency between cables and components (probably due to the tuning of the sound). This fact seems to indicate the Indra cable is really neutral and does not alter by itself the overall tonal balance. I wish I could report some flaws, but this is not the case. The only thing I would recommend is to invest some R&D in the study of connectors & soldering (if you have not yet done so). The Indra cable deserves that. From what I've seen you are using Cardas top of the line connectors, which are quite good, but perhaps the use of amorphous alloys or custom designs could further improve the performance. Usually connectors & soldering are the weak point of cables. In summary, the experience with the Indra cable was very positive. None of the other cables we tried could reach its performance and it became our reference. It's very hard to give up such a cable once you have tried it. I'd like to congratulate with you for this exceptional product.

I must admit the more I use those cables and the more I like them. I think they definitely deserve special connectors...

(three months later) ... I had a chance to test the Indra cables with the new connectors. The difference with respect to the old Cardas termination is quite clear, although not huge. It's a bit like unveiling further the sound, with enhanced transparency and details. This can be appreciated by switching back to the old pairs. The new terminations seem to strengthen the good points in the performance of Indra cables: lack of compression and life-like overtones and harmonics. I tried to give an extended break-in period to the new cables before the comparison since the old pairs were used for quite a while. I would say the new connectors improve the sound of Indra cables by something like 10-15%, which of course is significant at this level of performance. The mechanical strength of the connection looks fine (the contact with the female RCA is quite firm)...

Best regards,

Roberto

Jonathan Spratt

Congratulations on your (obviously) world class cables.

Your Indra XLRs & GS50-50 XLRs have been burning in now for 24hrs: I am stunned at how natural, dynamic and cohesive my all-Gryphon/Proac system sounds. This is the Gryphon-Proac sound virtually unhindered by IC colouration, resonance & compression - extremely natural.

I have many (very sonically familiar) remastered late 60s & 70s classic rock/solo female vocal CDs and am amazed at the revelation of detail & soundstage information in these recordings - mastertape noise just recedes well back into the soundstage & becomes a minor issue now despite the hyper revealing nature of your cables and my equipment. I am quite upset at the many years I have been in this hobby without realizing how vital ICs are in the overall presentation of music - I'm sure many audiophiles spending \$\$\$/£££ on 'big brand' audiophile cables will be devastated if they were to audition the Indra. Perhaps the greatest revelation so far is the soundstage which seems like a scene from one of those 3D children's books that open up into paper houses and people, fully open in all its glory, which I have never fully opened before: vocals & instruments are all so clearly layered and mixed together in very artistic ways as separate yet intimately bonded space. I can see how talented mixing engineers do their job for the first time - I've been in the hi-end hobby for 10 years!

All these comments are resulting from 24hrs of burn in compared to fully run-in Audioquest Amazon (replaced by GS50-50) & Cardas golden reference (replaced by Indra)!! And only with simple CD playback.

Steve Rouse

I have been waiting to try the Indra in a new system that I am setting up but I will give you this feedback. My reference system consists of

- Kondo M100 preamp
- Kondo Kegon M 300B monoblocks
- Walker Proscenium Gold turntable (with the Kondo IOJ cartridge)
- Harmonix Reimyo CDP
- Exemplar 2900 SACD player (Denon)

I have used the best cables in this system from several large and small cable manufacturers from all over the world. I have heard very few systems that can match mine with respect to resolution and musicality a balance that is very hard to achieve. I can tell you that I did not really hear this system until I used the Indra. It has the uncanny ability to separate congestion in complicated musical passages and yet all the subtle nuances are preserved. It has the rich tonal qualities that I crave and can be very dynamic when the music demands it. It has the speed of the Nordost, the quiet background of the Siltech, and the overall balance of the Kondo KSL. This cable is a real breakthrough.
Steve

Dave Smith

I received the 2m 'Indra' today and installed it between my preamp and amp. Right out of the box it amazes me how much better everything sounds. In my 15+ years in high-end audio, whatever that is, I have never heard an interconnect that begins to reward the listener with as natural/neutral a sound as the 'Indra' does. Music just sounds 'RIGHT'. Having had numerous very good interconnects in my system, among them XLO limited edition, Valhalla, HMS, AU24 and most recently Concierto 'Violin', which was by far the best I had heard to date, it is amazing how much more 'RIGHT' the Indra sounds in my system.

My system consists of:

- Goldmund Mimesis 29m amp
- Audio Tekne 'Simona' preamp
- Piega p-10 speakers
- Sony scd-1
- Concierto 'Violin speaker cables
- Concierto 'Violin' power cords x 2
- David Elrod 'Statement 1' power cord

- stealthaudiocables.com feedback
- Alan Kafton's 'powerwing' conditioner
- Echo busters x 2
- and a dedicated 20amp circuit

The first thing I noticed when installing the first 'Indra', between my scd-1 and preamp, was a much clearer sound with the ability to understand words in the music that was heretofore unintelligible. Transients were quicker and more forceful with an almost lifelike rendering of each type of drum or triangle or wood block. The music was even more magical than what I had experienced with the 'Violin' i/cs, which I thought could not be bettered. The instrumental tonality was, as the British put it, spot on. The instrumental layering that I thought the 'violins' did so well, better than any before them, was bettered by the 'Indra'. Imaging and soundstaging was also better. I knew then that what Norm and Bill had told me about the 'Indra' was no lie. They too had tried many other i/cs, some much more expensive than those I have had in my system and had come to the same conclusion. Even my wife, who is not into the music as much as I am, noticed a significant improvement in the sound after the addition of the first cable. Now....it's early in the 2m 'Indras' history with my system, but even at the outset it is apparent that with the addition of the 2nd 'Indra' the sound has, once again, been significantly improved.....more later.....Thanks.
Dave

Jon Bloom

The Indra cables are incredible.

At first, they were very bright and "tinny" and I got a little nervous. Cymbals did not sound realistic and voice was a little harsh. It was very noticeable and discomforting after truly listening and enjoying the PGS XL. It took about one month of moderate listening, but the cable signature and my speakers have completely disappeared from the sound stage. The sound stage has improved in detail and sound/instrument placement. I seem to get a wider sphere of sound stage than previously with the PGS XL. I have to admit that I really did love the XL. The XL are a bit "warmer" and not bright, which I truly like. But the Indra allow for a more accurate and emotional sound experience. The are transparent in my system. I hear every sound and every detail. I have a song with a very, very deep male voice that did not sound real good prior to the Indra in my system; I used to always pass over the track. I listened to it after the Indra were installed and I found his voice is very, very deep, rich, rolling smooth. It's like a new dimension was unlocked and wow, it's incredible. *Jon*

Bob Fratta

Hello Serguei, I just wanted to drop a line in regard to the Indra. I have owned many cables in the 35 years of enjoying audio. Many of the cables I have had are very familiar names. I have your Hybrid Jr. and PGS-3D and put the Indra from the cdp to the pre. I have never heard my system this way; highs are so natural and extended bass is tighter than I ever had, the midrange is extremely natural as well as detailed like I have never heard. The stage and tonal sound of instruments delineates the different instruments so well that you feel you can touch them. In my opinion i think you have made the most natural cable around and I WILL get another set for my amp, Bravo!

P.S. Ted at HighendAudio.com was a great help to me in finding these wonderful cables.

Casey Ng

A very strange observation I have with Indra. It makes a DRAMATIC improvement for digital audio, but it is not as jaw-dropping with analog (phono stage), in fact, I still cannot find the beta Indra much better sounding than the GS50-50 used between the phono and the preamp. Why you think this is so? The digital signal should be more flawed, but Indra adds a realm of realism and makes the sound extremely 3-d, and full of detail (even when I used it for my home-theater, the compressed Dolby digital sounds great). In fact, my friend prefers the silver wire SCR you made for me over the Valhalla for his turntable. But as you know, everyone used the GS50-50 for phono whether tonearm or phono stage, loves it.

Goran Sare

I received the beta test Stealth Indra interconnects about a week ago. Fully expecting to need at least 3-4 weeks to thoroughly test these cables in my system I was pleasantly surprised that it took only a couple of days to realize that this is quite possibly the best interconnect cable I have ever heard. It is superior to my current reference Fadel Arts Coherence 1 which I chose over Nordost Valhalla.

I kept the cables mostly between the Audio Logic DAC and my pre-amp. Everything was improved but the highlights are a better soundstage, more stable image, amazing high frequency extension (without adding any harshness to the sound as most other "detailed" cables do), and even improvement in the bass (tighter).

The Indra is able to offer amazing highs while still retaining a sweet presentation throughout the frequency range. Midrange is right on: glowing but detailed.

Outstanding achievement.

Goran Sare, NYC

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2002 and earlier

?

STEALTH cables versus AudioQuest Diamond, MIT CVT Terminator, Kimber AGSS, and Audio Magic Spellcaster II

TESTIMONIAL by Tom Patton, nicetom@mail.sonic.net)

... I must have died, and I'm now in audiophile heaven! All STEALTH cables I have are spectacularly good! I'd say the Premier speaker cables are better than the Audio Magic Spellcaster II in EVERY way--but I'm not good at distinguishing ways, I just feel an overall effect of being much closer to the music (literally, the musicians, I suppose). My wife said "It's even more like having the piano right there." (referring to a solo classical pianist playing Liszt.) There is certainly more detail, in every part of the frequency range, and a particular sweetness to the treble. Nick Gowan of True Sound said my Quads turned out especially well in regard to the highs, the best he'd ever managed. I now believe him, but it took the Premier cables to show me. I've put STEALTH Varidig AES/EBU digital cable in alongside STEALTH S/PDIF Fineline MKII: both run between the Genesis Digital Lens and the Parasound 2000 Ultra DAC. And I've put my van den Hull AES/EBU cable alongside my Altis Altimate optical cable, going from the Sonic Frontiers SFT-1 transport to the Genesis Digital Lens. The Varidig AES/EBU gave a fuller, even richer-in-detail sound than the S/PDIF coax, and (maybe as a result) a better sense of the instruments in real space, more depth of "soundstage" and "air around the instruments", as the reviewers say (and I think this is the kind of thing they mean). I'll compare these digital cables some more (double-blind), since it's so easy, and will get someone to push the buttons to change them for me, so that I don't have to move from the listening position, and will do the same with different listeners. I'll do it "blind"--that is, not to know which is which. I'd be surprised if the judgment in favor of the Varidig AES/EBU doesn't last..."

The first Stealth cables I heard in my system were interconnects: two Fineline Reference (FLR) pairs and two cross-wrapped copper (CWC) pairs. My system has two positions for interconnects: from CD source to preamp and from preamp to power amp. I tried all possible combinations of cables from the FLR and CWC pairs in these two positions, and each made my system sound a lot more vivid and detailed than it ever had before. But I ended up keeping the two CWC pairs. They gave me an incredible background of silence, and the feeling that I was hearing the ambiance of the recording venue in extraordinary detail. A lot of people, on hearing my system for the first time, say, "It sounds like the musicians are right there!" The CWC cables greatly enhanced that effect.

My previous interconnects were AudioQuest Diamond, MIT CVT Terminator, and some I braided myself using Kimber AGSS wire, which were sonically similar to Kimber KCAG.

I then added Stealth Premier speaker cables. The cables they replaced were pretty decent ones I made myself, using a lot of expensive Kimber AGSS multistranded silver and AGSC solid silver. Those homemade cables were clearly superior, in my system, to the MIT CVT Terminator cables I had in the system for several years. They were inferior to a set of Audio Magic Spellcasters that I used for a short period. But the Stealth Premiers were an order of magnitude better than all these other cables, in every way: vividness, "palpability" of vocalists and instruments, detail, transparency, solidity of sound stage, and especially dynamics, both quiet and loud. My guess is that all these improvements have a single generic cause: the signal sustains a lot less damage than before, as it moves from the musical source through the audio chain to the loudspeakers and my ears. Some day I may want to test that theory. But it would be just to satisfy my curiosity, for I couldn't be happier with the complement of Stealth cables I now have.

POSTSCRIPT (STEALTH HAC AC cords versus Classe and Cardas AC cords)

*Wrong, I've just become happier! I've just replaced three of my power cords with Stealth power cords, two of them the high current model. Soon after power cords became a "flavor of the month", I bought six Classe cords, then two Cardas models, and then started making my own, using high-quality silver-plated wire. (I sold five of these to one of Vancouver's high end audio dealers.) **The Stealth AC cords were better than any of my previous kinds,** simply letting more of the music through. Listening to bowed bass, I heard the bow bite into the strings, and the woody resonance of the instrument's body, like never before. It was very close to as good as live.*

I listened to three LP sides last night using your power cords for the Pass-Aleph 3 and the CAT SL-1- III. I've never heard any music sounding so good! In particular, the bass seems to go lower. But what's more striking is the incredible solidity of instrument placement in a soundstage: it's hard not to believe that they're really there! I literally found myself looking over to a spot in the front of the room, a definite distance out from the back wall, when some player in the jazz ensemble took a solo. It was an amazing experience! More than ever, I believe in a full complement of stealth cables--even, and maybe especially, power cords. They were the crowning touch, in my case.

I did a comparison between Premier and Ultimate Ribbon speaker cables (one more time) yesterday: the same four CD cuts in the same order on each. I definitely like the UR better. In the old days, reviewers for The Absolute Sound used to talk about Yin and Yang, meaning something like light and dark (or dark and light?), and whether a given component was one or the other. I think the Premiers are shaded toward the dark while the UR's are lighter. But not "bright" in any bad, fatiguing sense... Having now tried two Stealth speaker cables, Premier and Ultimate Ribbon (UR), and two competitive interconnects, cross-wrapped copper (CWC) and cross-wrapped ribbon (CWR), I can say a bit more about which sound "warm", which "cool", and so on. Not that I'd put it in just those terms. But with the UR speaker cables constant, the difference between CWC and CWR is (i) that CWR is "voiced higher", as I find myself wanting to say, and (ii) that CWR occasionally makes a level of detail prominent that (even) CWC can't match. I say "prominent" because with CWC it's plainly also there, just not as striking.

... I got an even better insight into Stealth wires last night. I have two near-identical Shallco passive preamplifiers, built around dual mono "true stepped ladder" attenuator switches of the highest quality and using Holco and Audio Note Tantalum resistors (the best "sounding" resistors there are) up there with the best. I have Litz wire in one of the passive preamps (similar or identical to the wire used in the Stealth CWC). In the other, I have 32 gauge high purity round silver, as used in the Stealth cross-wrapped silver (CWS) interconnects. Only a few inches of wire added to the signal path, but what a difference in sound it makes! I haven't decided which I like best, and maybe I never will, since it seems to depend on the recording. I tested my wife on it blind, and she definitely liked one better on two musical selections and definitely liked the other better on two others. There was no hesitation on any of the four. If nothing else, it got me over the idea that even as simple a preamp as these Shallcos of mine can be "neutral". Both are better on detail, transparency, and noise floor than my CAT SL-1 III, despite its having a factory-simplified signal path. (Various switches removed from the signal path.) But both use wire, and wire just isn't "neutral".

STEALTH 99.99% pure GOLD interconnects - the vehicles of sonic joy!

The Gold interconnects are magnificent! The best (from STEALTH and anywhere else) I've heard yet. Their "voice" is quite different from the SCR I've been using. But while I'd call the "voice" of the previous CWC DARKER compare to

SCR, I'd call the gold "voice" simply FULLER. I was aware of the bass more, and there was a softness and sweet purity to the sound, but this wasn't due to a subtle loss of detail, for there was rather a GAIN in detail, across the whole frequency range, as far as I could tell. One thing that struck me was the impression of "separate but together"--or maybe it should be "together but separate", since what I want to emphasize is the way an individual instrument stood out, while being musically RELATED to another instrument on the other side of the soundstage. (I was listening to a small jazz group accompanying a female vocalist when this struck me.) Maybe this could just be called good soundstage presentation, but there was a unity of separate parts that was impressive and pleasing. Another thing that struck me was the superior dynamics, which were already good with the SCR's. Things "jumped out" at me in a quiet way, if that makes any sense. Another thing to say is that the gold seemed to bring me closer to the musical event. So much, for the moment, about the gold. Except to ask you why you came to suspect that gold would be worth a try? And maybe the same question, why IS it so good? When I changed back from the gold to my old SCR's (unbalanced 1M, to be absolutely clear), the SCR's sounded "thin" by comparison. I've already said, however, that the opposite to "thin" isn't "thick", or even "dense" (which I might say about CWC), but rather "full". More was there, with the gold, but in "uncrowded" fashion, and not in the least "homogenized". (None of STEALTH cables would I describe in that way.) I next went back to the gold for a while, and then made a final change to the balanced SCR's. I expected the gold to be "a hard act to follow", as they say, and was ready to hear the balanced cables sounding "thin: as my old shorter, unbalanced SCR's did. But the nicest surprise of the evening was that they didn't! I'd say I lost relatively little of the quality of the gold when I switched to the 9' balanced SCR's. I was especially glad about this since these are what I'll be using for quite some time to come, I'm sure. I'm not sure how much to credit the balanced configuration and how much the thinner ribbon, or how much credit goes to XLR versus RCA connectors. One way or another, these new long SCR cables sounded remarkably good. In particular, they certainly didn't sound "thin", and a LOT of fine detail came through. So thanks so much for sending me these vehicles of sonic joy!

I have audiotioned all (or almost all) STEALTH cables, and my general advice on Stealth cables is: order different types, more than you plan to use, and try them out thoroughly; keep the ones that please you the most (there is no problem to return what you like least). If you have comments, or further questions, please feel free to hit me with them. Tom Patton, nicetom@mail.sonic.net

My components (other than cables):

- *Quad ESL 63's (major upgrade by Nick Gowan, True Sound);*
- *Pass Labs Aleph 3 power amp;*
- *CAT SL-1 III preamp (for LP's),*
- *Shallco "true ladder" attenuator dual mono passive preamp (for CD's),*
- *Sonic Frontiers SFCD-1,*
- *Oracle Premier III (upgraded to IV) turntable, SME V arm, Koetsu Rosewood Signature cartridge;*
- *Cinepro 20 Line Balancer;*
- *Four RPG Skyline two-dimensional (2D) diffusors, two Argent Room Lens clones, two RPG Omnifusor clones, other clones of RPG 1D and 2D diffusors, and three perforated panel absorbers.*

Stealth Varidig versus Illuminations D-60 (a short review) by Boris Afanasiev, boraf@lamar.ColoState.EDU

Varidig. Well, in short, it has returned to me the pleasure of listening to music. Here's is how it happened.

Several weeks ago, I upgraded from my Luminous Audio Allegro (a very good budget digital cable, \$90 value), to an Illuminations D-60 (\$350 retail) based on glowing D-60 reviews. At first, I was pleasantly surprised how much more transparent, airy and smooth my system sounded with the D-60. Quite soon, however, while listening to longer pieces of music, I noticed that I almost fell asleep - that's how "non-involving" the sound became. Trying different CDs, I found that in 90% of my records the smoothness of the D-60 brought along a strange sound quality which I

would describe as dull, black and completely sterile. Big orchestras especially suffered: the sound was slow and flat with no pace at all. No wonder that the cable made me "sleep through the music" which I had enjoyed so much before! In great frustration, I tried to go back to my previous cable (Allegro). But being already spoiled by the smoothness of D-60, I could not bear the harshness and grain of the Luminous Audio cable. (I must note though that the music with the "Allegro" was still much more involving.) So I renewed my search for a better digital cable, and decided to try Stealth Varidig, the standard version of which is in the same price range as the D-60. Right from the box, the Varidig had me smiling again. The sound from this pretty looking cable was rich and involving and struck me as harmonically correct. As if the whole musical signal was flowing through the Varidig with no loss of energy or dynamics (unlike with the D-60), the bass was tighter and everything sounded more real. The cello was fuller without sacrificing the ultimate air. The sound stage with the Varidig was more spacious, stretched between the speakers, and each instrument could be located more precisely. On the next day, as one would expect from the cable getting broken in, Varidig shed some of its slight glare and got even smoother in a couple more days. However, breaking in did not change the involving character of the sound, which continued to be clear, rich and very dynamic. With the Varidig I could easily follow the lyrics of songs which I could not discern before. Switching back and forth between the Varidig and the D-60 confirmed these impressions: compared to the Varidig, the D-60 sounded lean and dull.

So, thank you very much, Serguei, and congratulations: your Varidig cable has bettered the famous Illuminations D-60, which has been praised by many audiophiles. My D-60 is now up for sale.

Equipment used:

- Golden Tube Audio SE-40 power amps (in monoblock configuration);
- Vienna Acoustics Mozart loudspeakers;
- Aronov (all tube) preamplifier,
- various digital front-end and phono components;
- Audio Magic and Marigo cabling;

Stealth Varidig *versus* Illuminations Orchid, STEALTH SCR *versus* Audioquest Opal X-3's

I was glad to participate in the beta test program for the STEALTH **Varidig** digital cable. I was using a highly rated balanced Kimber/Illuminations Orchid cable with my Muse 5 transport and Classe DAC-1 and although the sound was very smooth, I was not getting the dynamics/soundstaging that I had hoped for. When I installed the Varidig silver cable, my system came alive, not only were the vocals smooth and soft, but the dynamics were fantastic. The sound staging and instrumental separation was a night and day improvement making listening a real pleasure. I was so impressed with the Varidig cable, that I had to try **STEALTH SCR Silver Ribbon** Interconnects which needless to say, were also a dramatic improvement over my Audioquest Opal X-3's. I replaced the AQ Opal's between my Classe DAC-1 and my Sonic Frontiers SFL2 preamp and the detail really improved. I heard background vocals and instruments that I had never heard before on CD's that I had played over 50 times! Anyhow, I'm a true believer in STEALTH cables and would be happy to tell anyone that your cables are the best buy on the market, proving that true audiophile quality is in the listening and not the cost!

My system is:

- Muse 5 Transport;
- Classe DAC-1;
- Sonic Frontiers SFL2 Preamp;
- Classe CA400 Amp;
- Dahlquist DQ32 speakers;

PS. The new **Fine Silver Ribbon** speaker cables for the treble/midrange sound great and I can't wait for the Premier speaker cables for the bass! Keep up the great cabling! Best Success! Feel free to use me as a reference
Kent Keyser kkeyser@sdccd.cc.ca.us

STEALTH CWS cables versus Kimber KCAG, MIT 330 and AudioQuest (Jim Gaffney, Roscommon Audio/Video roscommon@home.com)

I have already established that STEALTH CWS cross wrapped silver interconnects are quite special. Initially they sounded lean, edgy with little bass extension. After about 100 hours of break in, I started the evaluation with chamber music to get a read on tonal accuracy. Immediately there was a holographic sound stage, with more depth, width and height. The Kimber KCAG's sound stage sounded much flatter and compressed. The cross wrapped silver made the cello richer, more full bodied with a delectable timbre that suggested an immediacy of instrumentation I have never experienced before. The cross wrapped silver simply had more "air" to seize an over worked cliché. The bottom line: STEALTH Cross Wrapped silver interconnects removed the "veil" that existed between the KCAG and the music. I also had several pairs of Mit 330, and audio Quest interconnects, but they were not really in the same class sonically as STEALTH cross wrapped silver therefore I did not do a direct comparison. I have lived with these latter cables for months and recognize they are very good, with great body and detail. But they simply could not compete with STEALTH cross wrapped silver. Well done!

P.S. I have noticed that STEALTH cross wrapped silver interconnects sound even better approaching 200 hours of use!

Equipment used:

- PSB Gold, Classe' 150 amp and pre.
- Sony xa7-es cd player as a transport,
- Sonic Frontiers Dac.
- Legacy Steridian processor,
- Mit 750 speaker cables.

the CWS cables are "incredible" when I first installed them. I can't image that they will get better with use. Far better than anything I have ever used. The difference is like night and day.

STEALTH CWS versus Transparent Ultra interconenctcs (by Makoto Kobayashi mzk20@amdahl.com)

I had received three calbes (Varidig AES/EBU digital cable, a pair of CWS Cross wrapped silver interconnect cables, and a pair of SCR Silver Ribbon interconnect cables). I did extensive listening with the cables. I started with the Varidig digital cable between the Waida 20 and the 27. My first impression of the Varidig is that it sounded louder than a Japanese 6N cable with BNC terminals. Then, I realized that with Varidig, high frequencies and low frequencies were more extended. By the way, Wireword Gold Starlight (old model) made little difference compare to the Japanese cable. Next, leaving the Varidig, I replaced the Transparent Ultra between my Spectral DMC 20 pre and the DMA 180 amp with STEALTH Cross wrapped (I also tried removing the DMC 20 from the signal path and used the digital attenuator of the Wadia 27, which is quite good; The Cross wrapped cables were used between the Wadia 27 and the crossover (designed by Demian Matin and made by Entec). The Cross wrapped sounds very good; neutral in one word. By comparison Transparent Ultra lost some high end frequency. With the Cross wrapped, it sounded quieter on the backgorund, and stereo image was more natural and better focused. Then, I tried the Stealth Silver Ribbon. The Ribbon sounded more high-end and low-end frequencies, but less focused and less quiet than the Cross wrapped. The Ribbon sounded more bass heavy, but not as tight as the Cross wrapped. In one word, the Cross wrapped is excellent. I would like to congratulate you for this cable. The Varidig digital cable is also very good, although it doesn't make as noticeable improvement as the Cross wrapped does. I must note that is valid for the equipment I used. Different evaluation results may be reached with different equipment, as usual.

stealthaudiocables.com feedback
My current system consists of:

- *Wadia 20 + Wadia 27;*
- *Spectral DMC 20 preamp;*
- *Spectral DMA 180 power amp;*
- *Quad ESL 63 USA Monitor + Entec powered subs;*
- *Manger drivers in handmade eggs + Entec powered subs*
- *Cables are Transparent Ultra except between Wadia 20 & 27. I have used Wadia supplied ST link with disappointment. Currently, I have been using 6N Cu with formed Teflon made in Japan (BNC). I recently tried Wireworld Gold Starlight AES/EBU with little improvement from the Jananese cable;*

CDs used for this evaluation are:

- *1) Chesky Jazz Sampler & Audiophile Test CD Vol. 1 Chesky JD37*
- *(2) Beethoven ? Symphonie No. 5, Viener Philharmoniker, Carlos Kleiver, Deutsche Grammophon, 415 861-2*
- *(3)"Sweet Sorrow," Sara Chang, EMI 7243 5 56791 2 3*
- *(4)"the bass and I," Ron Carter, Blue Note 7243 8 59698 2 9*
- *(5)"The Frog Prince," Enya, Karrussell 551099-2*
- *(6) Japanese female vocal.*

Makoto Kobayashi mzk20@amdahl.com

STEALTH SCR versus Transparent Ultra and Audio Reference w/XL interconencts (by Greg Graff ggraff@webtv.net)

... Thanks for the oppotunity to try both STEALTH CWS and SCR interconnect. The following is my assessment of SCR (silver ribbon), its the one that sounded best in my system. As an introduction here is my current system:

- Jeff Rowland Concentra (used as a preamp);
- Jeff Rowland Model 7 mono blocks;
- Wilson WATTs;
- Goldmund Studio and VPI TNT Series 5 wJMW tone arm and Clearaudio Insider cartridge;
- Audio Research AC2 CD;
- Transparent Ultra between pre and power amps and CD player;
- Transparent Audio Reference w/XL technology interconnect;
- Transparent Reference Phono for the phono cable;
- Proprietary flat wire speaker cable;
- Black Mamba power cords;
- Wattagate power outlets;

I have a long narrow room (13X33) with various sound pannels and other damping for a semi Live end/dead end. When properly tuned, the system is capable of projecting a true three dimensional sound stage with each instrument having its own three dimensional space.

The easiest way to describe the differences between STEALTH **SCR** interconnect and the Transparent Ultra is to imagine the difference between great transistor and tube amps. Stealth wire is very detailed, with very solid/deep base and better transparency. The Transparent is more rounded with less detail and looser base. The Transparent has a more tube like midrange with slightly less high end extension. But it is able to project a three dimensional image significantly better than STEALTH. My system is unique because I have NEVER heard one capable of reproducing space in the sound stage as well as mine. My audiophile friends also have never heard one either. For the cost difference (\$950 for the Transparent versus current \$430 for the STEALTH SCR) the vast majority of systems would be better off using STEALTH cables. Of an interesting note, on Linda Ronstadt "Sentimental Mood" I could actually hear the skin of the snare drum on STEALTH wire. I had never heard that before...

I have since spent the last three nights audiioning the new STEALTH **99.999% Gold interconnect** wire and here is what I have found. I placed the Stealth Gold interconnects between my pre amp and power amp. Music includes analogue and digital- specifically Burmister II CD (Stevie Ray Vauhn's Tin Pan Alley), Engina Watercolors, Vollenwider White Winds (CD and analogue), Pink Floyd Dark Side of the Moon, Harry James- Still Harry, Linda Ronstadt with Nelson Riddle and the Classic Recordings remix of Reiner's Scheherazade. The Interlink House gold interconnects do some thing better than I have ever heard from another interconnect. Its midrange is liquid and provides the best reproduction of harmonic structure in this range that I have ever heard. You can catch the subtle nuances of strings vibrating as they are being bowed or strummed. Its upper midrange provides bite without brittleness. The lower midrange is slightly lean, giving a more realistic presentation to woodwinds and cellos. The soundstage is first rate with very good depth and width only falling short of the Tranparent in the ability to project a true holographic image. Even then, its just short of the Transparent's ability in this area. The wire is extremely transparent with good focus and detail. I am in a quandry about the latter. Since it is so sweet in the upper midrange, I feel as though I am missing the leading edge transient. But then I hear some things in the harmonic structure I have never heard - even with the Transparent. Leaves me wondering if this isn't like comparing good tube and transistor equipment. Where the wire falls down compared to my reference (come on now I'm comparing the STEALTH wire versus \$2,000/meter wire after all) is in the area of dynamics and base reproduction. The Interlink House wire is somewhat soft in the botton octave, not going as deep and tight as the Transparent. The Interlink House wire also does not resolve microdynamics as well as the Transparent. Gradients between ppp or fff are not as distinct. Overall, this is a very good wire that should be auditioned by anyone put off by the high price tags of the "name" interconnects. On a price/performance measure, I believe that this is a real winner. Greg Graff ggraff@webtv.net

STREALTH SCR versus Alpha Core Sapphire:

I WILL BE KEEPING **STREALTH SCR**. It has less bass initially, but then you realize it is less congested in the mid bass, but it goes subterranean. The mids are just illuminated and the highs have no steel. Just great. So I will be trying more in the system slowly to see if the system as a whole improves or if the combo Alpha Core Sapphire (pre-amp), and the SCR are synergistic match of differing advantages. Yet again, a winner from STEALTH!

Robin Wyatt, robin.wyatt@tradition-ny.com

STEALTH UR, FLR, CWS and Premier cables versus Kimber KCAG and AGSS silver interconenctns and speaker cables.

*...I recieved the Stealth **Ultimate Ribbon** silver speaker cable and **CWS** interconnects (which I ordered after being really impressed with the Stealth Premier loudspeaker cables and Fineline Reference incorconnects I ordered before. I listened to my system and really did not want to hook up the silver speaker cable because I really liked the STEALTH Premier copper speaker cable. Also I thought they were just starting to break in, too. Oh well, what the hell! - I decided to A & B them even if the silvers were going up against the coppers with out the chance of being broken in. I decided to play a LP called Midnight Sugar by three blind mice. First I played it with coppers and it sounded great. Then I switched to the UR silver speaker cables and listened to the LP again. Oh wow! They sounded cleaner on the top end, more detailed, just more live. What can I say but thank you so much for the great designs.*

Now I can't wait to order STEALTH power cables...
P.S. Since I have put my Sequerra NFM pros back into the system they sound so open and detailed like they have never sounded before. The only difference in the system from the last time I had the Sequerras set up is all STEALTH wires, the difference is amazing. I can't say enough about your line of interconnects and speaker wire. I replaced all my megabuck silver Kimber interconnects and speaker wire completely all at the same time and put in STEALTH Fineline Reference and CWS wires throughout the whole system. The STEALTH wires are not even close to being fully broken in yet, but the improvement over my silver Kimber (best from Kimber, by the way!) has been very dramatic. I used the Stealth Silver Crossed Wrapped interconnect between my phono amp & my preamp, and it was like buying a major upgrade for the phono preamp! I'm very pleased with STEALTH product line of wire, please feel free to use me as a reference or let me know where I could write in my highest referral of your product. Thank you so much!

Ken Randazzo razzo124@email.msn.com

STEALTH UR and CWS versus Nordost Solarwind (silver-plated), many copper cables

I am using a true bi-wire pair (4 cables each side) of UR and a pair of balanced CWS (cross-wrapped-silver) to replace the Nordost Solar-wind cables (bi-wire + XLR interconnects). The cables were purchased direct from stealthaudiocables.com which I came across from its EBAY auctions. What it strikes me is not the much more extension of treble or bass, it is just like the UR/CWS combination removes a dirty window in front of me and let me visualize the music like I am almost able to touch it. Suddenly the soundstage does not only have width, it has depth and height. I can hear the changing of breath of the saxophone player which I did not realize it was there --- there is just much more information than before. The music is played in an easy & effortless manner that I believe I am hearing the true sound of my CD player & amplifier & speaker, without any coloration from the cables. No comparison between Solarwind & the pure silver cables. Pure silver cables are in a class of its own, they would beat any silver-plated ones no doubt. They are very expensive, but I feel the price performance ratio is acceptable considering the sound improvement. Bad points: I hope Stealth cables have model names on the cables. Also the UR cables are so thick that I have to hook up the left speaker cables to the right output terminals of my amp (and reverse the CD output) so that I can avoid bending the speaker cables at the amp side. Also only silver spades are available, but I prefer silver banana ones. Good thing though is I believe the spades are made of pure silver as they are so soft that they can be bent easily. Also these cables need run-in. More time I use it, I can hear even more. I am using Wadia 850 via CWS to Mark Levinson 331 via bi-wired UR to Apogee Stages. Now my Apogee can go down to about 30++ Hz clean & clear (better than adding a Sunfire Junior).

Kenny Hui HuiKenny@attglobal.net

...I am glad to report that, after more than 2 months of breaking in, your **Ultimate Ribbon** loudspeaker silver speaker cables are the overall winner as compared with my previous NBS cables! The most obvious improvement is the bass extension. It went deep down and with more details. I could feel the vibration of the hands beating the drums. The effect is more live-like! For the mid and high frequencies, the difference is not that great. Overall, your cables sound more clean and natural! I have no regret at all buying your cables.

If I may add my comment about the Ultimate Ribbon silver speaker cables, it also gives better scale and wider sound stage. I have the feeling that your silver cables still have room to improve with longer time of breaking-in.

... Received the **STEALTH 99.999% GOLD** interconnect cables today. My first impression was that they were very well made. Workmanship was first class! When plugged to my system, Wow! I could instantly notice the improvement in the vocal, ie. more nuances and vividness. They certainly do not sound "soft" to me, except the bass is not that tight yet. What can I say? I am already in love with these cables before they break-in. Congratulations to you for making these an excellent product!

My current system is:

- Wadia 830 CD Player;
- Dynaudio Confidence 3 two-way speakers;

- stealthaudiocables.com feedback
- Clayton Audio M100 Monoblocks amplifiers;

I do not use a preamp at the moment. I got better results by connecting the CD Player directly to the power amp.

I do not mind at all using me as a reference. Kua Soo Chong kuasc@mbox5.singnet.com.sg

... I couldn't help myself and swapped in the **STEALTH Ultimate Ribbons** in my tube system, and the **Varidig** and - Oh, my God! I thought I had died and gone to heaven. This was amazing! I didn't budge for about an hour, really really nice. I might leave this as it is. The Ultimate Ribbon sure is something special and made an enormous improvement on that system, Like I said, I was transfixed. The detail they convey is remarkable and their quickness and extension awesome. The center image is more than amazing it is magic, you feel like you can reach out and touch the musicians!

It has such power to the bass, and the highs really sound pristine. The mids do not suffer, I can hear the fineness of clarity and freedom of the high end, female vocals just float like silvery clouds. The bass is stupendous, has a whole different character and too I can detect a quietness or blackness between the notes when separated from the highs. The URs are so fantastic, I mean they're worth the entire system!

Thank you so much for this opportunity to remove all doubt about which of STEALTH speaker cables I like!

... One of these days you have to tell me about the theories behind the AC cords. This M(agnificent)-7 AC power cable (installed on My Cal Alpha tube DAC), how can a power cable make so much difference? I swear not only has the main peak levels increased, but the surround levels, especially in the rear; even the center level became higher without my touching the preamp volume control. Something really happened to the bass, like it moved into the room itself and became deeper and both more focused and wider spatially. I could hear my subwoofer work harder...

Hugh Mandeson human@digcomputers.com

STEALTH Ultimate Ribbons versus **Transparent** and **MIT 750 CVT** speaker cables (by Ozhan ATALAY oatalay@teknolojiholding.com)

... It is unfair to compare cables before burn in, but the enthusiasm does not let me wait. I want to share my first impressions of **STEALTH Ultimate Ribbons**. First we opened the package and installed one cable to the right channel only, left channel was originally running by MIT 750 CVT (around 900\$ retail) We made one channel testing. First my friend said that the MIT cable is better, after 5 minute of listening, he yielded. Stealth URs clearly became more transparent; cellos, violins became more apparent with full detail and presence, he and other audiophile friend accepted immediately. MIT connected speaker became so dull as if somebody put a thin curtain over it. We also expected the Stealth cable to be immediately softer, milder and silky - but it wasn't. Then I came home and connected one UR cable to the right channel for another quick testing again. (Bi-amping mode, STEALTH UR connected to mid/tweeters only, not to the bass). The other channel was connected by 70 cm Transparent cable, taken from Wilson Watt/Puppy's internal wiring. I don't know what level of cable is it, Reference or Ultra, no idea, but it is a very good cable, the best match to my system so far. So at the beginning, there was no major difference, even with two speakers running, it was difficult to tell UR cables from the Transparent, but after half an hour listening, focus of the speakers moved to the Stealth connected speaker as if this speaker had more mids/treble. With each channel running seperately, Stealth was more silent, upper frequencies were cleaner than the Transparent, but expected softness was still not there. I connected both channels with the UR cables and kept my equipments running with burn in CD full night and listened again (after 7 hours burn-in). The expected softness became apparent in the morning. Especially upper frequencies were silky smooth and clean - better than I've ever heard in my system before...

After more break in, it became clear that the Stealth UR cables made really big improvements in mid/high frequencies. As it was predicted human (female) vocals became smoother and more natural. Especially the big difference for me was in the upper frequencies. Treble became so clean with lots of air, definition of notes such increased that any third person may clearly hear the improvement, not only me. The difference can be compared to HDCD versus "normal" CD. Most of Jack Luissier records are recorded in HDCD format, (Satie/Ravel - definitely audiophile) and their unique upper frequencies were noticeably superior to "regular" CDs, but with URs, some of my

stealthaudiocables.com feedback

"regular" CDs were also playing like Luissier. The UR cables are great, and I am going to keep them!... Another point is, if I have such an improvement from a 60 cm cable, I might also have big improvement if I replace the original signal/speaker cables of my Cary's with Stealth wire. I guess I will try doing that...

System:

- *Transport is CEC 5100 Belt Drive;*
- *D/A Converter is Parasound DAC 1100;*
- *STEALTH Varidig DeLuxe between the transport and the DAC;*
- *Electrocompaniet preamplifier EC 4 1/2.*
- *Cary SLM-100 monoblocks;*
- *Electrocompaniet AW250 Power Solid State Class A 2*250W*
- *B&W 801 Matrix Series II speakers (bi-amped with AW250 and SLM-100)*
- *For your info, my previous interconnects and speaker cables were MIT MH-330 S/2 HE, and MIT MH-750 S/2 HE*

Of course you may put my opinion and email on the WEB site.

Ozhan ATALAY oatalay@teknolojiholding.com

Stealth Ultimate Ribbon versus **XLO's Ref 2 type 5a** and **Pure Silver Sound's Sextet** (by Eiichi Mimura, emimura@mbk.sphere.ne.jp)

So far I've tried three kind of speaker cables: **XLO's Ref 2 type 5a**, **Pure Silver Sound's Sextet**, and **Stealth's Ultimate Ribbon (UR)**. XLO's bass range is tight, but XLO treble is rather harsh. I felt some artificial hardness in the upper region with XLO. So I switched to Pure Silver Sound. They are a lot cheaper than XLO, but the sound quality is much better than XLO's. I was quite content with them until I heard STERALTH UR. The UR are simply a different class of cables. Even before any burn-in, they sounded better than XLO or SSS. The UR are the smoothest sounding cables I've ever heard. They removed all unpleasant edginess from the treble range. Yet, the UR extensions of upper and lower frequencies are superb too. I can hear fundamental more clearly than before. Their resolution is excellent too. I can hear the very tiny tinkling of the triangle more distinctly than ever. One thing I like a lot about UR is they achieve the superb resolution and excellent extension without artificially stressed any range at all. To sum up, UR has the most natural, yet the most lovely sound which I find too hard to resist. I'm looking forward to receiving the UR jumpers for my Wilson Audio's System 5.1 speakers which I recently ordered.

My AV system:

- CD Transport Wadia WT 2000S;
- DVD Player Pioneer DV-S9;
- LD Player Pioneer HLD-X9;
- DDC Perpetual Technologies P-1A;
- DAC Stellavox ST2;
- Pre Mark Levinson 380SL;
- AV Pre EAD Theater Master Signature;
- Power amplification:
- Goldmund Mimesis 9.5(Front);

- stealthaudiocables.com feedback
- Goldmund Mimesis 8.5(Rear)
- Speakers:
- Wilson Audio System 5.1(Front),
- Wilson Audio Watch Surround(Rear);
- Monitor Audio ASW 110 (subwoofer);
- Analog interconencts:
- Music Metre Silver (XLR)
- Harmonic Technology Truth-Link (RCA);
- Music Metre Silver;
- Pure Silver Sound Qaurtet;
- Stealth CWS;
- Ditigal cables:
- Music Metre Fidelus Digital Cable;
- Stealth Varidig digital cable;
- Harmonic Technology Cyber Link Platinum'
- AC Power cords:
- Purist Audio Design AC-Proteus;
- Siltech SPO 12 EMC Filtered AC Cable Stealth FAC;
- Synergistic Research AC Master Coupler;
- Goldmund Power Cable;
- Harmonic Technology Pro-AC11;
- Speaker cables:
- Stealth Ultimate Ribbon Speaker Cable (Main SP);
- Pure Silver Sound Sextet (Jumper);
- Analysis Plus Oval Theater 14(Rear SP)

Eiichi Mimura, Tokyo, Japan. emimura@mbk.sphere.ne.jp

STEALTH CWS versus ***Audio Note Silver*** (by Vade Forrester, vforrester@satx.rr.com)

..I must say that STEALTH CWS are fine cables. At first, I had trouble distinguishing them from the Audio Note silver cables I have been using. But listening to a variety of CDs soon pointed up differences. At this stage of break-in, the Audio Note cables have more bass extension (one of their strengths), and sound flatter through the midrange. Highs are similar, although your cables have a bit of a mid-high edge... All these things improved with more break-in: I burned in the cables for 48 hours, and gave them a more intense audition. Some things were obviously different: the mid-high edge was gone, and the lows were considerably more extended, surpassing the Audio Note (Pure silver) cables as it was predicted. I realize that this is still a quick impression, and that further burn-in could improve things

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more. The differences I noted required some very concentrated listening to discern. Considering that standard CWS cables cost 1/3 the price of the Audio Notes, it's clear STEALTH offers a much better value.

Vade Forrester, vforrester@satx.rr.com

Equipment used in test:

- Meridian 508.24 CD player;
- Audio Note M2 Signature preamp;
- Parasound HCA 2200II amp;
- Alon IV speakers;

Room is 21X23X12 with carpeted concrete slab floor, shelves of records and CDs around the walls, no designated acoustic treatment like Room Tunes. The system has proved sufficiently revealing to distinguish between cables from different manufacturers many times.

Vade Forrester, vforrester@satx.rr.com

... I had a long session last evening with the **Premier speaker cables**, and the **CWC interconnects** (replacing Monster 1000M), and the improvement was absolutely remarkable! In the mid-range it was quite startling. I had always felt that Elizabeth Schwarzkopf's recording of Strauss' Four Last Songs did not live up to its much vaunted reputation. The voice always seemed to be 'covered' or distantly miked. With the new cables, the voice suddenly took front & centre stage, full of bloom and a feeling of involved ecstasy and shading that had previously been missing.

The old recordings, Caruso, Gigli, McCormack, also underwent a magical transformation that revealed the timbre and shading of the voice. Surprising, indeed, as some of these recordings date back to 1910.

The instruments in the orchestra, both string and wind, showed a similar improvement; the cellos and double bass in particular. I think that this benefits the speakers as the Quads could always use a little more weight "down there".

Of course, the chief benefit from all of this is that I can't wait to get a number of records on to the turntable and disc player. If anything, the phonograph records benefit from the new level of reproduction as much as, if not more than, the CD's.

Ken

Dix.

System components:

- Quad ESL 63;
- ARC Classic 60;
- ARC SP-14;
- Linn Axis turntable with Linn cartridge;
- Rotel RCD 951 CD player;
- Power Wedge II.

...The **STEALTH Premier** and **CWS** cables arrived and they are stunning. I have broken them in for about 20 hours and they sound wonderful. You guys really have a good product. Usually products like STEALTH sell themselves. My components are:

- stealthaudiocables.com feedback
- Aragon amplifiers: 8008BB for my mains and an 8008x3 for my center and rears;
 - My cables are the wonderfully transparent Stealth Premiere, Finline MKII digital, and CWS.
 - For my front end I use a Sony DVP-7000 DVD/CD player as a transport.
 - My pre-amp/processor is an EAD theatremaster which is also my DAC.
 - My speakers are presently Atlantic Technology 350's (I plan on replacing them with B&W Nautilus at the end of the year).

I also have my room well treated with accoustical treatments. Since my upgrade to your cables this system really sounds nice.

Sure, you can use my opinion to new customers; Marc Yonker, marc@mulhollandlaw.com

... The speaker, interconnects and power cables from STEALTH made a major improvement to the sound of my system. In particular with the **Premier** speaker cables, the soundstage is wider and deeper and the instruments are clearly defined in that space. On one recording, Coltrane and Adderley are on the right and always seemed to be in the same place. Actually the tenor sax is to the right of the alto and I can hear clearly the difference in the 2 saxes. In complex chamber music, the different voices can be clearly differentiated! The timbre of instruments is better, dynamics are improved - all much closer to the real thing! I am very pleased with the Stealth Effect in my system: the cables are great, look good and are well made. I had to raise the Linn LP12 another 1" (it was already raised 1") to allow for the STEALTH phono cable thickness. I would much rather have the correct shielding than a thinner cable. Thanks a lot. Peter Holmes, Canada

... I received the STEALTH **Premier** speaker cables. Smooth and dynamic sound, I like it. Thank you so much.

Kazuhiko Murakami, Japan

STEALTH HAC versus **Synergistic, Audioquest, and Marigo power cables** (by Albert Smith, zues34smith@hotmail.com)

I recently replaced my Synergistic, Audioquest, and Marigo power cables with the Stealth "HAC" cords. Prior to the change I have experienced numerous problems with ground hum. I tried cheater plugs, power conditioners, ferrite rings, and other methods to rid my system of the noise. The moment I plugged in the HAC cords the hum was gone. I lack the technical knowledge to articulate why this may have occurred, but this all comes down to the end result, the sound! Without the background hash everything I listened to including music, and home theater just sounded cleaner, with a blacker more silent background. If the other Stealth products excel like the power cords, I will cable my entire system with them.

My current system is as follows:

- Interconnects: Magnan Vi, Illuminations D-60, Audioquest and Tara Labs;
 - Power Cords: Stealth HAC (formerly Synergistic, Audioquest, and Marigo) also, I no longer use my Audiotower power wedge 116;
 - Processor: Sherwood AVP 9085 DD/DTS pre-amp;
 - Power Amplifiers: Parasound 1500A THX (2), Parasound 2003 THX, and Carver 500x THX;
 - Speakers: McIntosh SL-6 (L/F), McIntosh HT-1 (two center channels), Boston Acoustics 500 THX (rears), Citation 7.4 THX (two subwoofers);
-

... I have the **STEALTH HAC** cables plugged in my speakers and DAC and they definitely improved the sound quality. The speakers sound more open and louder than the standard power cord it comes with. It sounds funny that a power cord can improve the sound quality in your components, but IT'S TRUE!! That's why I'm buying another pair of these power cords! Eddie edpwond@home.com

Here's the equipment used:

- Energy xl28-p speakers;
- Energy RVS Center Channel;
- Energy RVS Surround Speakers;
- Energy 10" sub;
- Sony DA80ES DD Receiver;
- Audio Meca CD Transport;
- Audio Note DAC3;
- Panasonic A310 DVD player;
- Pioneer 510 PRO HDTV;
- TARA LABS RSC Interconnects

... I received the **STEALTH HAC** A/C cable, it is the best I have ever used, it made a very noticeable improvement in my system, more air around instruments and voices, better midrange and bass. Thanks so much. Mario mario@medallionltd.com

.. I recently installed a **HAC** cord in my VSP Labs Power Amp. Wow, what a difference! I also installed one of **STEALTH FAC** cords in my conrad-johnson preamp--a very good cord for a very good preamp...With the **STEALTH M-7** power cord installed in my PSE Studio IV Power Amplifier (100 wpc, rated Stereophile Class C, retailed for about \$1000...a well-regarded amplifier): I had expected some improvement, but nothing like this. The bass is stronger and much tighter; midrange and highs are much clearer and more detailed. Since the Studio IV was Stereophile Class C before, it may now well be worthy of a Class B rating. Gary Shufelt GaryShufelt@aol.com

...I tried **STEALTH HAC** cords last night and they sound real good. I'm going to have to break them in a bit, but I'm very surprise at their price/sound. No way I'm going to return them!!

Elbert Lee elbert@great-world.com

... The **FAC power Cable** made a dramatic improvement in high-end sweetness, dimensionality, imaging and bass. I was shocked at the impact, as was my wife - she asked when I played "SuperFly", if I'd gotten a 'better cd'. I hadn't. Just **STEALTH AC** cord. GREAT product. Real sound improvement.

System:

- Musical Fidelity A300;
- Naim CD 3.5;

- stealthaudiocables.com feedback
- Shainian Arcs;
- Kimber 8tc;
- Wireworld Equinox;

Feel free to use this. TedHNY@mediaone.net

I received the Stealth **FAC power cord** last night and anxiously hooked up the cord to my new EVS Millennium DAC (17 perfect 5s in audioreview) and turned the unit on. Without even letting the tube gear warm up, I thought about giving it a quick try to see if I noticed anything different. The results were amazing in my system as the mids are now a lot cleaner and the instruments seemed to open up. The DAC has now reached its full potential. I have never experimented with power cords before, but for the price (or several dollars more) I find the Stealth **FAC** hard to beat.

Mark Balchik mbalchik@framatech.com

...Now the cables are sufficiently broken in, I'd like to report back with my impressions of the Stealth power cords and the balanced silver cross-wrapped interconnects which I ordered a little while ago.
First, the power cords

They've ended up on my DAC, on both the digital and analog side, where they seemed to make the most difference. I currently have my old van den HULL silver plated linear crystal copper cable connected to my DVD player. The Stealth cords are definitely cleaner, quieter and more dynamic than either the Golden Sound cords or my old van den Hull when in the same positions. I also get a little more low end detail. The cords started out a little bright, but now seem quite smooth. Definitely a winner. I plan to order two more to use on the DVD player and to go between my multioutlet Woodblock (into which I plug my digital components, one in each of the two isolated banks) and the wall outlet. The Golden Sound cords actually sound pinched relative to your cords. N.B. The STEALTH cords seemed to take nearly a month of regular use to fully break in. Before they did, they were less spatial and even little edgy. Here are my observations: In general, there were improvements wherever I replaced one of my existing cords with one STEALTH cord. I also found that compare to FAC cords, the thicker HAC cords had a slightly better sonic balance in my system on my transport and on the analog side of my DAC. I didn't experiment with this difference on the digital side of the DAC-once the thicker cords went on my amps, that's where they stayed! Characteristic changes: Dramatically wider, slightly taller soundstage with somewhat increased depth. More precise spatial imaging, albeit somewhat more recessed presentation. Greatly increased low level detail and blacker background-I can clearly hear breathing, dying off of undamped harpsichord strings, the bodies of string instruments, sounds in the recording hall, etc., better than before. More air around individual instruments, leaner but more accurate and tighter base. Amplified bass guitar on R&R recordings sounds like a plucked sting with fundamental and overtones. Believable (= more real than before) timber balance on instruments with an overtone structure on winds, bowed strings and voice that seems to make more sense. The smaller diameter power cord sounded a little thinner on my transport than the thicker one. I noticed the same change when I put a thicker cord on the analog side of my DAC. I've realized that I need to run the cord from my transport directly to the wall outlet rather than through my Versalab multioutlet power block (I found that it was significantly degrading the sound on both the digital and the analog sides of my DAC). The biggest surprise came when I replaced the Sound Applications cords on my amps with STEALTH HAC (thicker) cords. At first I felt that I had both gained lost The gains were in the areas of soundstage (much wider and deeper) and resolution, but initially I thought that I had lost some of the fullness and weight in the base-a signature of the Sound Applications cords. After break-in, however, it became clear that STEALTH cords sounded better. Maybe the base wasn't quite as full sounding, but is was a lot better defined, and midbase instruments-male voice, cello, etc., were actually imaging better too, and had much more air. On Cello, especially, the lower strings sounded more correct and the sense of bow hair on the string became more palpable. I moved one of the Sound Application cords to the analog side of my DAC, to see if it would fill out the sound, and at first it seemed to, but when I replaced the Sound Application cord with one of your thinner Stealth cords the soundstage opened up so much that it was once again a surprise. What I thought was fuller was really more like "thicker". So now, all the cords in my system are Stealth cords.

Then, the interconnects:
Open, extremely detailed with little sense of grain or harshness. Much more dynamic and real sounding than the

single ended PSC cables, with more high end detail, speed and air. Better base control in my system than either of the single ended cross-wrapped cables which I received from you earlier. The soundstage is wider and deeper too, with a little more height. Instruments are fairly realistic in size, and much more accurate than with previous cables. Again, these started out a little bright, but have broken in nicely. The STEALTH cables have pointed out the weaknesses in my speaker wire, I believe. I beginning think that although my copper ribbons have a lot of speed and detail, they end up sounding a little like-you guessed it-metal foil!

I hope that you find this feedback useful. Regards, Gordon, California

*Here's my short review of **STEALTH FR (Fine Ribbon)** speaker cables (8 ft length). "What's the best cable?" You would ask that question yourself often if you are an audiophile. I also do the same. I have been being an audiophile for about 12 years and realized that my preference of cables were the cables did nothing to the other audio chains such as poweramp, preamp, speakers, and sources. The first impression of the STEALTH speaker cables are fast enough not to loose the realities of musicality but not too fast to be bright. The speed of piano sound is correct and clear so you can hear the harmonics very well. I have ignored a 4D recording sampler from Deutsche Grammophon (439 597-2) for many years since the sound was unnatural with cables that I have used before STEALTH. But it came alive with STEALTH! There is remarkable improvement in dimensionality so the violin was so vivid as virtual reality. The voice is tight and well focused as well. Overall sound presentation is articulated with excellent palpability. The high top is open wide to give ambience as well. The bass is also acceptable, tight and firm. Since the images are well focused, the sound stages are bit forwarded but there is still natural depth in each instrument. In brief, there's no competitor for STEALTH FR under \$2000.00. I am well used to with the sound of Siltech speaker cables that cost \$7000.00 but I don't think there's a \$6000.00 sonic difference even though I still can see the superiorities in musicality and neutrality from the Siltech. Highly recommended.*

System:

- *CD players: Wadia 8 Transport and proceed PCD Transport;*
- *DACs: Audio note and Proceed;*
- *Power amps: Conrad Johnson Premier 8, GL sound 100W 6550 monoblocks, 2A3 homebrew singlended amp;*
- *Preamp: Audio Note M2 silver special edition;*
- *Turntable: Goldmund Studietto with Ortofon MC20 MKII;*
- *Digital & Interconnect: Cardas Lightspeed, Illuminous silver Speaker cable: Vanden hul, DIY silver speaker cables, Transparent Music plus.*

Joonhyouk Choi. My e-mail address is sonicprizm@yahoo.com Homepage: www.rpgkorea.com (under construction)

...Stealth cables are wonderful! I hooked up the **Fine Ribbon** speaker cables, full-range, to my large 15 inch Tannoys, and there is no question I prefer silver here. It only took me about one note to figure that out... The power cord really seemed to do the trick (remember, I now have the Stealth Fine Ribbon speaker cable from the Threshold amp to the 10" Tannoys in that system; the Stealth crosswrapped silver, unshielded, cables from the Lexicon CP3+ to the Threshold amp; and now the power cord with the Threshold). I was just floored by the sound-- I can tell things still need to break in, but just starting out, before break-in, it was unbelievable. With respect to the power cord, I can't think of a better way to spend \$\$ to improve sound quality! - Kay, Biohazard2100784@aol.com

STEALTH FLR versus **Audioquest Turquoise and Tara Labs Quantum II** (by Mark Weber, markw@libertybay.com)

... As to the sonic qualities of the STEALTH **Fineline Reference** interconnect cables, I wouldn't consider myself an expert, but, when I connected the Fineline MKII Coaxial cable between my DVD and preamp and the Fineline

Reference interconnects between my preamp and amplifiers the soundstage seemed to become wider and deeper, the imaging improved, and the mids and highs became cleaner and more detailed. I had previously used Audioquest Turquoise and Tara Labs Quantum II interconnects, and the Audioquest digital coaxial cable. The Finelines just blow them away. An absolute steal for the money.

My System:

- Perreaux 2150B Amplifier;
- B&K ST-202 Amplifier;
- Bedini 150 MKII Amplifier;
- Lexicon DC-1 Preamp;
- Pioneer DV-09 DVD/CD;
- Acoustat 2+2 Speakers;
- Velodyne FSR-12 Subwoofer

Mark Weber, markw@libertybay.com

Review of the STEALTH Fineline MK II silver digital cable (Richard Wu, March 7, 2000, rwu@tutsys.com)

As an Electrical Engineer, I am usually pretty skeptical of improvement claims made by wires and other tweaks. I had tried MIT and Canare cables and could not really hear the difference. While surfing Ebay, I came upon an unknown brand (Fineline MK II) of digital cable going for \$50 as a promotion. I figure at \$50, I don't have much to lose so I bought it. I don't believe in spending much for cables and usually buy used. The cable construction quality was pretty good with good soldering workmanship and high quality RCA connectors. A Pioneer Elite DV09 was used to evaluate the Canare and Fineline MK II cables since the DV09 has two digital coax RCA outputs which made A/B testing very easy. The DV09 was connected to an EAD Signature Preamp/Processor. Krell 250M mono blocks were used to drive a pair of Mirage M3Si speakers. Yes, I know these speakers are old but they still sound pretty good. The M3Si will be replaced with Revel Studio in a couple of weeks if the stock market doesn't crash. The speaker and other interconnects cables are Tara Labs Master Generation II. Let's get to the sound - the first thing I noticed with the Fineline MK II cable listening to Diana Krall and Sarah McLachlan was that there was more detail but not harsh and larger sound stage with more depth, the bass was also tighter. I replaced the Canre with an MIT cable - don't remember the model but it cost was around \$100 a couple of years ago. Again, the Fineline MK II cable sounded better to me. I didn't have to strain to hear the difference. My wife also hear the improvement. One weekend I took the Fineline MK II cable over to my dad's house to compare it with his Audio Alchemy digital cable. Anyways, to make a long story short, I came home without the Fineline MK II cable. The CD, DVD, and LD players are now all connected with Audiofine digital cables. I am sure there are better digital cables but it's going to cost several times more. Judged on performance to price ratio, I don't think there is anything better. Highly recommended!

...I just installed STEALTH **Fineline MKII Deluxe** silver (BNC terminated) in between my Theta DaVid transport, Audio Alchemy DTI Pro 32, and then, between the AA and my Theta Pro Basic IIA. This replaced expensive AT&T glass interconnects, (3 years use, and found no better). To say that there was a system transformation for the better would be an understatement. It was as if a much more enjoyable, and realistic, presentation of all my favorite CD's had occurred. I would value the upgrade, on my past 30 years in audio, as being a \$2500 up-grade, of an amplifier or DAC. For only \$150, unbelievable, well done. I could list audiophile style, all the benefits, but I won't - just listen, it's fun.

Robin Wyatt, Happy Customer. robin.wyatt@tradition-ny.com

...Got the Finesline MKII cable today... it BLEW MY SOCKS OFF~! I would not have believed it, I was using an optical cable, which I thought was excellent, but the digital cable just cleaned things up so much I just kept turning the volume up because it was so clean and lacked the harshness at the top end. It's so clean on the high end, it seems weak on highs, however, it's just because it's so clean. Thank you very much, John

...I received the STEALTH Finesline MK II cable earlier this week and I just wanted to tell how FANTASTIC it sounds! I could not believe the difference between a Monster Toslink and STEALTH Finesline MK II coaxial cable. Everything is so much more balanced and smooth! All the harshness is gone, the bass is deeper with more punch, and the midrange is so natural it's scary! Voices and guitars sound real! The highs are smooth, highly detailed, warm, and lush. I highly recommend this cable, and I will, to all my friends who could benefit from such a great product.
Brian S Demeter, 'BSD2000' on Ebay, bdemeter@fast.net - You can use my name and my opinion.

Here's a list of my equipment:

- Sony TA-E9000ES pre/pro;
- Parasound HCA-2205A amplifier (220Wx5);
- Sony DVP-S7000 DVD/CD player;
- Paradigm Studio 100's (mains);
- Paradigm Studio CC (center);
- Paradigm Studio 20's (Rear);
- Straightwire Maestro cabling (center + mains), Straightwire generic (rear);
- Finesline Pure Silver digital coaxial cable (DVD to pre/pro);
- Wireworld Eclipse II (Pre/pro to amplifier - Main & Center channels);
- Homegrown Audio pure silver interconnect (pre/pro to amplifier - Rear channel);
- Sony SAT-B2 DSS receiver;
- Sony TC-K615S 3hd tape deck;
- Denon DRM-710 3hd tape deck;
- Mitsubishi HS-U790 SVHS VCR;
- Sony EV-C200 Hi8 VCR;
- Toshiba TN50X81 50" HDTV;

Brian Demeter, bdemeter@fast.net

... I have ave Felinesline MK II it between a Proceed PCD and a Theta DS Pro Basic.
Sounds great.

Equipment in my system:

- VPI HW-19III turntable;
- Souther Tri-Quartz tone arm;
- Grado MCZ cartridge;

- stealthaudiocables.com feedback
- Grado interconnect between the Souther and Preamp;
- Counterpoint SA-1000 Preamp (may soon be replaced with Audio Research SP-14);
- The cable to the power amp is Belden 9259 (long run);
- Yamaha T-1 tuner (Kimber PBJ to preamp);
- Sony TC-KE500S (3 head) cassette deck (AQ ruby to preamp);
- Proceed PCD CD player used as a transport (Fineline MKII silver digital cable to D/A);
- Theta DS Pro Basic D/A converter (Kimber KCAG cables to preamp);

I wouldn't mind having my comments and e-mail address on the Interlink House WEB site. Grainger Morrison, celticamerican@worldnet.att.net

... After using your **Fineline MKII** digital and **ETS** analogue cables for the past 6-7 weeks, I am happy to report that these are the finest cables to ever grace my system (or my friends). The sheer sweetness, detail, naturalness, and ease of presentation just blew away all previous cables in my system. That is how to make one happy customer - excellent service!!! Best money I have ever spent on audio in my life! Kevin Boxma, kboxma@accglobal.net ; You are most welcome to use my comments, name, and associated equipment list:

- CAL Delta transport;
- MSB Link DAC;
- Classe CAP-151 integrated;
- Mission 750 LE speakers;
- ETS and Fineline MKII interconnects;

..Doing some late night listening when I wondered what the **Fineline MKII** cable sounds like all by itself. Originally had it with a AA DTI v2 and a 1 meter Nordost Moonglo between transport and dac. WOW is all I can say. Can't wait to hear STEALTH analog stuff. Hope you can ship next day air. See ya later and thanks. Bret

...I purchased and received rapidly the STEALTH Fineline MKII digital cable. It replaced a fairly high-end XLO digital cable I had been using from my CD player to my Parasound DAC. The Fineline MK II cable is much more substantial in size and has excellent connectors. The sound was at least as good if not a little more detailed. Serguei was true to his word in the transaction, quick to reply to e-mail queries, and very accommodating to last minute requests. CB Gaines.

...I am most impressed with the clarity and immediacy of STEALTH **ETS** interconnects. A very revealing and noticeable improvement over the much more expensive "name brand" cables I had been using in my system. I have auditioned and purchased many interconnects over the last 15-20 years and your cables are some of the best I have heard. Build quality is excellent. A solid value!

My system consists of:

- Merrill Turntable with ET II arm, Ortofon cartridge;
- Meitner PA6i pre-amp with MC phono and wireless remote;

- stealthaudiocables.com feedback
- Aronov LS 960 amp (great amp, do yourself a favor and audition one!);
- Rotel 971 CD player;
- Custom designed speakers with: Scanspeak Revelator tweeters, Eton midrange drivers, Dynaudio bass drivers;
- Marigo Dots and Crossbow CD Mat;
- Purist Audio Colossus Speaker Cables;
- Monster Power 1000 ... and STEALTH interconnects;

Other interconnects I have used in this system for periods include Musetex, WireWorld Eclipse and MIT. I have extensively auditioned Klyne, Kimber, and tried many others...

Mark Mark Latkowski MLatkowski@peoplepc.com

... I hooked STEALTH ETS cables between by CAL Sigma II D/A and Counter Point SA-7 pre, Hard to believe they made that much of a difference. Those MosterCables I paid \$40.00 for are junk compared to these things! Wes Jenkins standard@borg.com

... I had STEALTH cables about a month now. These cables compare to the best on the market. Great price. Great service. Recommend to everyone who loves music to give these a try. You will not be disappointed. RDSFRAN@AOL.COM

... I got STEALTH FLA (**ETS with silver RCAs**) interconnects. After a couple of hours of listening, I have to buy another pair like it: it 's like having a whole different audio system all together. More apparent sound stage, smoother from low to high frequencies, tighter and more define bass, more extend highs, better definition of each instrument, most of all more realistics. Nichol Huynh, nghiep@juno.com

I use:

- Vortex Screen speakers;
 - Dynaco ST-70;
 - C-28 McIntosh pre-amp;
 - MIT Treminator 3 interconnects;
-

...The cables (ETS) are fantastic. I hooked the up. The change was significant. At least a 20 to 40 % change. Very good products at a fair price. David Griffin David_Griffin@mckgenmed.com

... There is a noticeable difference in quality between your cables and the Monster Cable interconnects that I have. Obviously STEALTH ETS cables sound much better. Here's some of my equipment:

- *Countpoint tube pre amp 5.1 (upgraded in 98);*
- *Parasound HCA 2200;*
- *Carver tube CD player SDA 490t;*

- stealthaudiocables.com feedback
- *Merlin VSM/SE w/ B-Bam;*

*I have no problem with you using me as a reference.
Steve Schiendelman Abowhunt@aol.com*

. ...Got the STEALTH ETS interconnects today. they sound great out of the box. Even the girlfriend said they make a difference, and that is quite a compliment! I bought a few more tonight on the 1 hour auction on audiogon. I tried your inexpensive ones on me system at work and will give the new ones a try on the home set-up. Steve Monroemed@aol.com

*...the interconnects (Fineline Reference analog and the Varidig digital) are fine. I have auditioned over a dozen AES/EBU interconnects and I rate STEALTH cables as a very good product and a steal for the money; use my name (as a reference for the new customers)
PETER KRANZ peter-kranz@webtv.net
equipment as follows:*

- *paradigm ref. 100's;*
- *counterpoint tube power amp;*
- *sim audio pre amp;*
- *proceed transport;*
- *p.s.audio dac with (hdcd);*
- *Jl audio 12" sub(reference);*
- *tice 3 power block;*
- *transparent speaker cables;*
- *harmonic recovery unit (levinson pc board in the unit);*
- *audio/meiter silver and fine line interconnects ;*
- *tice power cords throughout ;*
- *bell,oggetti rack*

...Received STEALTH FLR cables, thank you very much. I offer the initial following comments: Overall: an OUTSTANDING value. A refined sound, no perceptible grain; again, the tonal purity is outstanding. I am very pleased and I suspect the cables will improve as they age and are broken in: I am very pleased with the product;

On a scale of 0 to 10 (10 being the best):

- *Construction: 9.0 (Solid connectors - well done);*
- *Appearance 9.0 (Beautiful, if somewhat understated cable);*
- *Bass quality 9.5 (Excellent pitch articulation; very quick);*
- *Spatial cues 9.5 (Absolutely outstanding);*
- *Upper treble 8.5 (a bit brighter than the Kimber KCAG);*
- *Bass Quantity 8.0 (Perhaps not as much bass as the Nordost Blue Heavens - somewhat softened leading edge on plucked bass);*

- stealthaudiocables.com feedback
- *Tonal Purity 9.0 (Very, very good tonal purity, perhaps the best quality of all);*
- *Quiet cables (Though no quieter than the Nordost Blue Heavens) ;*
Rob Cherry.

... The FLR cables arrived... They're definitely better sounding cables than what I had before, with a much quieter background and more definition to individual instruments. Thanks a lot,

*Matthew Burns Cornell University Dept. of Geological Sciences
email: mburns@geology.cornell.edu
Work phone:607-255-8481*

... I am very pleased with the results of the STEALTH cable. I am presently waiting to hear how they ultimately will sound.
Steve Bindeman

... Received the cables...thank you. You did a excellent job in constructing them.The sound is ourstanding. Great clarity and a deep-wide sound field... Regards, Bob Sturm

... Stealth cables sound great...or I would not be writing this. Neal Blanchard

... I got the cables today .. Very happy with them. I would like to purchase a couple more cables... Mike Wedge

... I got it hooked up last night, and it works great. Thanks. John Hu

... I AM VERY IMPRESSED WITH THE QUALITY OF YOUR CABLES. THANKS! CHRIS VAUGHT

... Just wanted to drop you a line and thank you for your professionalism in our recent transaction. I will forward any business that I can your way. Your product is top notch as was your service! Thanks, Kevin P. Haskins
kevin_haskins@hotmail.comkevin_haskins@hotmail.com

...I just wanted to let you know I received the cable and am very pleased. Thanks again, Stephen Jeffcoat

...The cables are now beginning to open up and display their superiority. I will give them a few more days to "break in", but even now they are profoundly more open and airy than Kimber Silver Streak... Regards, Jim Gaffney

...The cables came in last night (Friday). I was immediately impressed by the fluidity of the sound. Very promising !!!
Best regards and thx, Andre

... I bought your 6' power cord on ebay a few days ago. I think they are terrific, and would like to buy another. ..
Thanks John Beeken

...The (subwoofer) cable works great, even at 40 feet!!! Congratulations on great products. If you ever need a testimonial, have a customer email me. Regards, Gary Hogman ghogman@home.com

... Fineline MKII - these are mighty fine sounding cables. I can't believe it. And they haven't even broken in yet.
What a difference!Thanks. Jp geraldpratt@hotmail.com 3d-audio

... Got the cables and I am pleased with them they have incredible detail and clarity. Thanks again..... Dave Alexander

... I just tried the STEALTH cables on my system. They seem to work pretty good. Very nice detail and focus, especially top end and midrange.. thanks again, Karl ("kalavan")

... I got the cables today.. hooked them up.. what a difference from my cables! I've got actual depth now.. and the noise floor dropped substantially thanks again! Brett (JoeFriday) joe friday@mail.com

... The Fineline MKII SPDIF silver cables arrived Thursday 3/16/2000 in perfect condition. Thank you very much for the EXCELLENT cables. Ford fordgilbreath@earthlink.net

... The sound now is much more natural. Thanks. Alex

... STEALTH cables work great!!!Thanks, Keith McVicar kmcvicar@mail1.nai.net kmcvicar@mail1.nai.net

... STEALTH cables sound absolutely wonderful. Mark Weber

... Great cables & super smooth transaction - even foreign going - PROFESSIONAL !!! jun_abe@da2.so-net.ne.jp

... Excellent Service, Highly Recommended, GREAT Cables!, fordgilbreath@earthlink.net

... Beautiful cable and great correspondences...2 thumbs up! earima@prodigy.net

... Excellent service, high quality cable, excellent value. tmudd@san.rr.com

... High-quality power cord. Rapid shipping. Buy with confidence! pissdoc@usxchange.net

... Excellent cable. Top quality. Sounds great. Recommended. trekbrew@altavista.com

... Great product. Would'nt hesitate to deal with again kevin_haskins@hotmail.com

... Extremely quick shipping, very pleasant to deal with, cable is very high quality mk4tt@aol.com

... Nice Cable, Great Build Quality. I Recommend! stephen@jeffcoat.com

... GREAT CABLE!!! fast delivery ,great bargain,hugh sound improvement kkagawa@earthlink.net

... Great cables, A+++ would love to do business again bbroda@execpc.com

... Nice quality cables as advertised.Would deal again. Thanks!!! hillyau@netzero.net

... Cables accurately described and worked fine. Timely delivery. A++ tomj@picusnet.com

... Nice quality cables. Fast shipping. Smooth Transaction!!! murozono@rr.ij4u.or.jp

... High quality product. Excellent Communications. Highly recommended. lukeskywalker@england.com

... Nice Cable and Fast Shipment... analyst1@abac.com

... Nice quality cables as advertised. Fast shipping. Would deal again. Thanks!!! hwmok23@ctimail3.com

... Very nice communication and an excellent digital cable alek001@hotmail.com

... These cables are really good! Very good seller too! mburns@geology.cornell.edu

... Great cables. Highly Recommended. Thanks. izzydens@pcbanc.net

... Nice quality cables as advertised. Fast transaction. Recommended. paulzac@ismi.net

... So far, I've purchased 2 pwr cords & 2 pairs of interconnects. Good stuff! garyshufelt@aol.com Date: Jul-26-00

... A GREAT SELLER priority mailed and the cables are better than my audioquest farley98@hotmail.com Date: Jul-28-00

... Great product! Shipped Immediately! Completely satisfied sarcese@barneldesign.com Date: Aug-01-00

... Very nice product and fast service. Thanks! galenv@earthlink.net Date: Aug-08-00

stealthaudiocables.com feedback

- ... Cables recieved. Nice blue color! Very happy. jimmyhawkclan@mailcity.com Date: Aug-10-00
- ... Great communiator. Great product. Wonderful to deal with toshiyukiarai@msn.com Date: Aug-13-00
- ... Nice cables. Good communications.Thanks frontrowcn@aol.com Date: Aug-16-00
- ... Beautiful fine quality cables, great communications. teojs@singnet.com.sg Date: Aug-16-00
- ... Nice product at a good price. Shipped right away. Great seller ranthor1@aol.com Date: Aug-16-00
- ... Cables looked great! ncoronel@cisco.com Date: Aug-18-00
- ... Excellent products! richt19@netzero.net Date: Aug-18-00

FROM AudiogoN

- ...Great cables. Highly recommend. Gets better everyday. As good as Cardas Reference 4-12-00 by Rd
- Very professional & courteous. Delivered as promised. Excellent product. 3-27-00 by Ozfly
- ... Great Cables, Perfect building and great sounding. Very honest person too 3-20-00 by Oatalay
- ... I have I/C's spk cable and digital cables. All compete with mega buck brands. 3-4-00 by Audiodude1
- ... Very honest man. I purchased the digital cable and sounds great. 2-18-00 by Marcy
- ...Excellent transaction, great interconnect for the money, thanks 2-7-00 by Kozmikus
- ... Great cables. Fast delivery. Very well versed in silver wire... 1-8-00 by Bruren7
- ... The MK2 Digital was superior to my Kimber mega\$\$\$ TGD. I have replaced all my cables with STEALTH Fineline. Simply amazing. 1-8-00 by Razzo1-8-00 by Razzo
- .. Great to deal with, quality product ,highly recommended 11-16-99 by Borax56
- ... The Fineline MKII digital cable is a must for your link between transport and dac. 11-14-99 by South43
- ... Very quick and accommodating. Delivered rapidly. Answered promptly. Great stuff. 11-10-99 by Cbgaines
- ... Cables Sound Great. A Must Have. 10-26-99 by Mrdigital