NEW Clifford Jordan's Greatest Session from 1974, piano legend John Hicks double-disc set, historic Chris Anderson piano ballads

NEW Gallo Reference speakers and subwoofers with major upgrades

NEW Sound-transforming maple stands for Magnepans and Quad 57s

NEW Warmer, clearer sound for laptops, PCs, music servers and iPods

More Than 100 CDs at $9.60 when you buy 4 or more

Winter 08

The Handbook for Good Music and Good Sound

Mapleshade
Bringing in new music for this fall, we have a re-issue of Clifford Jordan’s legendary 1974 session, some inspiring solo piano by Chris Anderson, and a double CD compilation of piano great John Hicks.

We haven’t been idle on the good sound side either. Years of upgrading our studio mastering computer to make great sounding CD-R masters have given birth to our first products for making your laptop, PC, and server music sound way better. My longstanding love affair with Maggies and Quad 57s has finally spawned new, sound-transforming stands for them. Most recently, Ron and I finished our brand new, ultra-minimalist RCA plugs: they are an incomprehensibly huge upgrade for all our interconnects.

To check out our music, visit our website for Mapleshade-tweaked MP3s—the best sounding MP3s on the web. And you can’t get stuck with a CD you don’t like ‘cause we let you exchange any title (p.71). Unbeatable prices, too. $9.60 per CD for four or more; $15 each for less.

Order online, or call us toll free. Your first Mapleshade will forever change your idea of great music and great sound.

Dear fellow music lover,

P.S. If you want to hear a nearly perfect jazz session—excitingly original music, great players, rocking grooves, sound to die for—check out bassist Andy McKee’s CD (below).

**Andy McKee and NEXT  Sound Roots**

If you like mid-sixties Miles and love that classic Blue Note sound, you’ll be knocked out by *Sound Roots*. “The mood here is modern, blues-tinged...McKee plays the devil out of the bass...His walking lines are wrist-thick, filled with limber notes; his intonation is spot-on...” ★★★★★½, according to *Down Beat*. Andy’s feel-it-in-the-floor bass sounds punchier and warmer than the best of the Blue Notes. The brassy bite of Ryan Kisor’s trumpet and the warm breathiness of Alex Foster’s sax highlight their ultra-tight interplay. The metallic shimmers of Billy Kilson’s blazing cymbals fan the fire—a beautiful contrast against the soul-drenched, bluesy moan of Ed Cherry’s hollow body and Fender amp. (#04432)

**Mapleshade’s Music Festival (Sampler) $7.50**

Here are 13 of our best-sounding tracks—everything from blues and R&B to gospel and jazz. There’s a single thread that connects all our artists—they’re passionate about music. That’s the thread that ties Sunny Sumter’s soulful and smokey-voiced “Nick of Time” to Joe Stanley’s raw sax lament “Blues For Danny (Gatton)” and the ARC Choir’s joyous “Shady Green Pastures.” Modesty aside, I doubt you’ll find another CD that melds such wide-ranging music styles, creative intensity, and jaw-dropping, “there’s a saxophonist in my living room” sound. Best of all, I think you’ll have a big smile on your face ’cause THIS MUSIC IS FUN. (#08132)
MUSIC

New Releases - 14, 15, 17
Pierre’s Audiophile Picks - 4
Blues and R&B - 6
Gospel - 7
Rock & Pop - 8
Country & Bluegrass - 9
Classical - 10
Jazz Vocals - 11
World Music - 12
Percussion - 13
Jazz Masters - 14

OTHER WARES

NEW PRODUCTS - 20, 30, 32, 35-38, 42, 51-57, 63-65
Free Upgrades - 21, 39, 47, 53, 55, 57, 64
Mapleshade & Wildchild! Apparel - 20
CD Treatments/Contact Enhancers - 22
Speaker Cables & Jumpers - 25
Interconnects - 28
Power Conditioning - 31
Brass Footers - 34
Weights/Tube Anchors - 38
Maple Component Stands - 40
SAMSON Equipment Racks - 44
Maple Speaker Stands - 48
Gallo Speakers, Subs & Upgrades - 54
Computer, iPod & Gaming Upgrades - 56
Phonophile Turntable Upgrades - 58
Vintage Tube Gear - 65
Omega Mikro Cables - 30, 67

ON THE COVER

Mark Berrong, drums
Photo: E.Baldwin

CONTACT US

SALES, ORDERS AND SHIPPING:
Mapleshade North • 1100 Wicomico Street • 5th Floor/Suite 535 • Baltimore, MD 21230
Customer service: (410) 685-4618 • Fax (410) 685-4635 • info@mapleshaderecords.com
Order toll-free: 1-888-CDMAPLE (1-888-236-2753)

RECORDING STUDIO AND TECH ADVICE:
Mapleshade South • 5311 Solomons Island Road • Lothian, MD 20711
Tel (410) 867-7543 • tweaks@mapleshaderecords.com

www.mapleshaderecords.com

Mapleshade products are manufactured in the USA
Clifford Jordan Quartet Live At Ethell’s

Nothing I’ve recorded is closer to my heart than this, my first collaboration with Clifford. We recorded live at a posh jazz club in Baltimore for three great nights. Fresh off the New York jazz circuit, Clifford’s quartet was locked-in, relaxed, and happily inspired by a house full of enthusiastic fans. Everyone from *JazzTimes* to *Stereophile* has heralded this as one of Clifford’s very best, most appealing recordings.

*Stereophile* called the CD, “Simply one of the most naturally-sounding jazz discs I have heard.” The crystal-clear ambience (the occasional squeak of the hi-hat, the click of a wine glass, the audience’s chuckles of delight) make this CD a pristine vignette of jazz as it was meant to be heard: live. (#56292)

John Cocuzzi Quintet Swingin’ and Burnin’

“The musicians are top-notch, they cook as a combo, and the sound, even by Mapleshade’s standards, is sensational...a thoroughly delightful album,” says *Absolute Sound*. I love the real-deal swing of Fats Waller, Benny Goodman, and Artie Shaw. Most revivals of that era’s music are too tame for me. John’s red hot clarinet and vibes quintet completely turned me around! Our mikes nailed the incomparable sweetness and bite of Allan Vaché’s great New Orleans clarinet. Ditto for John’s blazingly percussive vibe sound. “...a highly recommended album,” praises *All Music Guide*. (#06652)

St. Petersburg Academic Symphony Orchestra

Douglas Allanbrook Symphonies No. 2 and 3

Recorded in a lusciously spacious acoustic, this symphonic CD’s weight, clarity and 3-D imaging surpasses the CDs of classic RCA Shaded Dogs and Mercurys. The first time I heard these two stunning symphonies, I was dumbfounded. The emotion, profundity and harmonic richness I heard went way beyond familiar American contemporaries like Copland, Barber, Thomson, Piston, and Ives. These Allanbrook pieces—one honoring his fallen comrades in WWII, the other a strikingly original, luminous portrait of the four seasons—draw me in as powerfully as Stravinsky, Shostakovich, or Ravel. For our CD, the St. Petersburg players turned in an extraordinarily impassioned and sensitive reading under the baton of John Allanbrook, the composer’s son—who shows signs of becoming the towering genius his father was. (#11882)

The C-Nuts Blitzkrieg Bop And Other Jazz Mutations

Excitingly original versions of great rock hits—The Police, Elvis Costello, The Pretenders, Dire Straits—played on jazz instruments and recorded with unbelievable clarity. So close you can smell the Seagram’s, Patrick’s powerful vocals blend Joe Cocker and Louis Prima. The drums, bass, and congas punch through with kickass dynamics. Clarinet and sax have that two-feet-away, wailing, live edge. *Car Audio* was knocked out: “These guys tread a musical line between ludicrous and lovely, and come off like circus acrobats whose performances justify the risks...C-Nuts improve on the Top 40 hits, adding sophistication, accentuating emotional nuances, and making things swing when needed.” (#07752)
KENDRA SHANK & THE LARRY WILLIS QUARTET  

Afterglow

An intimate, straight-to-the-heart jazz ballad singer: somewhat in the vein of Diana Krall, but more passionate—and with a more swinging band. One of my prime test discs, Kendra's CD is my favorite demo for the extra emotional impact you get from great sound. The sound is way beyond any of Krall's (or Patricia Barber's) recordings. Shirley Horn brought Kendra to us because she dug the blossoming singer's cabaret approach to jazz ballads and her clear, slightly folk-tinged voice. Stereophile calls Kendra, “the finest jazz vocalist I've heard in years.” Features Gary Bartz on alto sax. A Fi SuperDisc and a T/A$ SuperDisc. (#02132)

AL LEE  

 Ain’t Playin’ The Game

Soundstage raves: “It only takes one listen to come to the inescapable conclusion that Al Lee is a guitar player and songwriter of extraordinary ability...I've rarely heard a guitar this well recorded, and almost never on CD.” The deep rumble of Al's soulful baritone is right there, two feet away—and on either side of him are two vividly realistic guitars. Al's great big, warmly resonant acoustic Martin contrasts gorgeously with the bluesy hard-edged wail of Ben Andrews’ blazing slide work on the National Steel. 25 years ago Al Lee was recording with UK rock legends Steve Marriott and David Gilmore. This is his return, with brilliant new songs painting a vast palette of moods: basking in the sun, regret and heartache, even a soul-drenched spiritual backed by gospel singers. (#08752)

GERARD D’ANGELO TRIO  

Not What My Hands Have Done

An all-time favorite test disc, lusciously life-like: rich piano overtones, clear woody bass, and the delicate brassy zing of the cymbals are right there. Gerard's Evans-ish piano locks effortlessly with his trio mates, Jay Anderson and Jeff Hirschfield. For thirty years Jay and Jeff have been one of the classic bass drum duos—recorded on a hundred discs. As for Gerard, jazz greats like Nat Adderly, Zoot Sims, Mel Lewis and Red Rodney all loved the way he accompanied them. “...An ironic title for this introspective yet swinging trio...D'Angelo’s hands have enabled him to deliver a memorable album,” declares All Music Guide. (#08432)

BLUE RIDER TRIO  

Early Morning Blues

Absolute Sound was unambiguous: “This is as close to live as I've heard a recorded trio get...I dare you not to fall in love with this uniquely American music and this firecracker performance.” The trio’s out-of-print debut became a treasure among both hardcore blues fans and audiophile connoisseurs. Early Morning Blues joins this collectors’ jewel with the Trio's final and arguably best album. The rich vocal detail, intense dynamics, and three-dimensional overtones add extra excitement and authenticity to this tasty collection of Chicago, Delta, and Texas acoustic blues. “One of the best acoustic blues albums of the year...” raves Blues Revue. (#12132)  Double CD - $30.00; $19.20 when you buy 2 more CDs

STEVE DAVIS QUARTET  

Alone Together

“This recording is one of the finest sonic achievements of Mapleshade founder/engineer Pierre Sprey,” praises Stereophile. Steve and Larry Willis, two of Jackie McLean's greatest protégés, front this smoking group. “Alone Together” may just be the most soulful trombone ballad I’ve ever recorded. In contrast, the “Surrey With The Fringe On Top” is certainly the most fun cooker I’ve heard in the studio in a decade. It doesn’t hurt that bassist Nat Reeves and drummer Eric McPherson, Steve’s bandmates in Jackie’s group, play their butts off for this session. All Music Guide says, “...this is a rich and very satisfying album by a master of his instrument and of small-group dynamics. ★★★★.” (#10832)
BEST OF MAPLESHADE VOL. 2  13 Shades Of Blue

A top-drawer tour of the musical worlds touched by the blues, hand-picked from the riches of our archive. We go from Delta acoustic blues all the way to swing, ’60s soul, Motown R&B, West Texas country, and British acoustic rock. And the sound is Mapleshade’s best: the pure, percussive ring of a hard-strummed National Steel guitar; the reedy rasp of a filthy-toned, battle-scarred tenor sax; the fat, up-through-the-floor sock of a slapped bass string—all of them firmly planted around you, only an arm’s length away. Includes our favorite tracks by the Blue Rider Trio, Al Lee, John Dee Holeman, Archie Edwards, Midnight Blue, Bad Influence and more. (#10032)

MIDNIGHT BLUE  Inner City Blues

“Curtis Pope’s trumpet just rips the air at times and the impact of the drums puts you in the front row...Sometimes you find one of those rare commodities—great music startlingly well recorded—and this is just such an album,” says AudioEnz. Midnight Blue combines urban blues, organ trio jazz, and R&B. Artie and Selena are the soul-drenched singers up front, spicing their tight harmony with salty inuendo. The band is a who’s who of great R&B sidemen, featuring Wilson Pickett’s trumpeter and organist, “Groove” Holmes’ guitarist, and James Brown’s drummer. Their locked-tight groove reflects 15 years of touring together. Tunes include “Ain’t No Sunshine,” “Goin’ To Chicago,” and the title track. (#09352)

BIG JOE MAHER, JEFF SARU & BIG BLUES  Mojo

Big Joe’s natural-born, laidback blues growl sounds less than two feet away. The band’s powerhouse Hammond organ groove shakes your floor. A foot behind Big Joe, the saxes reek of raunch, the electric guitar shreds the Fender speakers. Stereophile says, “Such a cool disc...equal parts barrel-house jump-band and smooth swing.” Blues star (and audiophile) Bob Margolin writes, “...a powerful performance recorded with stunning clarity and space. It’s a feast for the soul, and candy for the ears.” (#02352)

JOE STANLEY SEXTET  King of the Honky-Tonk Sax

For me, a mean, filthy sax riding a sweaty organ groove is R&B at its best. That’s the tenor sax sound Joe Stanley pioneered and perfected in the ’50s, leading his hit-making Bill Black Combo (Elvis’ backup band) for over a decade. For this CD, he leads an all-star sextet: two blues-drenched electric guitars, muscular bari sax, and soul-steeped Hammond organ up front, backed by the formidable John Previti’s bass and rock-steady drummer Big Joe Maher. Doubling the excitement, the band’s recorded with one-barstool-away sound. The icing is Joe’s bourbon-fortified vocals on classics like “Jambalaya” and “Rambunctious.” (#03852)

SWEETMAN AND HIS SOUTHSIDE GROOVE KINGS  Austin Backalley Blue

This is tassel-twirlin’, butt-shakin’ Texas strip joint blues. Sweetman’s raw, in-your-face tenor sax leads a down-and-dirty Austin R&B band (including veterans of the Fabulous Thunderbirds). All instrumental and startlingly vivid, the kickass electric guitars, trumpet, sax, electric bass, and drums will get your backfield in motion. You’ll hear every detail: the spit in Sweetman’s mouthpiece, the dirt under the guitarist’s fingernails, and the delicate sound of satin panties as they fall to the floor. Stereophile proclaims, “The dynamic shadings are impressive...the sound remains articulate and focused...it could corrupt a bishop.” Includes R&B hits by King Curtis, Magic Sam and Jimmy Forrest. (#02752)
**GOSPEL**

**The Arc Choir**  
Walk With Me

The most powerful and moving *a capella* choir I’ve ever heard. Thirty-two voices strong, the Addicts Rehabilitation Center Choir is burning-with-faith gospel from Harlem. Every singer will tell you proudly that the Center pulled them up out of the gutter, out of the fires of hell. They sing to praise the Lord that they’ve lived to tell others. The Choir’s power will wrench your soul, then get your feet moving and your hands clapping—and might just blow you off the sofa. *Stereophile*’s Larry Archibald says this is his Record To Die For: “Imagine 32 people singing in your living room...a sensational job of delivering the music...”  (#04132)

**The Angels**  
Live and Joyful in Charleston

Here’s the gospel that made me a lifelong fan: the sweet, pure, close harmony of a great Southern *a capella* choir. When I heard about South Carolina’s finest, the Angels, I grabbed the chance and flew to Charleston to record them live. My tapes caught an inspired performance. They had the congregation in tears with a slow, heart-stopping “His Eye Is On The Sparrow.” They had ’em up and rocking with “You Got To Move.” All that’s vividly captured on the CD. The acoustics were bang-on for a 15 voice choir. You’ll hear ’em file in singing from way in the back of the church; you’ll hear them stomping and swaying at the altar six feet in front of you.  (#07932)

---

**Drink Small**  
Electric Blues Doctor Live!

*Bound For Sound* writes: “...this recording combines red hot southern blues with some of the best sonics this side of perfection. **RECORDING OF EXCEPTIONAL MERIT.**” From the heart of South Carolina, Drink Small has the biggest, deepest bass voice in the blues. His amazingly expressive sound falls right in between B.B. King and Bo Diddley, but with a little something extra. I think it’s his gospel background. Growing up, as Drink puts it, he was “boogalooing on Saturday, hallelujahing on Sunday.” It gives his firework that extra reverence and soulfulness. This set’s a mouth-watering mixture of blues and soul, including “I Feel Good,” “Stormy Monday,” and Drink’s own “I’m In Love With A Grandma.”  (#01832)

**Archie Edwards & Mr. Bones**  
Blues ‘N Bones

Archie’s finger-pickin’ guitar is raw blues mixed with country, ragtime, and spirituals—all heavily influenced by the mentor he toured with, Mississippi John Hurt. Vocals like “Payday,” “John Henry,” and “That Won’t Do” speak straight to the heart. You hear the incredibly rich detail of Archie’s deft plucking and the authentic rapid-fire clack of Mr. Bones’ rib bone percussion. *Mark Wenner* wails on his ultra-soulful harmonica for a few songs too.  (#56952)

**Sunnyland Slim & John Dee Holeman**  
Blues Legends Live

Two intimate concerts jam-packed with enthusiastic fans: front row seats for two powerful, very different blues legends. Disc 1 features big-voiced Sunnyland Slim, Muddy Waters’ legendary pianist from the ’40s and a founding father of Chicago barrelhouse. “…**Superbly recorded blues from the genuine article,**” says *Hi Fi News*. Disc 2 stars John Dee’s relaxed, folksy pickin’, honed for over six decades in the Carolina hills. *Blues Access* calls this National Heritage Award winner, “one of the best surviving practitioners of Piedmont blues.”  (#11132)

Double CD - $30; $19.20 when you buy 2 more CDs
I’ve spent thousands of nights in bars, clubs, and concert halls soaking up good singers putting across captivating, original songs—R&B, blues, rock, folk, jazz, whatever. When a singer really moves me, I grab their CD. I take it home, listen and—more often than not—wind up disappointed, saying “Who’s that?” The CD sounds nothing like the voice that knocked me out.

Particularly in genres like rock, reggae, and R&B, most CDs sound dull, flat and overproduced. That rob's music of the not-so-subtle details that let you hear the individuality and personality of a great singer's sound. Capturing those details make Mapleshade CDs uniquely exciting. They'll let you hear how many cigs Pat Stacey smoked before laying down vocals for “Blitzkrieg Bop”—or the gorgeous difference between Al Lee's acoustic Martin and his custom walnut six-string.

**Midnite** Ras Mek Peace

For years, I’d been searching for a reggae band to record. Then I heard Midnite, just in from St. Croix. Thirty seconds of their tight, powerfully hypnotic bass groove ended my search. Here was the rootsiest, most spiritually pure reggae I’d heard in decades. Not just another party band singing about dope and copping Wailers' riffs, Midnite's songs are brilliantly poetic and devastatingly iconoclastic. And they had the guts to record without electronic cosmetics (no reverb, EQ, overdubs, etc.)—a first in reggae history. That's why this is the cleanest, punchiest reggae sound you'll hear—gut-wrenching electric bass, razor-sharp guitar, floor-shaking drums, and raw and startlingly clear vocals. (#06552)

**Bad Influence** Live At the Bad Habits Cafe

Stereophile applauds, “...a recording to die for...R&B and early rock, but with a totally modern sensibility...one hell of a performance.” These guys take a gritty approach to that magic moment when the blues turned into rock 'n' roll. Whop Frazier sings Motown-steeped, bluesy vocals on classics from Wilson Pickett, Buddy Guy, Jimmy Reed. A vividly raw blues/rock quartet led by wailing electric guitar and raunchy tenor sax raise hell behind him. Bound For Sound calls it, “...a howling good time...Recording of Merit.” Includes hits "Woke Up This Morning,” “Sweet Home Chicago,” “Mustang Sally” and “Why I Sing The Blues.” (#03152)

**National Razor** Naked Before God and Country

Possibly the world's first audiophile recording of a garage band. National Razor's songs are awash in contradictions: abrasively melodic, visionary but destructive, callused yet vulnerable. Delivering these contrasts without a shred of artifice, lead singer Erik Sunday's voice morphs naturally from a croon to a shout. I love his lyrics: socially incisive, politically corrosive, leavened with tongue-in-cheek wit. Raw, live-to-two-track unpasteurized analog, the band's sound rips with all the delicacy of a rusty chainsaw. Their shredding guitars, throbbing bass, and the piledriver drums literally rattled the wide pine floorboards in my studio. (#11502)

**Fallen Angels** Rain of Fire

The Fallen Angels were one of the most popular neo-psychedelic bands on the East Coast in the mid ’60s. Hearing their great new songs, I set out to make the most life-like rock CD ever. “...Evocative of bands like the legendary band Love, with its emphasis on plaintive vocals, soaring vocal harmonies and lilting pop songcraft...a real band playing real music—you know, the way it used to be? And it sounds it—the recording is you-are-there alive and present... Exceptional sonic purity, "air" and resolution of the finest musical nuances, from the "ping" of the cymbals to the transient clarity and "pluck" of the acoustic guitars. Thrilling dynamic range and instrumental “kick.” Vocals that are among the most realistically-recorded on disc...” praises Frank Doris of Absolute Sound fame. (#05852)
Yucca Flats Garden Of Weeds
Yucca Flats are like no acoustic rock band you’ve heard. Blues Traveler or Barenaked Ladies are a reference point, but neither capture Yucca’s quirky eloquence. TNT Audio agrees: “...the term acoustic rock band underestimates their sophistication and craftsmanship...excellent musicians who express themselves effectively in well-crafted songs, played note-perfect but without sounding mechanistic in this achievement...This is a really great CD...it will be played endlessly on my system and will join my armory of review tools because it sounds good and I can listen to it hundreds of times.” (#10552)

CHECK OUT MORE GREAT ROCK & POP ONLINE
Mark Silent Bear & Kahlil Bell River Drum Child (#04252)
Al Lee Ain't Playing The Game (#08752)

COUNTRY & BLUEGRASS

The Williamson Brothers Band Still Light Of The Evening
One of the Chicago Tribune’s Top 10 Bluegrass CDs of 2001: “Look no further...for a lesson on precisely what makes brother duets so unique. The two men—Tony and Gary—sing as one while maintaining their own individual sounds, and make it seem easy. Tony also is among the finest mandolinists alive, and the instrumental passages, featuring an excellent band assembled for this session, dazzle without ever lapsing into flashiness.” The moment the brothers leaned into the mike, I understood why they’ve been winning national awards for 40 years. Their all-star banjo-fiddle-guitar-bass band includes multiple Grammy winners, two world bluegrass champions, and a Bluegrass Hall of Honor member. Sonics exceed any bluegrass CD. (#08952)

Harvey Thomas Young with Junior Brown Highways of Gold
Stereophile raves, “The minute you hear Young’s...voice, you know that this is not just another faultlessly dead audiophile recording...The songs are copacetic, and the band really cooks.” Austin country music legend Harvey Thomas Young (aka Tex Thomas) inspired me to start Wildchild! with these charismatic West Texas songs about his snuff-sniffin’ Grandma and his beer-induced lusts. The warm wail of Junior’s pedal steel guitar frames Harvey’s hops-and-barley-soaked growl. Reunited Blood, Sweat & Tears bandmates, Lou Marini and Larry Willis, wonderfully enhance Harvey’s authentic, colorful narratives with in-the-pocket arrangements of his country ballads, blues and rock tunes. Michael Fremer recommends: “Unequal parts jazzy urban sophistication, country, Tex-Mex border dust, and some fifties rock...Take a chance and I don’t think you’ll be disappointed.” (#02252)

Danny Kniceley and Will Lee Murders, Drownings and Lost Loves
“Two voices and two pairs of hands can produce some mighty fine music...their complementary harmony vocals and their driving and mutually supportive instrumental work on mandolin, banjo, and guitar...will rekindle your appreciation of the “small band” sound in bluegrass,” says Bluegrass Unlimited. Danny and Will are both fourth-generation Appalachian master musicians who grew up together, living and breathing the tradition. The amazing live excitement of this old-time singin’ and pickin’ just gets lost on typical CDs. That’s why I’m so proud our two-mike purism really captured the sweet tremolo of the mandolin, the contrasting resonances of their vintage guitars, the twangy punch of Will’s banjo and his irresistible, honey-smooth baritone voice. (#11052)
**Chopin & Liszt Piano Sonatas in B Minor Alan Gampel**

If you love these giants of High Romantic piano, our CD is a must have: a stunning, virtuoso performance of two monumental piano sonatas; an amazing Fazioli piano with sound that transcends Steinways or Bosendorfers; and a best-ever Mapleshade recording. Since winning the Rubinstein, Naumburg, and Dublin competitions, I've watched Alan add profound emotional depths to his already-incredible technique. Producer Max Wilcox (Rubinstein's legendary producer at RCA) told me Alan's performance of Liszt is one of the three or four best on record. Sound is beyond any Shaded Dog piano LP. (#07382)

---

**Carlo Pezzimenti and Aaron Cotton** Diplogenesis

Playing Satie's *Gymnopédies*, this exquisite-sounding classical guitar duo took my breath away. They utterly transform great Impressionist masterpieces—and prove with passion that the torch lit by Debussy and Ravel burns brightly among living guitar composers. My kind of guys, with the guts to buck today's trendiness, they play with unabashed, Segovia-like emotion; their tempos are dramatic and accented, not metronomic; their guitar sound has a gorgeous range of timbres and colors, never hardened by the pressure to play loud for large concert halls. *Gramophone* says of Carlo, “...a refreshing change.” Master guitarist Christopher Parkening praises Aaron: “He misses nothing.” (#11682)

---

**Rachmaninov, The Impassioned Songwriter**

Svetlana Furdui, mezzo soprano

Until I heard Svetlana perform them, I didn’t realize Rachmaninov composed the most brilliant songs of the Romantic era—the first to let piano and voice contribute equally to a song’s drama. For our session, she picked 21 gems that are especially close to her heart. Svetlana is a powerful and dramatic mezzo soprano who has recorded with the Dallas Symphony and performed with more than 15 opera companies worldwide. She brought along Natalya Medvedovskaya, a young genius pianist-composer who’s one of the very few accompanists able to match Svetlana’s power and drama. Between the biggest voice we’ve ever had in the studio and the way Natalya got the biggest sound I’ve ever heard from our 1911 Steinway, the session produced truly formidable dynamics. And they’re all on the CD, vividly captured. (#11982)

---

**Marcus Raskin** Elegy For The End Of The Cold War

Few know that every great composer from Bach to Saint Saëns was a brilliant improvising performer. Their improvises formed the lifeblood of practically every great classical piece. Until Marcus sat down at my Steinway, I’d never heard a classical improvisation. What an eye-opener! Raskin is a conservatory-trained pianist turned virtuoso improviser. His CD weaves drama, passion and breathtaking lyricism into a suite of gripping tableaus of the Cold War. I hear echoes of Liszt’s theatricality, Chopin’s poetry and Rachmaninov’s thunderous immediacy. Most of all, I’m swept up in the boundless power, the utter sincerity of Marcus’s gorgeous playing. (#10182)

---

**Cambridge Chamber Orchestra** Ethan Frome

The world premiere of Douglas Allanbrook’s monumental grand opera. Drawing on Edith Wharton’s most powerful novel, the opera is rich in melody, a vividly American transformation of the great Italian *bel canto* tradition. Beautifully sung and conducted, it’s the most accessible and passionate of all Allanbrook pieces I’ve heard. Two mikes captured the whole 45 piece orchestra and the 5 singers. The most natural space and presence of any opera CD. (#07182)
SUNNY SUMTER  Sunny!

*JazzTimes* says, “Sunny’s voice is lovely, lush, liquid. Her timbre is reminiscent of Lena Horne; her phrasing recalls Sarah Vaughan and Carmen McRae. Hers is a brandy-rich sound with a velvet-smooth style, perfect for ballads such as “Daydream” and “Save Your Love for Me.”” Sunny has matured into one of the East Coast’s most soulful jazz singers. *Larry Willis*, every singer’s dream accompanist, brought out Sunny’s most gorgeous interpretations of Sarah, Billie, and Stevie Wonder songs. Other jazz heavies include *Keter Betts*, Jimmy Cobb, and altoist *Joe Ford*, plus the *Rick Schmidt Strings*. (#05932)

THE J STREET JUMPERS  Is You Is or Is You Ain’t My Baby?

“Fronted by sultry vocals from chanteuse Marianna Previti alternating with Arthur Gerstein’s gruff and wiggly Prima-esque jiving, the J Street Jumpers execute a perfect fit with their swaggering horn arrangements, lustful lyrics and dance-till-dawn swing beat,” describes *CMJ*. A staple of the vital East Coast swing scene for decades, the Jumpers exude the jitterbug beat of Harlem, the LA jump blues of the ’50s, and the soulful raunch of N’Orleans R&B. *Blues Access* said, “I had to double check to make sure this really wasn’t something recorded in the ’40s...Marianna Previti has nailed that Lil Green-Dinah Washington sound of the era. Fans of the bluesy swing of Louis Jordan, the Liggins brothers, (and) Louis Prima will definitely dig this…” ★★★★ from *Down Beat*. (#05452)

DATEVIK  Ballads From the Black Sea

*Bound For Sound* raves, “The beauty of her voice is in the subtleties, her gentle bending of a note not usually bent...small timing changes to create an emphasis in ways not used by sisters of similar style... This may be the finest example of a female voice available...” George Avakian (producer for Miles Davis, Duke Ellington and Frank Sinatra) raves: “The finest new voice I’ve heard in a quarter century.” Don’t let the CD title fool you. Datevik does good old favorite American jazz ballads, imbuing “Sophisticated Lady” and “Willow Weep For Me” with new emotion. On up-tempo standards like “My Favorite Things” and “Perdido,” she cooks like no other current jazz singer. With *Larry Willis*, Igor Butman, *Andy McCloud*, and *Steve Williams*. (#04332)

LEON THOMAS & THE GARY BARTZ QUINTET  Precious Energy

Leon, one of the warmest baritones in jazz, sang with everyone from Pharoah Sanders to Santana, replacing Joe Williams in the Count Basie Orchestra. My mikes caught him on a great night at Ethell’s Club in Baltimore with Gary Bartz. Leon jumped in with exciting versions of his hits “The Sun Song” and “Little Sunflowers.” Then he launched headfirst into his blues roots. And Gary’s quintet dove in with the enthusiasm of freshmen at a bordello. After the first 12 bars of “Woman,” the posh Ethell’s was transformed into a gin joint on Chicago’s South Side. Leon had us eating out of his hand. You can hear every detail of Leon’s deep chest rumble and his charismatic bluesy baritone. Ditto for Gary’s Coltranishly powerful alto sax. You’ll even pinpoint Leon pacing around the stage whipping up the audience. (#12732)

CHECK OUT MORE GREAT JAZZ VOCALISTS ONLINE

**Monica Worth & the Larry Willis Trio** *Never Let Me Go* (#06732)
Monica Worth (v), Larry Willis (p), Keter Betts (b), Jimmy Cobb (d)

**Kenyetta & the Larry Willis Trio** *Every Rung Goes Higher* (#08232)
Kenyetta (v), Larry Willis (p), Steve Novosel (b), Steve Berrios (d)
TAO RUSPOLI  Flamenco

He came, slept in the studio, and gave us three days and three nights of total flamenco immersion. Tao’s CD is my most extraordinary guitar session to date—with sound to match. A passionately committed player, he honed his scorching chops apprenticing for four years under gypsy masters in Spain. For this session, Tao improvised brilliantly original and authentic arrangements on each of the five best-known traditional flamenco forms: bulerias, seguidillas, etc. And he came cradling a stunning sounding $50,000 flamenco guitar, on loan for the session from a wealthy admirer and collector. Needless to say, all this inspired me to go all-out tweaking equipment and acoustics, in the hopes of making the best-sounding guitar CD ever. You be the judge. (#10452)

A LA CARTE BRASS & PERCUSSION  Boogeyin’! Swamprock, Salsa & ‘Trane

A La Carte serves up a blazing brass New Orleans street band marinated with a hot salsa percussion section. The brass stomps like the Dirty Dozen and moans like a Bourbon Street funeral. Led by Santana’s timbalero, Gali Sanchez, the percussion drives the celebration with impact and fire. A La Carte’s repertoire is a danceable mixture of jazz and pop—everything from a funk and salsa rendition of “Papa Was A Rolling Stone” to Lee Morgan’s “Sidewinder.” This recording’s “…so real you can tell what the trumpet players ate for lunch,” according to Stereophile. A Fi Superdisc. (#02452)

ALIF LAILA AND USTAD TARI KHAN  Sangam

Playing classical sitar with pristine technique, Alif Laila sweeps me away with the new emotion, drama, and dynamics she brings to these centuries-old ragas. Tari, a world-renowned tabla master, frames her sitar with beguiling percussion melodies, played with boggling dexterity and heart-stopping expressiveness. Wait till you hear the thunderous power of their crescendos or the nanosecond tightness of their startling rhythmic transitions. Sitting directly in front of them, our two-mike array picked up delicate string-bending nuances, as well as the feathery brush of fingertips on taut tabla skins—details I’ve never heard, even on my best sitar LPs. (#11782)

DAVID O’ROURKE & LEWIS NASH’S Celtic Jazz Collective  Aislinn

Irish America describes: “The Celtic Jazz Collective is stylish, sophisticated, and most importantly, swinging. This album is a must-have for jazz buffs who wish to explore music, for Irish music aficionados looking for a toe-hold onto jazz… ah, flip it: it’s a must-have, period.” Some of Ireland’s finest (led by the legendary piper, Paddy Keenan) plus a smoking jazz rhythm section (led by drummer Lewis Nash) created a historic first. And, they made fun music: jazz reels and calypso horn-pipes; congas and concertinas; infectious Afro-Caribbean-Celtic grooves. (#08032)

CHIEF BEY & ILE OMO OLOFI  Children of the House of God

Forty years ago, Bey sparked my passion for the African drum when I heard him leading Olatunji’s Drums of Passion. His work with Randy Weston and Art Blakey helped introduce the African drum into jazz. Here, you’ll hear Bey and his six priest-drummers surrounding you in a burning drums-and-voice session, seamlessly merging intense Yoruba rituals with black spirituals. The recording’s detail reproduces the slap of callused hands on goatskin drumheads; the imaging pinpoints each drummer’s ceremonial dancing and swaying. (#05132)
**Brother Ah’s World Music Ensemble**  
*Celebration!*

A world music sonic spectacular, capturing all the rich, delicate timbres, resonances and subtle details of traditional instruments from four continents: hand-carved flutes, trumpets and shakers from Africa; congas and berimbau from Latin America; Indian tablas; Spanish guitars and castanets, and even a hauntingly ethereal Japanese koto. All this merged into a soundstage so precise, it’s speaker designer Von Schweikert’s favorite imaging test disc. Each track is a rich, three-dimensional tapestry woven around a different master soloist. Together, they document Brother Ah’s spiritual journey toward global music, started in the early ’70s long before the world music genre existed. (#01632)

**Joe Derrane, Seamus Connolly, John McGann**  
*The Boston Edge*

This long-standing “dream team” Irish trio plays traditional jigs, reels, and airs with passion and originality. Led by button accordion master Joe Derrane, 2004 National Heritage winner. Locked tight as a drum with Joe are Seamus Connolly, the golden-toned fiddler who has won the All-Irish Championship ten times, and guitarist/mandolinist John McGann, a National Flat-Picking Champion. The recording is so pure and spacious, the instrumental timbres are so rich and dynamic, that the trio sounds almost orchestral. (#10332)

**Asante**  
*Ohene Kese A Ebin*

Wearing wrist, waist, and ankle shakers, Asante danced and drummed the length of my studio—filled wall-to-wall with his 85 hand drums, African xylophones, gongs, whatnot. Ghana’s most respected National Drummer, Asante plays all five parts of a traditional African five-man drum circle, by himself! I love the melodies he weaves into his drum epics and his dramatic segues from whisper-quiet to full thunder. From the delicate detail of distant jungle bird calls to the earthquake rumbles of his rhythmic foot stomps, Asante’s masterful performance is a sonic spectacular. (#07052)

**Spectacular Percussion**

**Warren Smith**  
*Cats Are Stealing My $hit*

A genius jazzman who plays every kind of percussion known to man, Warren might just be the only man alive who’s played with Miles Davis and Janis Joplin. Here, he plays different percussion on each cut, improvising amazingly original pieces with fellow masters: a flautist, a bassist, a pianist, even an iconic African drummer. You’ll hear inspired blends of staggering sound quality: piccolo and tympani (!), marimba and walking bass, vibes and tenor flute, even a slow blues on tympani and African drum (my favorite). Modern Drummer raves: “…part inspired art-house improv, part jazz club, and part beat poet coffeehouse…so personal, so of-the-moment…cats can’t steal his shit.” (#05332)

**Michael Carvin**  
*Drum Concerto At Dawn*

The most dynamically extended drum sound on any CD—clearer, faster and more excitedly detailed than *The Sheffield Drum Record*. Hear the real impact of wood drum stick on brass cymbal, the ringing wood resonances of Michael’s maple drum shells that studio mikes never catch. Powerful, vivid, swinging dramas composed and passionately played by the drum virtuoso that Freddy Hubbard introduced to the NY scene in the ’70s. Modern Drummer calls this, “A brave, inspired statement…each cut is passionate and individual.”
NEW be sT oF MAp l e shAd e vo l.1

I love the way a great jazz player can stop your breath with an impossibly slow and tender ballad. I spent several happy days combing through our master tapes to assemble these drop-dead gorgeous ballads. They’re from a dozen different CDs featuring jazz icons like Larry Willis, David Murray, Stanley Cowell, Jack Walrath, and Hamiet Bluiett. You’ll love the kaleidoscope of moods and colors they lay down. You’ll hear the surprising difference a Mapleshade recording makes. The extra detail and small-club ambience heightens the impact of each ballad, capturing every gentle nuance. The Absolute Sound says, “…excellent sound and good music…the stuff of fine wine and candlelight.” Check out our website for song titles, reviews, and audio clips. (#06132)

NorrIs Tunrey (1927-2005) Big, Sweet ‘N Blue

Our historic recording of the ballads and blues of an alto player whose sound I can’t forget, the man the Duke found to replace Johnny Hodges. Wynton Marsalis said: “If I had one-tenth the ability to swing as Norris Turney, I could die a happy man.” We hooked Norris up with three of Cannonball Adderley’s best rhythm players: Larry Willis, Walter Booker and Jimmy Cobb. The group made instant magic. The Tracking Angle concurs: “…jawdropping. The traps slam, the cymbals shimmer; the bass plucks, the wood resonates; the piano hammers and glows…utterly authoritative.” (#02632)

Lar r y Wi lli s Sanctuary

JazzTimes raves, “Willis is an amazingly talented writer...a hard-swinging pianist and a fine creator of moods as a composer. He has surrounded himself with first-rate talent: Joe Ford, various saxes; Ray Codrington, trumpet; Steve Novosel, bass; Steve Berrios, drums; and the Rick Schmidt Strings.” Larry’s on-fire piano leads a soaring, swinging exploration of matters of the soul and spirit. Solo, quintet, and trio-with-strings settings showcase some of Willis’ best-ever composing and arranging—and our best ever piano with strings sound. One of Down Beat’s Best CDs of 2003. (#09932)

Bobby Battle Quartet The Offering

CD Review awards ★★★★★ and Jazz Disc of the Year, runner-up: “The Offering delivers superb music, superlative sonics, and superior production.” Here’s a rare chance to hear David Murray relaxed and melodically caressing his big, lush sax sound. Bobby’s shimmering drums bring that out here, ably abetted by Larry Willis’ soulful piano and Santi DeBriano’s bass line. Cadence says, “…gentle piano chords, soft bass lines, and quiet brush work…never once made me switch to another track…highly recommended!” (#01332)

Cris h anDeRSon (1927-2008) Solo Ballads 1 & 2

“Limpidly and absolutely beautiful, this is a wonderful recording that seems tailor-made for late-night listening...” according to Cadence. Chris takes six standards that everyone knows and re-creates them as stunningly original and profoundly moving compositions—a must for anyone who loves piano, whether classical or jazz. One listen and you’ll know why Charlie Parker just had to play with Chris—and why Herbie Hancock still cops licks from Chris’ harmonies to this day. Rudy van Gelder did the recording; the piano sound is by far the best he’s ever done. Fred Kaplan agrees, “Should satisfy the most demanding sonic purists...” (#AS0197) & (#AS0198)

CHECK OUT MORE CHRIS ANDERSON CDS ONLINE

Love Locked Out (#56922); Live At Bradley’s (#AS0195); The Warm Voice Of Billy C (#AS0194)
WALTER DAVIS JR. (1923-1990) In Walked Thelonious

Musician applauds: “Splendidly recorded on an ancient Steinway...this solo recital is a striking evocation of Monk’s spirit.” Legendary pianist Walter Davis Jr. led relatively few sessions—despite scores of dates with jazz giants: Bird, Dizzy, and countless others. I think, and many critics agree, this may be his best recording—certainly his most personal, certainly his best-sounding. It’s Walter’s tribute to Monk, his mentor from age 16 on. CD Review says, “★★★★★...this album is a legacy.” According to Down Beat: “...remarkably original and powerful. ★★★★ ½.” (#56312)

WALTER BOOKER (1927-2007) Bookie’s Cookbook

Give a listen to the blues-soaked groove on “Pete’s Rock”—you’ll understand why Monk, Cannonball, Sarah Vaughan, and Sonny Rollins loved playing with Bookie. The gorgeous sound of his 1792 Viennese bass gracefully propels the quintet with effortless, melodic danceability. The legendary Cecil Payne’s mellow, breathy baritone sax and Marcus Belgrave’s ultra-blue trumpet are up front. Leroy Williams’ drum accents are subtle explosions. And Roni Ben Hur’s evocative acoustic guitar work would make Wes smile. You can hear Bookie’s note-bending soulfulness and the big, deep sound of his high-action pluck with utter clarity. (#07232)

JOHN HICKS (1950-2007)

JOHN HICKS Passion Flower

A piano giant of the New York jazz scene for 40 years, John could break your heart with a ballad, sweep you off your feet with an anthem, or boot you into boogeyin’ with one of his cookers. And he had the rare gift of inspiring his sidemen to play beyond themselves. Passion Flower pairs his two trio sessions for Mapleshade—including nine of Hicks’ most enduring compositions, breathtaking Ellington, Gershwin and Strayhorn ballads, and brilliantly swinging versions of Thad Jones, Charlie Mingus, and Wayne Shorter pieces (all of whom Hicks played with). Disc 1 is a lushly romantic trio with sensuous flute and delicately swinging bass. On Disc 2 there’s hard-hitting, polyrhythmic drums with driving bass, a subtly arranged string quartet that joins the trio on a few tracks, and unforgettable solo tracks by Hicks. “One of Hicks’ finest recordings,” is the Washington Post’s judgment. The sound is the best of any Hicks on record; Stereophile raves “...as natural and true to life as can be.” (#12832) Double CD - $30.00; $19.20 when you buy 2 more CDs

HAROLD ASHBY QUARTET Just For You

Obviously inspired by his legendary rhythm section, Ashby (the great Ellington tenor sax star with the huge, breathy sound) led his greatest small group session. Ash’s soul-steepled pianist, John Hicks, burned his way through the cookers and stopped everyone’s breath with his ballad solos. Adding bluesy drama to the ballads and unstoppable grooves to the burners were the immortal bassist Keter Betts and the incomparable Jimmy Cobbs on drums. Stereophile loved it: “...for fans of melody-rich jazz that has a good beat...★★★★.” (#06232)

THURMAN GREEN QUINTET Dance of the Night Creatures

Jazz USA calls it, “flawless...the best trombone record this decade...★★★★½.” Thurman Green, the most soulful trombonist I’ve heard, teamed with longtime friend and baritone sax giant Hamiet Bluiett to make this historic album. John Hicks’ piano lit a blaze under the rhythm section, bassist Walter Booker and the fiery Steve Williams on drums. The sound is as spectacular as Mapleshade gets, more than fitting for Thurman’s last and greatest session. (#06032)
**FRANK FOSTER’S LOUD MINORITY BIG BAND** We Do It Diff’rent

“Sometimes you just want a big band that’ll knock your socks off. That’s when you look for Frank Foster…” suggests JazzTimes. After leading the Basie band for a decade, in ’95 Foster put down the baton to focus on his own band—the Loud Minority. I jumped at the chance to record their week’s residency at NY’s Jazz Standard. The band was on a roll, playing high-energy, devil-may-care jazz. The crowd loved Jon Faddis’ stratospheric trumpet solos, ex-Basie star Dennis Rowland’s powerful baritone vocals, the peerless Frank Foster arrangements. My mikes captured every shred of that amazing live energy. (#09532)

---

**NEW YORK CLASSICS BIG BAND** New York Dances

Not so much a jamming big band like Dizzy’s, the NY Classics are more in the tightly-knit Ellington groove. Their leader and bass trombonist, Jack Jeffers, really knows how to inspire a band. He’s got 30 years in the big band trenches with some of the best, including the Count Basie, Dizzy Gillespie, Ray Charles, and Clark Terry big bands. A great composer, Jack’s arrangements are a blast! He melds Ellingtonian elegance and bayou funk, gospel and John Philip Sousa, Harlem and the samba. According to Stereophile, “The arrangements are fabulous…it’s unbelievably dynamic and physical. Lots of sock, layer upon layer of sound…They just don’t come any cooler than this disc.” (#03632)

---

**PATATO VALDES (1926-2007) AND THE ENRIQUIOLLO WINDS** Melodía Para Congas

Before Patato, Cuban drummers played the African way: one-man, one-drum. Patato invented the modern three-conga style while still in his teens. No living player can match the melodic inventiveness of this, his most adventurous CD—his first and only with five(!) congas. Patato is up front, accompanied by a cooking quintet of Latin saxes and flutes. You’ll never hear the perfectly tuned resonance of his drums, the sledge hammer power of his iron-hard palms better than here. Bound For Sound drooled over this one: “…another crazy, zany, free-flow musical expression…Just your basic eclectic combination of Latin percussion, South American rhythms, jazz brass and funk baritone sax…Wonderfully rhythmic and infectious…so sonically superior it’s scary...Recording of Merit.” (#04632)

---

**HAMIET BLUIETT SEXTET** Young Warrior, Old Warrior

The Village Voice’s Gary Giddins picked this as one of his Best Jazz Discs of the Year. Fans of blues-steeped jazz with an unstoppable groove have to hear this CD. The line-up is stellar: Bluiett on bari sax; ex-Mingus star Jack Walrath on trumpet; young lion Mark Shim on tenor and a peerless rhythm section—Larry Willis, Keter Betts and Jimmy Cobb. Stereophile says, “…this disc sounds awesomely present…these guys are having a rompin’, stompin’, honkin’ good time…Irresistible.” Their set ranges seamlessly from Dizzy’s hard-rocking “Blue ’N Boogie” to Willis’ nostalgic ballad “Thinking About It” and the soul-drenched “Sir Phyllis Blues.” (#02932)

---

CHECK OUT THESE GREAT BLUIETT CDs ONLINE

King/Bluiett Trio  Makin’ Whoopee (#04832)
Hamiet Bluiett (bs), Keter Betts (b), Ed Cherry, Rodney Jones (g) + guests

Hamiet Bluiett  Bluiett’s Barbeque Band (#04032)
Hamiet Bluiett (bs), Donald Blackman (ky), Calvin Jones (b), Ronnie Burrage (d,syn) + guests

Larry Willis & Hamiet Bluiett  If Trees Could Talk (#06332) (bs,p)
LARRY WILLIS AND TONY PANCELLA  Alter Ego

Two extraordinary pianists and, between them, a breathtaking singleness of groove and invention. JazzTimes agrees: “...delicate and lovely...intensely swinging...will bring joy to jazz piano fans.” Tony is one of Larry’s most creative disciples, showing his mastery here of gorgeous Impressionist harmonies. Sonically, this album is the only piano duo ever recorded with just two mikes. That makes the timbres and attack of each note incomparably pure. The huge soundstage puts you right between two Fazioli pianos, one the ultra-rare, legendary 11 foot mega-grand. Way beyond Steinway or Bosendorfer, it’s simply the most awesome piano—from deepest bass to top octave—I’ve ever heard. (#11432)

PAUL MEYER & SANTI DEBRIANO  Spirit and Samba

Playing the New York jazz scene together for over a decade, Paul and Santi have grown into one of jazz’s great duos. Paul’s flawlessly warm guitar sound blends Wes Montgomery’s bluesy soulfulness with Jobim’s Brazilian sensuality. That quiet excitement is doubled by Santi’s big, rich-sounding bass. Bowing or plucking, he adds a subtly swinging groove. Striking, melodic arrangements ranging from centuries-old spirituals to modern sambas and classic jazz ballads. A sonic reference for jazz bass and electric guitar. (#09832)

CLIFFORD JORDAN (1931-1993)

CLIFFORD JORDAN  Glass Bead Games

The original 1974 double LP was Clifford’s most legendary session. “…one of those very special dates on which every player strutted high fire and high polish, so much so that the record achieved classic status upon release,” recalls Stanley Crouch. And indeed, every player was a giant: Billy Higgins, the legendary cymbal-master; Stanley Cowell alternated with Cedar Walton on piano; the great composer-bassist Bill Lee alternated with the impeccably swinging Sam Jones. Obviously inspired by Clifford’s transcendent horn-playing, the quartet fused into a telepathic groove on cookers and ballads alike. “This is brilliant music-making...maybe the most significant saxophone performance on record since Coltrane...and the most deeply satisfying,” is All About Jazz’s summing up. (#HS2006)

CLIFFORD JORDAN  The Mellow Side Of Clifford Jordan

Fi Magazine’s Best Sounding Jazz Disc of 1998. These are historic, intimate, gorgeously recorded sessions from 1989-1990 featuring the tenor sax legend with fellow-greats: trombonist Julian Priester, pianists Larry Willis and Chris Anderson, and tenorman Carter Jefferson. “Jordan’s playing throughout these sessions is a joy. His rich, bluesy sound evokes a lifetime of jazz experience, yet always remains true to his Chicago roots. This beautifully recorded album is a fitting tribute,” applauds All About Jazz. (#05032)

CLIFFORD JORDAN BIG BAND  Play What You Feel

Clifford’s cooking big band was a warm and swinging group of great jazz soloists, akin to Dizzy’s big band from the ’50s. JazzTimes says Clifford is, “…clearly inspired throughout...he caresses the ballads with long wisps of smokey-toned lyricism, and ignites the cookers with his fiery amalgam of blues and bop.” Fifteen first-rate jazzmen, all veteran players and longtime bandmates of Clifford, cook with him on “Evidence,” “I Waited For You,” “Angelica” and a handful of Jordan originals. Soloists include Dizzy Reece, Benny Powell, Junior Cook, Charles Davis and Kiane Zawadi. ★★★★ in Stereophile. (#03232)
**REBECCA KANE SEXTET** A Deeper Well

*JazzTimes* says, “a little gem” Rebecca is a multi-hued pianist and composer, ranging from bittersweet ballads to sly Latin toe-tappers. *Down Beat* loves her “...interesting shifts in mood and tempo... penchant for slowly unfolding melodies...bright, rippling solos.” She’s accompanied by an all-star sextet including Jack Walrath, Steve Novosel, and Steve Berrios. Sonically, a dazzling percussion soundscape envelopes the ringing warmth of her Steinway. The woody resonance of the plucked bass is perfect; the trumpet’s staccato attack is two feet in front of you.  (#04932)

**THE REDWINE TRIO** Baby Won’t You Please Come Home

Ben’s a classical clarinet virtuoso with a Louisiana-bred, lifelong passion for trad jazz. Add a gypsy-trained, died-in-the-wool Django style guitarist plus the premier bassist for swing and blues—*John Previti*. That’s the Redwine Trio. Ben’s session is one of the most gorgeously played, irresistibly swinging, reverently authentic recordings I’ve heard since the glory days of hot jazz. Tunes range from “New Orleans” and “Sweet Georgia Brown” to “Baltimore Oriole,” mirroring Redwine’s own northward migration to the Maryland music scene. The warm, live sound is beyond anything you’ll find outside the Mapleshade catalog.  (#10632)

**ASANTE & BENITO GONZALES** Bringing the Flame Home

“This is a lively, unpredictable CD that will appeal to anyone who likes his/her jazz with a big dose of world music. ★★★★★,” raves *All Music Guide*. For years, Asante and Benito have been honing this one-of-a-kind Latin jazz sound: a blazing Latin front line backed by all-African hand percussion. Up front, *Joe Ford*, the Fort Apache Band’s alto sax star, stokes the salsa fire alongside Benito’s effervescent Afro-Cuban piano. In back, nailing down classic meringue, rumba, and mambo grooves, Asante’s thunderous drums lead his African hand drumming congregation—spiced with hard-hitting timbales and rock-solid bass.  (#08632)

**JOHN PREVITI QUARTET** Swinging Lullabyes For My Rosetta

Cooking melodic jazz and swing led by the rock-solid, pristine-sounding bassist who made history backing guitar giant Danny Gatton. And you jazzers probably heard John keepin’ time for Doc Cheatham, Herb Ellis, or Charlie Byrd. Mellow, deft pick work by D.C.’s jazz guitar icon *Rick Whitehead*; and laidback, bluesy drumming by *Big Joe Maher*. *Marianna Previti* from our J Street Jumpers adds nostalgic vintage vocals. Tunes include “In A Sentimental Mood,” “Wabash Blues” and my absolute favorite, “I Thought About You,” a gorgeously recorded vocal duet by Marianna and Big Joe.  (#09632)

**ANDY McCloud’S GENTLEMEN OF JAZZ** Blues For Bighead

“...McCloud’s been on the jazz scene for years, having worked with such notables as Elvin Jones, Jon Hendricks and Jimmy McGriff, but has never really become a name that average jazz fans would recognize. This debut album should help change that. ★★★★★,” recommends *All Music Guide*. Andy first caught my ear at a Clifford Jordan session with his down-in-the-gutter, bluesy bass solos. Andy can bend some blues. And he’s a hell of a composer. With these strengths, he picked three of New York’s top players to form the Gentlemen of Jazz. *Steve Nelson*’s on vibes—the bluesiest, most soulful vibist I’ve heard since Milt Jackson. McCoy Tyner’s great altoist, *Joe Ford*, is endlessly inventive. And *Victor Jones*’ drums are fiery and splashy. Whether they’re cooking or lyrical, on the melody or free, the group never strays far from the blues.  (#07832)
Eddie Gale Quintet  A Minute With Miles  [#01132]
Eddie Gale (t), Larry Willis (p), Ismael Navarrete (ts,ss), Ben Allison (b), Paul Murphy (d)

Larry Willis  Solo Spirit  [#01432]

Ted Nash Quartet  Out Of This World  [#01532]
Ted Nash (ts), Frank Kimbrough (p), Ben Allison (b), Tim Horner (d)

Clifford Jordan and Ran Blake  Masters From Different Worlds  [#01732]
Clifford Jordan (ts), Ran Blake (p), Julian Priester (tb), Steve Williams (d), Windmill Sax Quartet

Raphé Malik Quintet  Sirens Sweet & Slow  [#01972]
Raphé Malik (t), Brian Nelson (Cml), Glenn Spearman (ts), Larry Roland (b), Dennis Warren (d)

Jack Walrath and Larry Willis  Portraits In Ivory and Brass  [#02032]
Jack Walrath (t), Larry Willis (p), Steve Novosel (b)

John Hicks Trio  Single Petal of a Rose  [#02532]
John Hicks (p), Elise Wood (f), Walter Booker (b), Jack Walrath (t)

Dave Bargeron Quartet  Barge Burns...Slide Flies  [#02832]
Dave Bargeron (tb), Larry Willis (p), Steve Novosel (b), Kenwood Denard (d)

Ebony Brass Quintet  Brand New Bag  [#03032]
Eddie Allen (t), Frank Gordon (t), Alfred Patterson (tb), Mark Taylor (frhn), Joe Daly (tba)

Avi Lebo Double Trombone Quintet  Shades Of Brass  [#03932]
Avi Lebo (tb), Slide Hampton (tb), Larry Willis (p), Keter Betts (b), Jimmy Cobb (d)

C.I. Williams Quintet  When Alto Was King  [#04532]
C.I. Williams (as), Larry Willis (p), Ed Cherry (g), Keter Betts (b), Jimmy Cobb (d)

Mark Taylor Quintet  Quietland  [#05232]
Mark Taylor (frhn), Myra Melford (p), Fred Hopkins (b), Steve Berrios (d), Warren Smith (perc)

Sugar Hill Quartet  Live In Harlem  [#05632]
Patience Higgins (ts), Les Kurtz (ky), Andy McCloud (b), Eli Fontaine (d) + guests

Euforia  [#05732]
Paul Meyer (g), Santi Debriano (b), Vanderlei Pereira (d)

Bob Willoughby Booze, Blues & and Oldtimey Soul  [#06452]
Bob Willoughby (tp), Kevin Wimmer (f), Paul Murphy (d), Amy Sarli (v)

Songs of Love and Death  Composed by Douglas Allanbrook  [#06892]
Heather Craw (v), Douglas Allanbrook (p), Adda Kridler (vn), Paula Levy (vn), Sara Darling (vla), Kate Bennett (clo), Jonathan Russell (cl), Ari Lipman (cl), Emily Wei (ob)

Blue Rider Trio  Harp, Steel and Guts  [#06932]
Ben Andrews (g,v), Jeff Sarli (b), Mark Wenner (hca)

Consuela Lee with Sangoma Everett  Piano Voices  [#08332] (p, d)

Larry Willis Trio and Quartet  Sunshower  [#08532]
Larry Willis (p), Kash Killion (clo), Steve Novosel (b), Paul Murphy (d), Steve Berrios (d)

Bob Kindred and Larry Willis  Gentle Giant of The Tenor Sax  [#09032] (ts,p)

Joe Derrane, Frankie Gavin & Brian McGrath  Ireland’s Harvest  [#09232] (ac, f, p)

Larry Willis and Paul Murphy  The Powers Of Two Vol.1  [#10232] (p, d)

Joe Derrane and John McGann  Man Behind The Box  [#10732] (ac, g)

Larry Willis and Paul Murphy  The Powers Of Two Vol.2  [#11232] (p, d)
MAPLESHADE T-SHIRTS

Our famous t-shirt with the infamous Mapleshade Manifesto. Worn proudly by great jazz and blues musicians across the country—often used to drive studio engineers crazy. 100% cotton, white printed on forest green or neon green on black. (1 lb)

Short Sleeve in forest green or black: $12 + shipping (L,XL,XXL,XXXL)

Long Sleeve in forest green or black: $15 + shipping (L,XL)

MAPLESHADE HOODIES

The Mapleshade Manifesto emblazoned on an ultrasoft, comfortable, full-zip, pocketed sweatshirt with drawstring hood. (2 lb)

Heavy Blend 50/50, white printed on forest green: $34 + shipping (L,XL)

WILDCHEILD T-SHIRTS

People always ask, “What’s Wildchild?” The message on the back of this shirt is the carved-in-stone answer. In-your-face yellow plus hell-fire orange printed on 100% cotton. The small size is for your favorite Wildchildren. (1 lb)

Short Sleeve in black or lurid purple: $14 + shipping (S,L,XL,XXL,XXXL)

Long Sleeve, black only: $17 + shipping (L,XL)
• Almost everybody sits way too far from their speakers, that is, 8’ to 10’ or more. Try a low chair (or floor pillow) 5’ away. You’ll hear a phenomenal increase in clarity, bass impact, and soundstage—roughly like spending 100% more on your speakers. Sitting close (aka near-field listening) tremendously reduces all room acoustic problems and the need for expensive room treatments.

• Nearly everybody sits too high. The “tweeters at ear level” rule sounds logical but almost always fails when tested. Every speaker has a different optimum listening height. Test by sitting on one, then two, then three phone books on the floor at your normal listening spot. At the optimum height, you’ll hear an amazing new warmth and fullness in baritone voice, trombones, tenor sax, plucked bass—and a far more natural treble balance.

• For much improved bass and huge soundstage, put your listening chair or sofa right against the wall behind you (preferably the longest wall of the room). Position your speakers 5’ in front of you and 7’ or more apart. No room treatments will yield this much bass improvement.

• Lift all speaker, power, and interconnect wires 8” off any carpet or plastic tile. Use string, wood, cardboard, or 20 ounce Styrofoam cups for temporary props. You’ll think you’ve pulled horse blankets off your speakers. For a more civilized-looking solution, see p. 28.

• Remove your speaker’s cloth or foam grill. Snip off any plastic phase ring in front of the tweeter. You’ll hear as much as a 100% improvement in treble.

• Almost all small speakers are on stands that are way too high (24” and up)—and, all too often, too flimsy. Want to hear how much bass and warmth your speakers are losing? Try ‘em on the floor, tilted back with a wood or metal block under the front. If your floor is carpeted, lay down a heavy plank or cutting board first. See p. 52 for even better sounding solutions.

• NEVER use speaker cables shorter than 8’. Amazingly, 4’ sounds much worse than 8’. Contrary to common belief, shorter interconnects (2 m or less) and longer speaker cables sound WAY BETTER than the opposite—based on extensive head-to-head tests.

---

**HOW TO DO LISTENING TESTS**

Never use entire tracks or discs to compare equipment or room changes. Pick two or three one minute selections—longer will overload your audio memory and lead to inconsistent, faulty judgements. Make sure your selections encompass the instrument timbres and dynamics that mean the most to you. Always listen to exactly the same selections in the same order, before and after each tweak or change. After 25 or so of these tests, you’ll be surprised at how precisely you resolve small sound differences.
I’ve devoted nearly 20 years to making our CDs sound more and more real. I want them to capture that excitement, that intimacy, that 3D reach-out-and-touch-‘em feeling you get sitting front row center with a great group onstage. Good sound like that always makes listening more involving, more emotion-packed.

At every step from my studio mikes to your home speakers, there are a maddening number of factors that degrade good sound (and good music). On the recording front, that has forced me to research everything from making pianos sound better to designing better mikes, better cabling, and better vibration-controlling mounts for my gear.

I’ve worked just as hard on the playback front, on making stereos sound better. My two decades of experiments in the studio have honed an array of products that, combined, can transform the sound of any stereo—whether it’s a bargain basement rack system or a $300,000 audiophile extravaganza.

Treating your CDs and audio cable connections are the cheapest ways I’ve found to seriously improve the sound of any stereo. I’ve developed a trio of CD treatments that will dramatically improve the sound of any CD or DVD—or of any CD-R that you burn. I can hear the difference listening on the $109 boombox in my kitchen. By the way, I use all three treatments to prep every CD-R master I send to our CD pressing plant.

I got even more dramatic results dabbing our silver contact lube on all my stereo system connections: the new punch in the bass, the new treble clarity startled even my demanding ears.

MIKRO-SMOOTH CD POLISHING KIT

Improve Sound, Fix Scuffed Discs, Improve Video Resolution

I particularly like what Mikro-Smooth does for voices. Try this: listen to a minute of your favorite singer’s CD. Then apply 2 drops of Mikro-Smooth to the CD and rub for a minute. Now listen to the same passage.

If the singer’s voice isn’t immediately clearer—like you’d pulled a blanket off your speakers—I’ll refund your money. I hear lots more: low instruments (bass, kick drums, tubas, etc.) sound more articulated, less boomy. Stringed instruments have more finger pluck, more oomph. You hear less digital harshness, the edginess that plagues CDs. For DVDs, video color and edge resolution improvements are equally dramatic.

Skeptical? It’s physics, not voodoo. A CD is just a mass-produced hunk of plastic. Under a microscope the surface is rough—the hills and valleys bend the laser beam reading the music data. When the beam is bent, each data bit is read too early or too late. That’s jitter. Jitter causes harsh, muddy sound. The solution is to flatten that roughness using our Mikro-Smooth’s sub-microscopic ceramic polishing particles (two ten-millionths of an inch, far finer than silver or auto polish).

A bottle makes 275 CDs or DVDs sound a whole lot better—at 6 cents per. Unplayable scuffed discs (including games) will play again. Three polishing pads of optical industry velveteen are included. 30-day money back.

MIKRO-SMOOTH KIT: $19.95 + Shipping (½ lb)
10 POLISHING PADS: $5.00 + Shipping (½ lb)
OPTRIX CD SPRAY Clarify Sound and Picture; Clean Discs

The Absolute Sound’s Harry Pearson raves, “You’ll get better defined bass, particularly in the bottom two octaves. You may not have noticed the mirage-like blurring endemic to CD’s before, but you will soon after, which is why these fluids are so sonically addictive. One thing I can tell you for certain: there’s no going back to an untreated disc once you hear what [Optrix] can do!”

For the price of one CD, you can add clarity and sparkle to 100 of your discs. Optrix was developed by a chemist researching lens coatings for 15 years. The first CD I treated immediately sounded less frizzy, particularly the horns. Cymbals and strings gained a delightful sheen on top. There’s no mystery involved: Optrix leaves a thin surfactant layer that increases surface conductivity, allowing static “hot spots” to spread out. Optrix also reduces laser beam scatter. Treatment lasts about a year.

My listening tests showed me that Optrix and Mikro-Smooth’s good effects are definitely additive. Now I always apply both, then kill all the remaining static with our Ionoclast. 30-day money back.

OPTRIX CD SPRAY: $19.95 + Shipping (½ lb)

IONOCLAST ION GENERATOR
Neutralize Static; Remove Audio Grunge

You can’t stop static from building up on plastic. Your CDs, DVDs, LPs, and the insulation on your audio wires are definitely not exempt. The field associated with this static can muddy the sound of your greatest CDs and LPs, or your most expensive cables. To unlock their full sound potential, you need to neutralize that static. You’ll hear an easily discernable increase in treble clarity, spaciousness, and delicacy of quiet musical details.

The most effective and least expensive way to neutralize static is a 20 second zapping with our Ionoclast. It’s audibly better than the much more expensive Furutechs, Bedinis, Zerostats, or high-powered tape demagnetizers—the difference is not subtle. Using a piezo-ceramic spark generator, our Ionoclast produces a stream of positive and negative ions to do the neutralizing.

You’ll need to zap your discs every 5 or 10 plays. You’ll hear even more improvement when you zap your speaker cables, interconnects, and power cords. And, the Ionoclast will perfectly neutralize static on your favorite LPs.
Do you demand perfectionist sound from your CDs (or superb video quality from your DVDs)? The combined effect of these three treatments is simply magical. Used together, they sound significantly better than Auric Illuminator, Walker Vivid, Disc Doctor, etc. Use our 30-day money back period to check me out.

IONOCLAST: $38.50 + Shipping (1 lb)

SILCLEAR Silver-Bearing Contact Enhancer

I first dabbed our silver-saturated, hyperconductive contact lube on the AC plug of my $99 boom box. Then I dabbed it on every plug and lug of a $100,000 dream system. Stunning results on both! For 3 cents a plug, violins gained a gloriously sweet sheen. Delicate acoustic guitar overtones stood unveiled. The scream of over-driven electric guitars cut through with extra edge and punch. Floor beams shivered with the new impact of contrabass, organ, and tympani. Equally amazing results for video.

SilClear is the first-ever silver contact lube optimized for good sound, not thermal conductivity. The secret is microscopically thin silver platelets (a millionth inch thin; 8 square feet of surface per gram!) to enhance beneficial skin effect. The unique binder for these platelets is an ultra-pure, low dielectric absorption, food-grade grease to minimize signal loss/smearing. The thinnest possible coating lasts 10 to 20 unpluggings. Comes in a 14-gram jar (with applicator) that treats 1000+ connectors. 30-day money back.

SILCLEAR Contact Enhancer: $35 + Shipping (½ lb)

CAIG DEOXIT GOLD G5 SPRAY

Cleans Contacts, Prevents Oxidation, Clarifies Sound and Video

When I spray DeoxIT Gold on every connector in my studio, I always hear a satisfying sonic improvement—less smearing of instrumental timbres, while quiet instruments stand out clearly from their background. Try spraying every RCA plug, speaker connection, wall plug, tube pin, and fuse socket in your system. The improvement in sound (and picture) will be as if you’d spent another 25% on your stereo. By the way, DeoxIT fixes scratchy volume controls and selector switches—and improves their sound. SilClear applied over DeoxIT sounds a little better than SilClear alone. 30-day money back.

DEOXIT GOLD SPRAY: $21.95 + Shipping (1 lb)
Clearview Golden Helix Speaker Cable

Hook up these $85 wires and you’ll think you just spent $500 to $1000 more on your speakers. George from San Francisco said, “The Golden Helix speaker cable came…and completely astounded me. I wore my old hip out running around playing selections from my favorite albums. To my surprise, I found myself singing along with Sinatra… My long-time lady friend says instruments now ‘float in the air’! All bass instruments—acoustic, electric, or synthesized—will immediately have more punch and cleaner harmonics. Your woofers won’t boom like that annoying purple Honda CRX that I always get stuck next to at stoplights. Singers will sound like they’ve stepped two feet closer. When you listen to your favorite CDs, you’ll hear details you’ve never heard before. Check out *Dark Side of the Moon*—the opening heartbeat’ll sound supernatural.

Here’s what’s special about our speaker cables: they’re handmade from silver-plated, single strand, high-purity copper wire that is drawn and heat-treated to our specs. Our cable is coated with ultra-thin (less than .0002”), low-loss insulation, twisted into

My first eye-opener came in the early ’80s. I was still an amateur, recording in small D.C. jazz clubs. Keen to capture better sound, one night I tried swapping my generic mike cables for slender, Teflon-coated wires. I was a believer on the spot. Soon I hooked up with Ron Bauman of inSound and we’ve put in fifteen years of meticulous, documented experiments. We’ve tested literally thousands of variations on wire alloy, shape, and insulation. The resulting audio cable designs are an essential part of the remarkably lifelike sound of Mapleshade CDs.

The impact of our audio cables on home stereos is equally jaw-dropping. Our research has led to cable designs that are quite unconventional. Some look downright weird. But I guarantee they sound better than anything you can buy off-the-rack to hook up your CD player or your receiver or your speakers.

Even if you’re an experienced audiophile with $2000 wires, our Clearview cables will most likely be a soul-satisfying upgrade. And you can sell your old wires on eBay and put cash in your pocket. Lots of our audiophile customers do.

Skeptical? That’s precisely why I offer a 30-day, unconditional guarantee. If you don’t like ’em, you get your money back. I’m that confident.
a super-tight, field-cancelling helix. Each cable is given four hours of our proprietary crystal-modifying treatment.

The result is an amazing, inexpensive speaker cable. Our Golden Helix is competitively priced with Monster Cable you can buy off-the-rack at Best Buy. But its performance slays cables costing 20 times more! In head-to-head listening tests, our Golden Helix has bested the Audioquest Gibraltar, Kimber 8TC, XLO Ultra 6, Wireworld Atlantis II, Straight Wire Rhapsody 5, as well as high-priced cables by Monster, Tara Labs, Goertz, and DH Labs. Henri from Salt Lake was an especially happy customer: our Golden Helix replaced his $4000 Synergistic Research Designer’s Reference cables. As he put it, “Everything improved, the music seemed to be a lot closer to my ears and my heart...for three thousand nine hundred and fifteen dollars less, a good deal if I ever saw one.” 30-day money back.

**GOLDEN HELIX CABLE** (1 lb)
8' Set: $85 + Shipping; 12' Set: $115 + Shipping

**GOLDEN HELIX-Plus VERSIONS** (1 lb)
8' Set: $155 + Shipping; 12' Set: $185 + Shipping (see p.27)

**CLEARVIEW DOUBLE HELIX SPEAKER CABLE**

The Double Helix introduces our unique, proprietary shielding/grounding technique that adds about a half octave of bass, warms up voices, and adds extra definition and clarity to treble notes and high overtones. Customers tell us our Double Helix has bested the Goliaths. These include Nordost Valhalla(!), Cardas Golden Reference, Audioquest Caldera, Kimber BiFocal, Analysis Plus Silver Oval, as well as top-dollar cables from MIT, Harmonic Technology, and Transparent. **30-day money back.**

**DOUBLE HELIX CABLE** (1 lb)
8' Set: $280 + Shipping
12' Set: $340 + Shipping

**DOUBLE HELIX Plus VERSIONS** (1 lb)
8' Set: $395 + Shipping
12' Set: $455 + Shipping

For best sound, we recommend connecting our cables directly to speaker binding posts using only their prepared, bare wire ends. Upon request, we will add pure copper spade lugs for $5 extra per termination or banana plugs for $7.50 each.

**HOME THEATRE PACKAGE DISCOUNT**

Purchase a set of Golden Parallels (p.27) for your surrounds and get a 25% discount on Double Helix cables for your fronts, or 10% off on Golden Helix fronts.
CLEARVIEW GOLDEN PARALLEL LONG-RUN SPEAKER & SURROUND CABLE

Specifically configured for long runs from 16’ to 75’, the Golden Parallel uses the identical silver-plated, high-purity copper, solid core, ultra-thin dielectric conductor as the Golden Helix; the only difference is the + and – conductors are run parallel and spaced apart, not tightly twisted. When you change to Golden Parallel for your rear speakers, the soundstage behind you will double or triple, the quietest sounds (whispers, rustling leaves, echoes) will gain crystal clarity, and the music will gain presence and punch. I encourage you to compare them head-to-head against Monster, Audioquest, Kimber, Tara, Nordost, Harmonic Technology, etc. You will hear an immediate improvement in realism, dynamics, and detail, or we’ll refund your money. 30-day money back.

GOLDEN PARALLEL CABLE + Shipping (1 lb)

GOLDEN PARALLEL-Plus VERSIONS All lengths: add $70

CLEARVIEW BIWIRE JUMPERS

All stock, factory-provided jumpers seriously degrade speaker sound. Our $25 super-thin, copper ribbon jumpers sound much better than any factory brass plate or audiophile conventional wire jumper at any price. Before ordering this item, please measure the distance between your speaker’s upper and lower binding posts (centerhole to centerhole), then round up to our closest stock length. 30-day money back.

COPPER RIBBON BIWIRE JUMPERS
Available in 1.5”, 2”, or 3” stereo pairs. All lengths: $25 + Shipping (½ lb)

COPPER RIBBON BIWIRE JUMPERS FOR MAGNEPAN SPEAKERS
Our ribbon conductors with high-purity copper terminations specifically designed for Maggie U-jumpers. Four per set; One size fits all: $50 + Shipping (½ lb)

COPPER RIBBON BIWIRE JUMPERS-Plus VERSIONS All lengths: add $10

Call us for custom-length and custom-terminated jumper pricing.

THE Plus OPTION: ANOTHER STEP UP

All Clearview wires are available in a Plus version. Plus uses conductors with our new stress-relieved metallurgy. I hear the Plus metallurgy making the most difference in quiet passages: held guitar or piano chords sustain longer and resonate more clearly as they fade into silence. The breathiness of singers and flutes, the metallic ring of cymbals is better articulated and less abrasive. For fans of acoustic music, small group jazz, or chamber music, I recommend Plus without hesitation.
Just like your speaker cables, the wires that hook your CD player to your amp (the interconnects) can make as much or more difference than your speakers. People suffer a culture shock when they first see the weird, cellophane-like sleeve wrapped around our two thin ribbon wires. But the fact that our wire is forty times thinner than conventional wire and has 100 times less plastic is precisely why so much more music comes through. You hear more bass, more treble, more quiet details, more slam on the attacks—just those things that make music more exciting, more emotionally gripping.

BREAKTHROUGH IN RCA PLUGS: Ron and I were quite proud of our old RCA plug design; after all, they sounded better than the $50 boutique plugs: WBT, Cardas, Eichmann, etc. But then we decided to build and test an all-out minimalist design: really thin-walled, unplated brass tubing of special alloy, an even thinner walled hollow center pin, a never-before-used organic dielectric, and, of course, solderless connections. Test result? Mind-boggling superiority for the new plug! Incredibly, the bass difference was as big as moving up to a floorstander from a bookshelf speaker. Treble improvement was equally dramatic.

The new plug may look a bit crude...one listen and you’ll never want to hear another audio jewelry RCA plug.

CLEARVIEW ULTRATHIN RIBBON INTERCONNECTS

The festive-looking copper foil inside a skinny baggie is the Clearview Ultrathin Ribbon analog interconnect. It took a lot of work for Ron and I to improve upon our original, widely-praised Ultrathin twisted-wire design. The perplexed look on your face will evaporate the instant you hear the excitement the Ribbon adds to your music: startling energy, all kinds of new instrumental details, thunderous bass, and remarkably-articulated, endless treble.

There’s much more to our interconnects than meets the eye. The conductor is high-purity, proprietary metallurgy copper ribbon—much thinner than any existing cable (including competing flat-wire designs). The insulation is a handmade, super-thin polymer sheath for lowest dielectric absorption. Each interconnect is given three separate chemical and electromagnetic treatments. Our proprietary RCA plugs are the best-sounding plugs in high-end audio (including BNCs and XLRs).

For audiophiles who know, our Ultrathin Ribbons handily beat other interconnects costing up to $1500, including Monster, Audioquest, Acoustic Zen, Nordost, DH Labs, Goertz, Audio
CLEARVIEW ULTRATHIN ANALOG RIBBON INTERCONNECT
1 m pair: $120 + Shipping (1 lb), 2 m pair: $160 + Shipping (1 lb)

Clearview Excalibur Ribbon Interconnects
“I have tried several well known interconnects, but none have come near the level of the Excaliburs. It is like a blanket has been removed from the speakers and they can now perform to their true potential. Thanks for making such an outstanding product available and also for having the initiative and foresight to think outside the box and come up with a clearly superior design. Your statements on their performance are not only accurate, but in my case, they exceeded my highest expectations.” - Jim R.

A large sonic step up from the Ultrathin Ribbon, the Excaliburs feature: 1) higher grade metallurgy; 2) half the ribbon thickness; 3) monomolecular silver interface at the ribbon termination; and 4) solderless connections. You don’t need to be a golden ear to hear what the Excalibur can do! There’ll be a half octave more bass. The increase in midrange detail will be really obvious. There will be extra delicacy and sparkle coming out of the tweeters. Bests the megabuck exotics like Nordost Valhalla and Audionote Sogon. 30-day money back.

CLEARVIEW EXCALIBUR ANALOG RIBBON INTERCONNECT (1 lb)
1 m pair: $240 + Shipping; 2 m pair: $300 + Shipping

Excalibur-Plus Versions: add $95 (see p. 27)

CLEARVIEW DIGITAL AUDIO INTERCONNECTS
“The word that best describes the cable to me is transparent. The entire audio spectrum is extended but without being harsh or forward. The music from the transport is more detailed but at the same time more delicate. Soundstage increased in both width and depth. Also dynamics were increased...” - George

Digital IC’s can ruin or transform the sound of any DAC. At $43, our Ultrathins routinely win shootoffs against famous audiophile brand digital wires and optical cables costing $1000 and up. That’s because our radically different cable design greatly reduces the main cause of digital harshness, jitter—standard hi-end digital cables increase jitter. 30-day money back.

CLEARVIEW ULTRATHIN DIGITAL INTERCONNECT (1 lb)
1 m Ultrathin Digital: $42.50 + Shipping; 2 m Ultrathin Digital: $52.50 + Shipping

Ultrathin Digital-Plus Versions: add $27.50 (see p.27)
The Double Helix Digital version offers better-defined and sweeter treble, more warmth and about a half octave deeper bass than the Ultrathin. David L. says, “I was hearing what my system could do for the first time—the D/A converter’s work had been muddied up by bad interconnects. Thank you, thank you!” 30-day money back.

CLEARVIEW DOUBLE HELIX DIGITAL INTERCONNECT (1 lb)
1 m Double Helix: $120 + Shipping; 2 m Double Helix: $150 + Shipping
Double Helix Digital-Plus Versions: add $47.50 (see p. 27)

OMEGA MIKRO PLANAR DIGITAL ZEPHYR
Because our radical new Omega Mikro digital IC technology (see p. 63) has made such a huge difference in every system that has tried it, we’ve worked hard to refine a moderately priced design—one well beyond the already-amazing Clearview Double Helix Digital. Like its more expensive Omega Mikro Digital brothers, the Zephyr incorporates maximum impedance networks in the ribbon signal path. The Zephyr will enhance your sound more than tripling your DAC investment (as backed by our guarantee).

OMEGA MIKRO PLANAR DIGITAL ZEPHYR (2 lb)
1 m Zephyr Digital: $394 + Shipping; 2 m Zephyr Digital: $499 + Shipping

CLEARVIEW COMPONENT VIDEO CABLES
Our ribbon conductors make excellent video cables. Expect to see significantly better edge resolution, deeper blacks, more vivid reds, and finer pastel gradations. 30-day money back.

CLEARVIEW ULTRATHIN RIBBON VIDEO CABLES (2 lb)
1 m Ultrathins (set of 3): $180 + Shipping; 2 m Ultrathins (set of 3): $240 + Shipping
Ultrathin Ribbon Video-Plus Versions: add $82.50 (see p.27)

CLEARVIEW EXCALIBUR RIBBON VIDEO CABLE (2 lb)
1 m Excaliburs (set of 3): $360 + Shipping; 2 m Excaliburs (set of 3): $450 + Shipping
Excalibur Ribbon Video-Plus Versions: add $142.50 (see p.27)

PURIST MINI-TO-RCA ADAPTER
For years, I’ve been getting calls from audiophiles who want to use our superb interconnects to play iPods, laptops, PCs, and Walkmen through their main system. Sadly, our ribbon conductors can’t be soldered directly to miniplugs and all the available mini-to-RCA Y-cable interconnects sound terrible. To help these folks, I’ve been searching everywhere for a sonically transparent adapter. Standard Radio Shack fare doesn’t meet our sonic standards: bad-sounding plastic dielectric and thick internal conductors made of an inadequate alloy. But I recently hit paydirt: first listen was head-and-shoulders better than any of the dozens I’d tried. Once I chiseled it open, I understood why: a super-thin plastic shell of the right dielectric (the same as our Power Strip) plus commendably thin, pure copper ribbon and tube conductors. Being Mapleshade, we couldn’t resist improving our gem, so each Purist Adapter has also been cryoed and given an anti-static coating.

PURIST MINI-TO-RCA ADAPTER: $17.95 + Shipping (½ lb)
Pure AC power makes a huge difference in sound. Power cords and/or conditioners have the potential to really purify AC power. But lots of audiophiles try expensive “garden hose” cords and hear little difference. They’re right, 9 out of 10 expensive cords are misdesigned: too much copper (the fatter the wire, the slower the current transients); too much insulation (more dielectric = more smearing); and huge, bad-sounding plugs (hospital grade are the worst). Similarly, the famous, top-dollar conditioners go to great lengths to filter out AC line garbage—BUT their heavy-handed filter electronics slow down transient current delivery. That spells dull dynamics, dull music. Clearview AC Cords and Conditioners take a radically different design approach—and are guaranteed to get radically better results.

**OUR AC CORDS AND CONDITIONERS HAVE A JAW-DROPPING EFFECT ON PLASMA, LCD AND DLP MONITORS**—more than going from 720i to 1080p. The improvement in detail resolution, color saturation, black shadow detail, and pastels is addictive. For hardwired TV cords, our AC Cord Kit makes the swap simple. Then change the cord on the DVD and double the video upgrade.

---

**CLEARVIEW DOUBLE HELIX AC POWER CORDS**

Because the Double Helix Speaker Cable came out sounding so good, we decided to adapt the design to an AC power cord. It worked like gangbusters! If anything, the power cord is even more impressive in improving the sound of amplifiers and power conditioners than the speaker cable. We’ve also noticed that CDs, DVDs, and D/As are particularly helped by our power cord. We’ve further enhanced our cord’s sonics with an audibly better-than-standard IEC plug, and by far the best-sounding AC plug in audio, both produced to our specs.

The MKII version of our AC Cord adds a pair of “outrigger” ground wires that run parallel to the Double Helix power conductors (about 6” to the left and right of the power wires). The MK II has noticeably better dynamics, more bass weight, more warmth, and even cleaner treble than the standard Clearview AC Cord. We think the MKII’s modest extra cost is an excellent sonic investment. **30-day money back.**

**CLEARVIEW AC POWER CORDS** (1 lb)

- 4.5’ Double Helix MK I Power Cord: $150 + Shipping
- 6’ MK I Cord: $180 + Shipping
- 4.5’ Double Helix MK II Power Cord: $225 + Shipping
- 6’ MK II Cord: $270 + Shipping

Power Cord-Plus Versions: add $60 (see p. 27)

---

**CLEARVIEW AC CORD KITS** (To Replace Hardwired Cords)

Any good CD player, amp, turntable, or recorder could be great-sounding with a first-rate AC cord. No dice if the piece doesn’t have a removable cord. Since this comes up so often, we’ve developed a kit to change your cord easily—without diving into the bowels of your gear wielding a soldering iron. Couldn’t be simpler: just get a Clearview Power Cord Kit. It comes with prepared and marked bare wire ends plus insulated copper butt splices that you simply squeeze on with pliers—no soldering. Just cut your component's captive cord 3” from the box and scrape bare the conductors at the cut end, slip on the butt splices, and squeeze. By the way, it’ll sound better than if you’d paid somebody $100 to hard-wire in an IEC jack. The add-on IEC jack and mating plug just add a lot of unnecessary, bad-sounding dielectric.

**NO EXTRA COST**—just ask for the Kit Version when you order your AC Cord.
If you are using an ordinary or hospital grade power strip—or any power conditioner, no matter how expensive—replacing it with our power strip is likely to be your system’s biggest sonic upgrade so far. We have hundreds of customers who’ve bought the strip, tested it, sold their $1500-$3000 conditioner, and pocketed the difference.

Chris, a pleased owner, says, “It is beyond me how a $340 power strip can transform the performance of a thirty something thousand (dollar) system. But, it did... Gain, resolution, sound staging, and most importantly, musicality have all taken a quantum leap forward.” The Clearview has smoked every famous power conditioner it’s been up against: PS Audio 600, Shunyatta Hydra, MIT, Richard Grey, Chang, Tice, Power Wedge, Monster, Triplite, Audio Prism, Adcom.

Our Power Conditioning Strip grew out of the Clearview Power Cord. After introducing the Power Cords, I kept getting calls from enthusiastic users who wanted multiple outlets. That got Ron and me started on the Strip. It was much harder than we expected.

We tested all kinds of multiple outlet receptacles. They all sounded horrible, especially the pro and hospital-grade ones. After a bushel of bad apples, we finally found the peach—a receptacle made of the same superb polymer used in the very best audiophile caps. This multiple outlet—attached to our proprietary Double Helix wires—made any music immediately sound cleaner and punchier. I was particularly dumbfounded by how good it sounded compared to all the second-mortgage line conditioners.

The MKII version has the same sonic advantages as the MKII Power Cord, well worth the extra $75.

Surge Protection Option: Today’s standard surge protection technologies really degrade good sound—and are too slow to protect well against lightning-associated transients. After years of looking and testing, I’ve finally found a gas plasma technology that verges on inaudibility, no more than 1 to 2% loss in sound quality. And its 8 to 20 nanosecond response time is actually fast enough to protect adequately. 30-day money back.

4.5’ Double Helix MK I Power Strip: $195 + Shipping; 6’ MK I Strip: $240 + Shipping
4.5’ Double Helix MK II Power Strip: $270 + Shipping; 6’ MK II Strip: $330 + Shipping

Power Strip-Plus Versions: add $70 (see p. 27)
NEW! Power Strip Surge Protection option: add $85

Quite contrary to my intuition, an enthusiastic Clearview Strip user told me his Strip sounded better mounted on maple. Dubious, I repeated his test. He was right in spades! That started me on the design of an all-out power conditioner to go well beyond our giant-killing Clearview Strip.
The new design, the Stratum, goes to the max in vibration control: via our brand-new Nanomounts (see p.60), the conditioning strip is coupled to a beautiful, custom-matched, thick maple platform mounted on heavy polished brass footers. To enhance RF rejection and to provide super-fast energy delivery for punchier, much clearer transients, I have incorporated new passive components.

Listening to the Stratum, I hear very significant sonic advances over the standard Strip: the sound is surprisingly cleaner—and much more dynamic from deepest bass to airiest treble. The extra $350 over the MKII Plus is indeed a worthwhile investment—and still leaves the Stratum at well under a quarter of the price of the top of the line power conditioners that it beats so handily. 30-day money back.

**CLEARVIEW POWER STRATUM AC CONDITIONER**
Power Stratum, 2” maple with 4.5’ Power Cord: $690 + Shipping

**Options:**
- NEW! Add surge protection: add $85 (see p.32)
- Upgrade to carpet piercing or radiused footers: $40
- Upgrade to 4” thickness: $50
- Increase cord length to 6’: $60
- Natural maple or black dye, finished with clear lacquer: no charge
- Add custom toned-lacquer finish for $50; $75 for Semi-Gloss Black

**TRIAD CABLE LIFTS**
Laying speaker cables, interconnects, and AC power cords on an artificial fiber carpet will immediately dull the sound of your stereo. And that’s true for all makes and models, not just our Clearview wires. Unfortunately, the carpet is a huge mass of low quality insulation (dielectric). It absorbs and smears energy from the field around the wire. The effect is pretty grim, making music sound both dulled and harsh. A simple, ear-tested solution is to raise the cables off the carpet by at least 8 inches. That’s exactly what our good-looking, maple Triad (designed by Marcia Bauman) does. 30-day money back.

**TRIAD CABLE LIFTS:**
Available in clear or black lacquer.
$12 per lift, $40 for 4 lifts + Shipping (½ lb)

For separating and/or hanging our wires, we have available a custom-made, low dielectric absorption, clear tape (½” wide): **$2.75/roll + Shipping (½ lb)**
Using Mapleshade’s brass footers will transform the sound of each of your stereo components—your speakers, CD/DVD player, amp, receiver, turntable, power conditioner. I guarantee exactly that.

Expect music to sound strikingly more live, more gripping. Listening to *Kind Of Blue*, I hear deep into Miles’ soulful, subtle, breathy note-bending. Paul Chamber’s bass sounds deeper, more articulated, giving it more real gut impact. Jimmy Cobb’s Gretsch drums are crisper, his cymbals sound brassier and ring more brilliantly.

Here’s the science: electrical currents, the music signals that drive your speakers, also create unwanted vibrations inside every electronic component and speaker cabinet. A simple experiment I conducted 15 years ago (which you can repeat at home) proves these internal vibes—not the external room vibrations—are the bad actors muddying the music signal. So standard isolating devices like springs, rubber feet, sand, or air bladders don’t help. These products trap the vibes inside the component, exacerbating muddying of the signals, especially in the bass frequencies.

By design, our footers do the opposite. Rigid and massive, they lock the component to the shelf below using single-point contact. That’s the most effective way to drain vibration. Nevertheless, our experiments show that the wrong footer material (or too little mass, or the wrong shape) can reflect distorted vibrations back into the equipment. That’s why improperly designed footers can yield sound that is dulled and lifeless or piercing and shrill. I’ve tested every promising high-tech material: ceramics were too bright; titanium, carbon fiber, stainless steel, aluminum and ebony were relatively dead and smeared. Brass was by far the best: much more dynamic, vibrantly warm and more detailed. Our 30-day moneyback lets you make your own comparisons.

We normally offer unattached footers in sets of three. Using four unattached footers requires shimming the height of one to compensate for the inevitable slight unevenness of the surface below. Using three requires no compensation and there’s no sonic advantage to using four. For threaded footers under very narrow tower speakers, we recommend four only to add stability. Of course, use four when replacing four threaded factory feet.

### THE SUREFOOT v.3

Our 1½ inch budget footer is a great way to start, especially under CD players, external CD burners, and book shelf speakers. It will add startling treble sparkle and dynamic punch to any system. Cheap and heavy, the Surefoot out-performs exotic cones costing as much as $350! *Only for uncarpeted surfaces.*

**SUREFOOT (1½” H)**  Set of 3: $52 + Shipping (3 lb)

### THE HEAVYFOOT v.3

For first-time users, the Heavyfoot will give you the most sonic bang for your buck. They are two and a half times heavier then the Surefoot. They yield much deeper bass and warmer mid-range. As the *Absolute Sound*’s Fred Kaplan puts it, “The difference is not subtle.” Where the Heavyfoot can’t fit because it’s too high (2”), we offer the Low Heavyfoot with 1½” height and 2” diameter. Use it only if necessary; there’s a 15% reduction in performance. *Only for uncarpeted surfaces.*

**HEAVYFOOT (2” H)**  Set of 3: $95 + Shipping (6 lb)

**LOW HEAVYFOOT (1½” H)**  Set of 3: $78 + Shipping (5 lb)
Since nothing sounds good floating on carpet, it is essential for the tip of the footer to contact the solid floor beneath. For high pile carpets with padding (more than ½” deep), you need the Thick Carpet Heavyfoot to penetrate to the floor. For thin commercial wall-to-wall carpet (less than ½”), the Thin Carpet Heavyfoot will sound slightly better than the above.

**THICK CARPET HEAVYFOOT (2¼” H)**
Set of 3: $114 + Shipping (6 lb)

**THIN CARPET HEAVYFOOT (2” H)**
Set of 3: $114 + Shipping (6 lb)

If you can’t stand leaving dings on your valuable furniture and wood floors, we offer the radiused bottom option for our Heavyfeet, Triplepoints, and Megafeet. Though it preserves single point contact, rounding doesn’t sound quite as good as sharp points, costing you 5% to 10% of the footer’s sonic upgrade—but this option sounds way better than the widely-used flat brass (or lead) discs that degrade the footer’s effect by at least 50%. We also offer a Low version for use in cramped spaces where the full 2” footer won’t fit. Use it only if necessary; there’s a 15% reduction in performance. **Only for uncarpeted surfaces.**

**RADIUSED HEAVYFOOT (2” H)** Set of 3: $114 + Shipping (6 lb)
**LOW RADIUSED HEAVYFOOT (1½” H)** Set of 3: $97 + Shipping (5 lb)

---

**THREADED HEAVYFEET v.3**

These brass footers can screw into any existing chassis and speaker base threaded holes, or use the wood screw option. They work especially well under turntables and floor-standing speakers. You’ll hear dramatically deeper bass and cleaner midrange by replacing the factory’s inadequate feet (skinny steel spikes, puny aluminum or steel cones, or worst of all, rubber or plastic damped feet).

To determine the thread size of existing feet on your component, either call the manufacturer or take one of the feet to your hardware store. They will give you a size consisting of two numbers, for instance 1/4” by 20 (or 6mm by 1, for metric threads). The first number is the diameter of the screw, the second is the pitch in threads per inch (or mm per turn, for metric). **We stock 1⁄4 x 20, 3⁄8 x 16 and M6x1 thread sizes; we can custom match any U.S. or metric thread.**

**THREADED HEAVYFOOT (2” H)** $40 ea. + Shipping (2 lb)
**THREADED THICK CARPET HEAVYFOOT (2¼”)** $47 ea. + Shipping (2 lb)
**THREADED THIN CARPET HEAVYFOOT (2” H)** $47 ea. + Shipping (2 lb)
**THREADED LOW HEAVYFOOT (1½” H)** $35 ea. + Shipping (1½ lb)
**THREADED RADIUSED HEAVYFOOT (2” H)** $47 ea. + Shipping (2 lb)
**THREADED LOW RADIUSED HEAVYFOOT (1½” H)** $42 + Shipping (1½ lb)

---

**HELPFUL HINT:** It’s easy to measure thickness of your carpet and/or pad. Push a thin nail or pin through the carpet ‘till you hit the hard subfloor, then use your finger to mark the top of the carpet. The distance between the tip of your finger and the tip of the nail is the thickness of your carpet.
“The difference I heard with the MICROPOINT footers under my Audio Note CDT-3 digital transport sitting on my Samson was the opposite of what I expected and considerably more dramatic than what I heard with the transport sitting on maple boards or on the Samson without them...What I heard was additional clarity... but with additional ease. And more body, firmness, contrast, dynamic energy...and beauty...Everything sounds better, absolutely better. I did not know there was a problem. But there obviously was...I’m enjoying a truly significant and cost-effective upgrade, which I urge upon you.” - Bob Neill, Positive Feedback

MICROPOINT HEAVYFEET AND TRIPLEPOINTS

Our very best sounding footers all incorporate a three-point top, our unique cure for the major weakness of conventional cone-point design—the flat top. Mapleshade's three-point contact eliminates the micro-rattles between a flat top footer and the imperfectly flat bottom of the supported equipment. Adding the three points on top yields surprisingly more detail everywhere—from the deep thunder of the tympani to the silvery treble of triangles.

Triplepoints are our best sounding footers for anything with a wood bottom or a metal bottom with protruding screw heads or other irregularities. We offer a variety of Triplepoint options: Low Triplepoints where vertical clearance is limited, Thick and Thin Carpet versions for mounting floorstanding speakers, Radiused Triplepoints to avoid scratching expensive furniture and floors, Hemispherical-Top Triplepoints to eliminate scratches on the underside of demo and collectable gear. Each offers slightly diminished performance, so use the standard Micropoints and Triplepoints whenever possible.

The Micropoint Heavyfoot is our very best sounding 2” diameter footer—but only for gear with flat metal or plastic bottoms. We discovered that the smaller the point’s inherent resonances, the sweeter the treble. So, to take advantage of the many components with hard flat bottom surfaces, I lowered the Micropoint's point height to 1/15th that of the original Triplepoint (which was designed with points ¼” high to support both wood and hard surfaces). That radical lowering reduces the resonance amplitudes by 225 times! Listening confirms the very audible improvements. Blacker backgrounds improve ambience and sustain. Transients, especially bass transients, are cleaner and more powerful. Treble and midrange are

Pictured: Micropoint Heavyfoot (left), Triplepoint (center), Hemispherical Triplepoint (right)
sweeter, less smeared, yielding more beautiful harmonic detail.
I use Micropoints or Triplepoints under everything in my recording studio, not to mention
beneath every playback component in the Mapleshade-inSound R&D lab. Head-to-head, they
have beaten every well-known, top-of-the-line cone or roller including Symposium, Aurios,
Black Diamond, German Physics, Van Slyke, Daruma, Solid Tech, Walker.

**MICROPOINT HEAVYFEET (2" H)** Set of 3: $185 + Shipping (6 lb)

**MICROPOINT MEGAFEET AND MEGAMOUNT**

For footers, bigger is better—even under light components.
More mass means audibly lower resonances. Thirty seconds of listening to my huge prototype Megas under my little Scott amp changed all my ideas about mass. The upgrade over my already superb sounding Triplepoints—more bass, more warmth, more ambience, more air and transparency—was way beyond what I had expected. At 3½ times the weight of Triplepoints, these are the most massive footers you’ve ever seen. If you’re using exotic magnetic levitators, air suspensions or rollers, utilize our money back guarantee to stage a shootoff. The Megas haven’t lost one yet.

Combining the huge mass of the Mega-Mount with the tiny height and vanishing tip resonances of the Micropoint yields the ultimate footer for mounting any CD player, turntable, preamp, amp, power supply or power conditioner—as long as they have a hard bottom. Works equally well under a 20 pound CD player or a 200 pound behemoth amp—and is guaranteed to sound decisively better than any other footer or suspension in the world. Only for uncarpeted surfaces.

**MICROPOINT MEGAFOOT (3” H) Set of 3: $415 + Shipping (20 lb)**
**MEGAMOUNT (3¼” H) Set of 3: $375 + Shipping (20 lb)**
**LOW MEGAMOUNT (2¼” H) Set of 3: $315 + Shipping (15 lb)**

**THREADED MEGAFEET**

The Megafoot’s tremendous mass and optimal shape yields incomparable vibration control for hi-end floor standing speakers, amps (especially tubed), and turntables. These, our best threaded footers, can be screwed into existing chassis and speaker base threaded holes, or into wood.

**THREADED MEGAFOOT (3" H) $128 ea. + Shipping (7 lb)**
**THREADED LOW MEGAFOOT (2” H) $100 ea. + Shipping (4 lb)**
**THREADED THICK CARPET MEGAFOOT (3” H) $150 ea. + Shipping (6 lb)**
**THREADED THIN CARPET MEGAFOOT (3” H) $150 ea. + Shipping (6 lb)**
**THREADED RADIUS ED MEGAFOOT (3” H) $150 ea. + Shipping (7 lb)**
**THREADED LOW RADIUS ED MEGAFOOT (2” H) $130 ea. + Shipping (4 lb)**
I used to put lead weights, both discs and blocks, on top of all my studio electronics and stereo equipment to kill enclosure vibrations. Using ‘em with CD players, amplifiers, etc., gave music more punch. But my initial satisfaction was blown to bits when I tried brass. Brass weights carry even more punch than lead—and there’s more sparkle in the details with much better dynamics. I tried the other common materials too (sand, stone, iron, VPI bricks, Shaktis). They’re better than nothing, but they don’t compare with brass.

### HEAVYHAT VIBE KILLERS

Brass weights on top of gear add 50% to the good effect of Heavyfeet. I strongly recommend them to anyone using footers, particularly ours.

My HeavyHat brass weights are available in ¾ and 1½ pound versions; they use the same selected-by-ear alloy as our footers. Where you place them and how many you use makes a big difference; overdamping with too much weight sounds bad. That’s why we recommend starting with a three-weight set, two small and one large. **30-day money back.**

**HEAVYHAT SET**  
2 small (¾” H), 1 large (1¾” H): $42 + Shipping (4 lb)  
single Sm. Heavyhat: $13 + Shipping (1 lb); single Lg. Heavyhat: $21 + Shipping (2 lb)

Our very best sounding brass weight, based on Mapleshade’s three-point principle for most distortion-free vibration transfer (see Triplepoint text, p.36). Newly upgraded to our much more resonance-free Micropoint design—thus yielding beautiful gains in bass clarity, harmonic richness, and dynamic nuance. **30-day money back.**

**MICROPOINT HEAVYHAT SET**  
2 small (¾” H), 1 large (1¾” H):  
$85 + Shipping (4 lb); single Sm. Micropoint HeavyHat: $30 + Shipping (1 lb); single Lg. Micropoint HeavyHat: $36 + Shipping (2 lb)

As with the other Triplepoints, the tiny brass points on the bottom of the Micropoint HeavyHats may leave minor scratches on the top of equipment. The Hemispherical HeavyHats prevent this, with a small sacrifice in performance. **30-day money back.**

**HEMISPHERICAL HEAVYHAT SET**  
2 small (1” H), 1 large (2” H):  
$65 + Shipping (4 lb); single Sm. Hemispherical HeavyHat: $22 + Shipping (1 lb); single Lg. Hemispherical HeavyHat: $30 + Shipping (2 lb)

### THE TUBE ANCHOR

Tube amps, as all guitarists and many audiophiles know, sound magical. I have a passion for tweaking ‘em, particularly small ones from the ’60s. The single most dramatic tube upgrade I’ve come up with are these massive brass tube dampers—more than 10 times heavier than the tube itself. I’ve tried the lightweight finned collars, the polymer damping rings, even heavy lead shields. They improved the sound a bit—but when I tried my weighty brass
Anchor prototypes, the extra detail and warmth were in another league. That’s because tubes vibrate a lot and brass is by far the best-sounding vibe-killer I’ve found. On the electromagnetic side, all tubes improve bigtime with a grounded metal shield. So as a bonus, each Anchor comes equipped with a ribbon grounding strap (not pictured) which doubles the sonic upgrade. And the excellent thermal conductivity of brass helps tube cooling. 30-day money back.

If you spray the inside of the Anchor with Krylon Ultra-Flat Black enamel (a near-perfect IR absorber), the highly conductive brass will cool the tube and lengthen life. For non-DIYer, we offer the spray service for $6 per Anchor.

ANCHOR A - $24 EA. fits most 12AX7, 12AT7, 12AU7, 6D78, ECC88, 6922 + Shipping (½ lb)
1. Anchor A (US) fits U.S./European tubes, 0.795”-0.835” diameters
2. Anchor A (Sov) fits Russian/Chinese tubes, 0.840”-0.875” diameters

ANCHOR B - $30 EA. fits most 6BQ5, EL84, 7189, 6CA4 + Shipping (1 lb)
3. Anchor B (US) fits U.S./European tubes, 0.795”-0.835” diameters
4. Anchor B (Sov) fits Russian/Chinese tubes, 0.840”-0.875” diameters

ANCHOR C - $43 EA. fits most EL34, 6L6, 7591, 6CA7, 5AR4, GZ34 + Shipping (1 lb)
5. Anchor C (US) fits U.S./European tubes, 1.225”-1.270” diameters
6. Anchor C (Sov) fits Russian/Chinese tubes, 1.10”-1.140” diameters

ANCHOR M - $24 EA. fits most 6AU6A + Shipping (½ lb)
7. Anchor M (US) fits U.S./European tubes, 0.680”-0.720” diameters
8. Anchor M (Sov) fits Russian/Chinese tubes, 0.725”-0.765” diameters

FREE AUDIO UPGRADES

- Speakers on stands or shelves MUST use feet, but never soft ones: no rubber/plastic feet, Blu-Tac, Sorbothane, etc. For firmer bass plus clearer mids and treble, try speakers on three hardware store wood plugs or buttons. See p.34 to get two to three times the effect.

- Ditto for all CD players, amps, power supplies, etc. If the wood buttons aren’t high enough, try three wood blocks (¾” or so), to raise components off their rubber/plastic feet. You’ll hear an instant bass-to-treble upgrade. Of course, stacking components is the worst of all worlds: you’re failing to drain vibrations and forcing the components to share vibes.
Stands and platforms—at least good ones—transform the sound of speakers and electronics. Surprisingly, the very best ones use maple, not space-age materials. That’s what I’ve learned from fifteen years of painstaking experiments on equipment vibration control.

Why maple? I used to mount my studio gear on massive lead or granite platforms. Naturally, I assumed mass dominates. Was I wrong! My first ear opener was testing 15 pounds of poplar against 125 pounds of granite under a CD player. The musicality of wood blew away the granite: warmer, punchier, far more detail, deeper bass. Clearly materials dominated, so I tested dozens. Marble and glass were thin and bright; carbon fiber, polymer composites, damped metal laminates, acrylic, and Corian were way too dead.

Next experiment: solid wood easily bested butcher block and plywood. MDF was even worse. I listened to carefully matched platforms of walnut, oak, maple, cherry, birch, spruce, fir, hickory, mahogany, etc. Maple was head-and-shoulders the best. Turns out that’s not a fluke.

Talking to musical instrument makers, I soon learned that the superiority of maple is 300-year-old news among them. Every great violin since Stradivarius has maple sides and back. Every Steinway has a steamed maple case. All great jazz drums have maple shells. Last lesson from violin makers: NEVER use kiln-dried wood. The high heat deadens and weakens the wood. Air-dried sounds significantly better, as I confirmed.

Finding air-dried 2” to 4” thick maple at lumber yards is impossible. So I turned to a local Amish sawmill—the best thing I ever did. They get us logs of very special maple indeed: Maryland, old-growth, Ambrosia maple trees, 75 to 100 years old. These yield wood of stunning character: lovely dark contrasts, subtly shimmering curly grain—a far cry from the boring whiteness of commercial maple. And my tests show our local Ambrosia maple sounds clearly better than Canadian rock maple.

After the cut-up logs air dry for three years, our skilled Amish craftsmen, Ben and his son Crist, meticulously plane, sand, bevel, and shape our wood. Ben takes particular pride in his lacquer finishes. They handsomely show off the dramatic grain and nut-colored streaks of our old-growth Ambrosia maple. As an Old World craftsman, he also enjoys doing challenging custom work for our customers. To learn more about our unique cottage industry and to see our maple’s striking beauty in full color, please visit our website.
Everything in my studio is now mounted on maple platforms on Isoblocks. Two-inch maple makes a satisfying improvement under every stereo component I’ve tried. Turntables improved astonishingly! (Incidentally, the platform should be slightly larger than the component it supports.) Stepping up to a four inch thickness is a serious sonic upgrade. That’s what my Sony studio tape machine sits on—as do my computer, external CD burner and hard drives, A/D, as well as everything else in my studio and mastering signal path. There’s no question you hear the difference in our CDs.

In independent head-to-head listening tests, the Mapleshade Triplepoint/Platform/Isoblock system invariably sounds better than $2500 Vibraplane air suspension platforms— much warmer, more detailed, and more naturally dynamic at less than 1/10 of the cost. Ditto for expensive composite platforms, sandboxes, and air tube/bladder suspensions from Symposium, Zoethecus, Townshend Seismic Sink, Bright Star, Nuance, Polycrystal, Silent Running. Use our 30-Day money back to judge for yourself.

“The custom platforms you made for my amps are awesome...AN ABSOLUTELY PROFOUND IMPROVEMENT IN MY SYSTEM. Been doing this for 30 years now as a hobbyist, wholesaler, retailer, and life long friend of one of the best designers in the business and I still was not prepared for what the platforms did for the clarity, musicality, bass and treble extension.” - Ken B.
READY-TO-BE-FINISHED MAPLE SHADE PLATFORMS:
Planed with one coat of sanding sealer.
15" x 12" x 2": $50 + Shipping (12 lb); 18" x 15" x 2": $75 + Shipping (15 lb)

FINISHED MAPLE SHADE PLATFORMS FOR STANDARD ELECTRONICS:
Planed, sanded, beveled and then finished with four coats of clear, hand-rubbed lacquer. Finished platforms include an Isoblock set ($24 value). Add custom Natural Cherry or Deep Rosewood lacquer finish for $50; $75 for Semi-Gloss Black.
15" x 12" x 2": $110 + Shipping (13 lb); 15" x 12" x 4": $160 + Shipping (26 lb)
18" x 15" x 2": $155 + Shipping (16 lb); 18" x 15" x 4": $230 + Shipping (32 lb)

FINISHED MAPLE SHADE PLATFORMS FOR OVERSIZED GEAR:
Planed, sanded, beveled and then finished with four coats of clear, hand-rubbed lacquer. Finished platforms include an Isoblock set ($24 value). Add custom Natural Cherry or Deep Rosewood lacquer finish for $70; $105 for Semi-Gloss Black.
24" x 18" x 2": $255 + Shipping (25 lb); 24" x 18" x 4": $365 + Shipping (45 lb)
21" x 19" x 4": $340 + Shipping (44 lb); 24" x 24" x 4": $495 + Shipping (65 lb)

ISOBLOCKS
Initially, I mounted my first maple platforms on our brass footers with fine sonic results. (This is still essential for platforms on carpeted floors.) After lots of tests with flexible suspension isolating mounts, I evolved the Isoblock specifically for our maple platforms. On hard surfaces, an Isoblock under each corner of the platform is even better than our brass footers, at only $24 per set of four. Isoblocks are a rubber/cork/rubber laminate whose size and number of laminations I tuned by ear to give just the right vertical, horizontal, and torsional resonant frequencies for best sonic isolation.

Isoblocks can also be used for mounting anti-resonant platforms other than our maple ones. Head-to-head, they sound better—particularly in lack of bass boom and clarity of midrange detail—than Vibrapods, Sorbothane, Sorbagel, Iso-bearings, sandbox mounts, and inner tube air suspensions. Where space constraints force you to stack equipment, Isoblocks are the best way to separate components. 30-day money back.

Isoblock I (1½" H), set of 4 for up to 99 lb load: $24 + Shipping (1 lb)
Isoblock II (1¾" H), set of 4 for up to 199 lb load: $40 + Shipping (2 lb)
MAPLE AMP STANDS

A truly rigid, massive, maple stand will transform the sound of any amp, whether it’s a tiny tube 3-watter or a 500 watt solid state behemoth. No welded steel stand (such as Target, Sound Anchor, Solid Steel) will come close. You can buy exotic amp stands for as much as $3000. Our Maple Amp Stand, at one tenth of the cost, simply sounds much better. I back this with a 30-day money back guarantee.

Floor-mounting your amp on maple gives optimum performance. This approach sounds better than rack-mounting (even on our SAMSON) because your amp won’t be sharing vibrations with other gear. For carpeted floors, use our Maple Amp Stand with its built-in Thin or Thick Carpet Heavyfeet. In contrast, for mounting on uncarpeted floors, your best amp stand will be a Maple Platform on Isoblocks.

If you want to hear everything your great-sounding amp can deliver, the extra $75 for 4” maple is a sound investment. You’ll hear new warmth, spaciousness and subterranean bass revealed in every recording. If you’re mounting that great amp on a carpet-covered concrete floor and want absolutely the ultimate in performance, call (410)867-7543 for advice. Custom sizes are available; call for pricing.

MAPLE AMP STANDS V.1

18x15 Maple Platform finished with four coats of clear, hand-rubbed lacquer. Pre-assembled with four threaded brass footers. Add custom Natural Cherry or Deep Rosewood lacquer finish for $50; $75 for Semi-Gloss Black.

Carpet Piercing 2” Maple Amp Stand: $305 + Shipping (26 lb)
Carpet Piercing 4” Maple Amp Stand: $380 + Shipping (40 lb)

MAPLE AMP STANDS V.2

24x18 Maple Platform finished with four coats of clear, hand-rubbed lacquer. Pre-assembled with four threaded brass footers. Add custom Natural Cherry or Deep Rosewood lacquer finish for $70; $105 for Semi-Gloss Black.

Carpet Piercing 2” Maple Amp Stand: $405 + Shipping (33 lb)
Carpet Piercing 4” Maple Amp Stand: $515 + Shipping (50 lb)

Please specify thick or thin carpet version when ordering. (see p.35)
We’ve helped lots of customers use maple platforms to isolate components from the evil-sounding resonances of their too-flimsy MDF-and-hollow-tubing rack. But you can get even better sound—AND better video—with a massively solid, really rigid rack designed from the ground up for resonance-free vibration control. That’s how I designed the SAMSON.

Each thick maple shelf is rigidly locked between big, custom round brass nuts, threaded onto massive, 1¼” solid steel uprights locked to the floor via threaded-on Heavyfeet. Result? Every SAMSON user has been shocked by the sonic transformation. SAMSON sounds better than the most exotic welded tubing, damped layer composite, or inlaid hardwood racks costing up to $6000 (e.g., RixRacks, Zoethecus, Sound Anchor, Arcici, Billy Baggs, or Walker).

NEW: the gorgeous double-bay, extra depth SAMSON v.3. The two-shelf version is perfect for audiophiles who like the modern low look—and stunning for home theater 40” to 60” video monitors. Videophiles will be boggled by their improved edge resolution, shadow detail and color brilliance. The biggest and most complex audio or video systems will be properly accommodated by the three-shelf and four-shelf versions.

Matching the startling performance upgrade is the SAMSON’s drop-dead looks. Shelves are dramatically streaked maple, subtly beveled and gleaming with four coats of handrubbed lacquer. Nickel or black colored uprights accent the highly polished brass nuts and footers. Infinitely adjustable shelves accommodate equipment changes. 30-day money back.

**Custom options:** Custom dimensions also available: shelf sizes up to 70”x 24”; 2” or 4” shelf thicknesses; any height up to 72”; any number of shelves; clear, Natural Cherry, Deep Rosewood or Semi-Gloss black lacquer. For more info, see page 49. For custom pricing, email info@mapleshaderecords.com or call (410)685-4618.

“The rewards have been tremendous...After I put the whole system on a SAMSON, the sound took another mighty leap in the direction of the concert hall. The change was consistent with what the platforms give, notched up by maybe a factor of 5. And I wasn’t changing from a cheapo rack — I was replacing Zoethecus and Sound Anchor racks.” - DZ
SAMSON v.1

Shelves are 23.5” x 15” x 2” with 19” width between uprights. Finished in clear lacquer.

2 finished shelves, 4 uprights (24” H), 4 threaded Heavyfeet, 4 brass top caps (2” D), 8 brass shelf nuts (2” D), 2 tightening rods. **$535 + Shipping**

3 finished shelves, 4 uprights (36” H), 4 threaded Heavyfeet, 4 brass top caps (2” D), 16 brass shelf nuts (2” D), 2 tightening rods. **$715 + Shipping**

4 finished shelves, 4 uprights (48” H), 4 threaded Heavyfeet, 4 brass top caps (2” D), 24 brass shelf nuts (2” D), 2 tightening rods. **$995 + Shipping**

Options:
- Black or nickel colored uprights: no charge
- Upgrade to 4” thickness: $100 per shelf
- Add four nuts to make lowest shelf adjustable: $64
- Upgrade to carpet piercing or radiused footers: $84 per rack
- Upgrade to Megafeet: $395 per rack
- Upgrade to carpet piercing or radiused Megafeet: $475 per rack
- Add'l finished shelf with 8 brass shelf nuts: $285 each
- Add custom toned-lacquer finish for $50 per shelf; $75 for black

SAMSON v.2

For over-sized and custom gear, especially turntables. Shelves are 26” x 19” x 2” with 21.5” width between uprights. Finished with clear lacquer.

2 finished shelves, 4 uprights (24”H), 4 threaded Heavyfeet, 4 brass top caps (2”D), 8 brass shelf nuts (2”D), 2 tightening rods. **$635 + Shipping**

3 finished shelves, 4 uprights (36” H), 4 threaded Heavyfeet, 4 brass top caps (2” D), 16 brass shelf nuts (2” D), 2 tightening rods. **$865 + Shipping**

4 finished shelves, 4 uprights (48” H), 4 threaded Heavyfeet, 4 brass top caps (2” D), 24 brass shelf nuts (2” D), 2 tightening rods. **$1195 + Shipping**

(continued)
Options:
Black or nickel colored uprights: no charge
Upgrade to 4” thickness: $140 per shelf
Add four nuts to make lowest shelf adjustable: $64
Upgrade to carpet piercing or radiused footers: $84 per rack
Upgrade to Megafeet: $395 per rack
Upgrade to carpet piercing or radiused Megafeet: $475 per rack
Add'l finished shelf with 8 brass shelf nuts: $335 each
Add custom toned-lacquer finish for $60 per shelf; $85 for black

SAMSON v.3
For large systems, mega-turntables and Home Theater monitors. Shelves are 52” x 21” x 2” with 21.5” width between uprights. Finished with clear lacquer.

2 finished shelves, 6 uprights (24” H), 6 threaded Heavyfeet, 6 brass top caps (2” D), 18 brass shelf nuts (2” D), 2 tightening rods. $1225 + Shipping

3 finished shelves, 6 uprights (36” H), 6 threaded Heavyfeet, 6 brass top caps (2” D), 30 brass shelf nuts (2” D), 2 tightening rods. $1770 + Shipping

4 finished shelves, 6 uprights (48” H), 6 threaded Heavyfeet, 6 brass top caps (2” D), 42 brass shelf nuts (2” D), 2 tightening rods. $2315 + Shipping

Options:
Black or nickel colored uprights: no charge
Additional finished shelf with 12 brass shelf nuts: $540 each
Upgrade to carpet piercing or radiused footers: $112 per rack
Upgrade to Megafeet: $585 per rack
Upgrade to carpet piercing or radiused Megafeet: $710 per rack
Upgrade to 4” thickness: $280 per shelf
Add custom toned-lacquer finish for $120 per shelf; $170 for black
We do lots of custom platforms and speaker stands for customers with unusually sized components or speakers—or with unusual space and shape requirements for racks. We have built non-rectangular platforms, speaker stands up to 5 feet high, multi-bay racks, racks with staggered shelf heights and overhanging shelves. Based on that extensive experience, we are happy to offer in-depth design ideas and advice to solve special room, décor, or system problems.

Where our handsome, clear lacquer finish doesn’t fit in with room décor, we offer custom options of cherry, rosewood or black. Coloring maple is surprisingly tricky; standard wood stains give very mixed results. So we hired a finishing specialist to work with Ben to develop for us special toned-lacquer blends with a five-step finish, all tailored to the unique problems of staining maple. And the results are stunning! The Natural Cherry matches wonderfully with many warmer golden-hued finishes and doesn’t obscure the distinctive grain of our maple. Deep Rosewood is a rich, dark, beautifully reddish finish. Our Semi-Gloss Black has a fine satin sheen.

For those with starkly modern rooms or avant-garde tastes, we offer vivid color dyes: brilliant straight red or strong blue-green, both so clear they highlight the stunning grain features of our maple. And there’s a transparent black dye that lets the wood’s character shimmer through.

Visit our website to view color samples. For more detailed info or for price quotes, call (410)685-4618 or email info@mapleshaderecords.com

FREE AUDIO UPGRADES

• For speaker, AC, and wall wart power cables, always split two-conductor wires and separate by at least 6”. Don’t forget to keep all wires off artificial fiber rugs and de-static them regularly.

• Removing metal or plastic covers (or tube cages) leads to large, sometimes HUGE, improvements in 98% of components: amps, pre-amps, CD players, power supplies, processors, etc. Improve further with weights (p.38) on top of transformers and/or on top of a replacement wood cover.

• For any separate power supply: listen, then turn it 90°, turn another 90°, etc. One of the four positions will sound way better (due to non-uniform, transformer magnetic field leakage). In addition, separate power supplies are even more vibration-sensitive than the components; see p.34 for the solution.
MAPLE BEDROCK

Each Maple Bedrock consists of a finished 2” maple base directly coupled to the floor by three massive brass feet. Two machined brass corner posts are mounted at the rear of the maple base to support the rear bottom of the speaker. Each stand comes with one Triplepoint (or threaded screw-in Heavyfoot) to support the speaker front, drain vibration, and adjust tiltback.

MAPLE BEDROCK SPEAKER STANDS

Finished with four coats of clear, hand-rubbed lacquer. Add custom Natural Cherry or Deep Rosewood lacquer finish for $90 per pair; $110 for Semi-Gloss Black.

Maple Bedrock 1:
For speakers up to 12” wide, 13” deep and 20” tall with standard footers: $345/pair + Shipping (25 lb)
with carpet-piercing or radiused footers: $395/pair + Shipping (32 lb)

Maple Bedrock 2:
For speakers up to 18” wide, 20” deep and 36” tall with standard footers: $422/pair + Shipping (40 lb)
with carpet-piercing or radiused footers: $475/pair + Shipping (54 lb)

(PLEASE PROVIDE SPEAKER DIMENSIONS WHEN ORDERING)

CENTER CHANNEL MAPLE BEDROCK

Optimally placing a center channel speaker is tough. Mounting the speaker on top of your TV is especially bad for sound and video quality. The Center Channel Bedrock is the perfect placement solution and a major sonic upgrade. Matched with a pair of Bedrocks for the left and right, it completely transforms the sound of small speaker home theater systems. You get the huge, warm, room-filling sound normally expected only from big, obtrusive, floorstanding speakers. And, as a bonus, no obstructed views and improved decor.
**CENTER CHANNEL BEDROCK 1**
For speakers up to 25” wide, 12” deep, adjustable tilt. Finished with four coats of clear, hand-rubbed lacquer. Add custom Natural Cherry or Deep Rosewood lacquer finish for $50; $75 for Semi-Gloss Black.

with standard footers: $240 each; with carpet-piercing or radiused footers: $280 each

**CENTER CHANNEL BEDROCK 2**
For speakers up to 28” wide, 20” deep, adjustable tilt. Finished with four coats of clear, hand-rubbed lacquer. Add custom Natural Cherry or Rosewood lacquer finish for $70; $105 for Semi-Gloss Black.

with standard footers: $395 each; with carpet-piercing or radiused footers: $435 each

(Prices do not include shipping. Please provide speaker dimensions when ordering.)

“I have a horrible listening room where the only possible speaker position puts the listener in a bass null, causing everything to sound shrill, forward and bass-shy. I’m using the Paradigm Studio 20’s…and I’ve gotten them to sound barely acceptable on a pair of 24” Sanus stands with floor spikes and small spikes under the speakers themselves. In desperation I ordered a pair of Bedrocks and I am flabbergasted! The bass is huge…and the midrange and treble are now much smoother as well. It is an absolutely incredible difference, even greater than adding a sub, which would not improve the harsh treble the way the Bedrocks do. If you own a pair of small speakers you MUST try the Bedrocks. The difference is astounding.” - Marc A.

**MAPLE BEDROCK ULTRA**
Without exception, our customers have been reporting superb sonic results with the Bedrock stands—even for $2000 to $12000 top-of-the-line monitors (Dynaudio, Sonus Faber, JMlab, Harbeth, Joseph, ProAc, B&W, etc). Then, recently, I heard what the Bedrock did for a customer’s $5000 J.M. Reynaud monitors (pictured), replacing the Reynaud-designed stands. Staggering improvement from lowest bass to highest treble! That’s when I decided to offer a perfectionist’s Bedrock, the Ultra. The Ultra features 4” thick maple and a huge 3” footer to drain cabinet vibrations and adjust the speaker tilts back. I guarantee the Ultra will whip any monitor stand, whether by the speaker designer or not.

**MAPLE BEDROCK ULTRA STANDS**
Finished with four coats of clear, hand-rubbed lacquer. Add custom Natural Cherry or Deep Rosewood lacquer finish for $90 per pair; $110 for Semi-Gloss Black.

Maple Bedrock Ultra 1: For speakers up to 12” wide, 13” deep and 20” tall with standard footers: $470/pair + Shipping (38 lb) with carpet-piercing or radiused footers: $525/pair + Shipping (45 lb)

Maple Bedrock Ultra 2: For speakers up to 18” wide, 20” deep and 36” tall with standard brass footers: $570/pair + Shipping (50 lb) with carpet-piercing or radiused footers: $625/pair + Shipping (57 lb)

(PLEASE PROVIDE SPEAKER DIMENSIONS WHEN ORDERING)
Concrete and plywood floors cripple the sound of your speakers. They muddy the bass, smear the midrange, and suck the life out of the treble. In fact, 90% of “room problems” are caused by bad-sounding floors. Instead of spending thousands on room treatments that address the wrong problem, here is a direct, evidence-based cure: drain the speakers’ vibrational energy, not into the problem floor, but into a heavy maple base rigidly mounted on the floor via massive brass feet.

Our 2” or 4” maple bases make a far cleaner sink for receiving vibrations than flimsy, resonant ½” plywood flooring or, worst of all, concrete. Instead of receiving vibrations, concrete, tile, and stone strongly reflect back almost all the vibrational energy out of phase and distorted. Equally toxic to good speaker sound are modern “engineered” wood floors, particularly floating floors that rest on rubbery insulating sheets. Carpet over concrete or plywood just worsens the situation.

To double the sonic upgrade of our maple stands, replace your speakers’ spikes or composite feet with our much more rigid brass Threaded Heavyfeet, Triplepoints, MegaMounts or Threaded Megafeet (p.35).

“I received your Speaker Plinths...However, I wasn’t prepared for the level of improvement. Every aspect of the speakers was improved. Bass extension, treble clarity, transparency, imaging and soundstage all showed impressive improvement. This is all in a tough room...Excellent product!!!” - Robert V.

MAPLE SPEAKER PLINTH

We make Maple Plinths to fit all small and medium size floorstanders. To increase the mass and reduce speaker rocking, we recommend a Plinth at least two inches larger than the speaker width and depth. If you’re on concrete, 4” thickness is highly recommended. Note that, in careful listening comparisons, the effect of the Plinth’s increased height is miniscule compared to the huge improvements in bass and treble.

Our Plinths include two air-dried maple bases finished with four coats of clear, hand-rubbed lacquer—each pre-assembled with four threaded brass footers. Natural Cherry, Deep Rosewood, Semi-Gloss Black and custom sizing options available.

MAPLE SPEAKER PLINTH V.1

A pair of 12x15 maple bases finished with four coats of clear, hand-rubbed lacquer. Add custom toned-lacquer finish for $100; $150 for Semi-Gloss Black.

2” Plinth V.1 for hard floors: $415/pair
2” Plinth V.1 with carpet-piercing or radiused footers: $475/pair
4” Plinth V.1 for hard floors: $505/pair
4” Plinth V.1 with carpet-piercing or radiused footers: $565/pair
NEW

Visit www.mapleshaderecords.com to order

MAPLE SPEAKER PLINTH V.2
A pair of 15x18 maple bases finished with clear lacquer. Add custom toned lacquer finish for $100; $150 for Semi-Gloss Black.

2" Plinth V.2 for hard floors: $495/pair; 4" Plinth V.2 for hard floors: $630/pair
2" Plinth V.2 with carpet-piercing or radiused footers: $555/pair
4" Plinth V.2 with carpet-piercing or radiused footers: $690/pair

Custom sizes available. Prices do not include shipping. Specify thick or thin carpet version when ordering.

NE PLUS ULTRA SPEAKER BASES

Our no-holds-barred maple stand design for transforming any world class floorstander crippled by concrete or contemporary thin wooden floors—speakers such as the Wilson MAXX, JMlabs Gran Utopia, Dali Megaline, Legacy Whisper, B&W 800D, Kharma Exquisite, Sonus Faber Stradivarius, Revel Salon 2, Sound Labs Majestic, Quad 2905, Magneplanar 20.1, etc.

The Ne Plus Ultra combines our massive maple platforms with by far the best-performing (and best-looking) footer coupling design we’ve devised: four huge Mega-Mounts locked tightly under the maple base by heavy brass tensioning through-bolts, tightened from above by gorgeous hand-buffed brass cap nuts.

If you’ve spent this much to get a truly great-sounding speaker, it doesn’t make sense to let an inadequate floor diminish its sonic beauty by nearly half. For perhaps 5% of your investment, we guarantee a more-than-50% upgrade of your speaker. 30-day money back.

NE PLUS ULTRA V.1
A pair of 18x24x4 maple bases finished with clear, hand-rubbed lacquer. Add custom toned-lacquer finish for $140; $210 for Semi-Gloss Black.

for hard floors: $1380/pair
with carpet-piercing or radiused footers:
$1560/pair

NE PLUS ULTRA V.2
A pair of 24x32x4 maple bases finished with clear, hand-rubbed lacquer. Add custom toned-lacquer finish for $250; $370 for Semi-Gloss Black.

for hard floors: $1950/pair
with carpet-piercing or radiused footers:
$2125/pair

NE PLUS ULTRA FOR SUBWOOFERS
One 24x24x4 maple base finished with clear, hand-rubbed lacquer. Add custom toned-lacquer finish for $90; $140 for Semi-Gloss Black.

for hard floors: $820/each
with carpet-piercing or radiused footers:
$910/each

Custom sizes available. Prices do not include shipping. Please specify thick or thin carpet version when ordering.
THE EPIPHANY STAND FOR MAGNEPAN SPEAKERS

A brilliant design, Magnepan speakers are some of the most utterly natural, best-voiced speakers I’ve ever used. Good as they are, their flimsy feet and wobbly coupling to the floor muddy their bass impact and smear their midrange/treble. Our stands fix that by replacing the flimsy feet with heavy brass footers to drain panel vibration down into a maple platform locked to the floor and adding super-stiff maple panel braces to eliminate 100% of the panel wobble.

The improved sonic performance is riveting; the Magnepans become as fast and detailed as the very best electrostatics without losing one iota of warmth—and they gain terrific bass slam.

No other Magnepan stands incorporate heavy brass panel footers and massive maple vibration sinks. And, of course, none use gorgeous old-growth Ambrosia maple, lovingly finished with hand-rubbed lacquer.

**EPIPHANY STANDS FOR MAGNEPANS**
A pair of maple bases with panel support braces, finished with four coats of clear lacquer. Pre-assembled with threaded brass footers for hard floors. Includes four threaded brass panel footers. Add custom toned-lacquer finish for $220; $310 for Semi-Gloss Black.

**2” Epiphany Upgrade Stand for 3.6s:** $975 per pair + Shipping

**4” Epiphany Upgrade Stand for 3.6s:** $1195 per pair + Shipping

**2” Epiphany Upgrade Stand for 1.6s, MMGs and MG12s:** $880 per pair + Shipping

**4” Epiphany Upgrade Stand for 1.6s, MMGs and MG12s:** $1050 per pair + Shipping

add $90 to upgrade to carpet-piercing or radiused footers

THE QUAD 57 RENAISSANCE STAND

It was 25 years ago when I first heard the Quad 57 and was converted on the spot. It's still my favorite electrostatic speaker. Sure, the stock 57s are shy on low bass and high treble. But that's simply due to flimsy mounting, just like the Magnepans.

Our Renaissance Stand completely solves the 57’s lack of panel vibration draining and excessive panel wobble. The plain jane 57 is transformed with intriguingly subtle curves and elegant, polished maple textures.

The real seducer is the sound: raw bass punch increases 100% and the normally muted top end comes in super-sparkling and airy.

If you're on a concrete slab, tile, “engineered” wood, or plywood floor, definitely consider the Maple Plinth option (now or later). You'll never want a subwoofer again.
If you have two pairs of the 57s, the Renaissance Stands make possible the newly developed, radical Double-T configuration. You’ll gain staggering bass, endless treble, and a room-wide sweet spot—substantially better and much more practical than stacked Quads. For details on the Double-T option or the Maple Plinth option call 410-867-7543.

**THE QUAD 57 RENAISSANCE STAND**

Four 2” maple Quad-fitted stands finished with four coats of clear, hand-rubbed lacquer. Pre-assembled with threaded brass footers. Add custom-toned lacquer finish for $350; $450 for Semi-Gloss Black.

for hard floors: $795 + Shipping; with carpet-piercing or radiused footers: $885 + Shipping

---

**B&W 800/801/802 MOUNTING UPGRADE KIT**

Though the 800 series B&Ws have a towering reputation, mounted on their factory casters they sound somewhat sluggish, relatively lacking in presence, treble sparkle, and dynamic excitement. The factory spikes are only slightly better. If you really want to know how great the B&Ws sound, you need only unscrew the caster mounts, then screw in our machined-to-match, maple disc mounts with our massive brass footers attached. You’ll hear a night-and-day difference in bass punch, in midrange harmonic resolution, and in treble brilliance. If you don’t agree, we’ll refund your purchase price.

**B&W MOUNTING UPGRADE KIT**

Includes (8) brass footers with air-dried maple mounting discs and all brass hardware for assembly.

with Threaded Triplepoints (2¼” H): $510 + Shipping  
with Threaded Thin (2¼” H) or Thick Carpet Tripplpoints (2½” H): $560 + Shipping  
with Threaded Megafeet (3” H): $1160 + Shipping  
with Threaded Thin or Thick Carpet Megafeet (3” H): $1330 + Shipping

---

**FREE AUDIO UPGRADES**

- You can’t believe the extra harshness and grunge you hear due to home appliances “poisoning” the AC power with electrical noise. To really sweeten your sound, try turning off every fluorescent and halogen light in the house, as well as air conditioning, oil burner, electric stove, dimmer, and CD boombox; unplug every surge protector, cell phone charger, digital TV, computer, and U.P.S. (because they all have “sleep” modes). No power conditioner, no line filter, and no dedicated AC line stops this “poisoning.”

- To audibly improve any cheap interconnect, use a razor to carefully peel the thin plastic insulation off the braided metal you’ll find underneath. Split 2-channel interconnects and separate the two by several inches. Cut heat shrink and plastic strain reliefs off the back of RCA plugs and remove their metal barrels (if possible). Among generic wires, choose the skinniest for best sound.

- Never bundle speaker cables, interconnects, or AC power cables. If you must run wires parallel for more than a foot, separate them by 6” or more. Wires that cross at 45° or more can touch without any sonic degradation.

- Most stereos have too many grounds—every 3-prong plug is a ground. Less grounds improve hum AND sonics. Either one ground (at the preamp or amp) or none is best. Remove one ground at a time and listen. Use a hardware store cheater plug with green wire pigtail. Lock the wire’s spade lug to the middle of a RadioShack banana plug [#274-721, plastic shell removed]. Plug in the 2-prong cheater; the banana plugs into the outlet’s round ground hole. Listen with banana in, then out.
The Ref 3s are my studio monitor because I’m knocked out by their fast and transparent midrange, endless top end, and warm, powerfully extended lower registers—well beyond the best electrostatics. Simply stated, I know of no $20,000 speakers I prefer. That’s why I’m offering both the speakers and, as a giant first-step enhancement that’s crucial for optimal performance, our Upgrade Stands. **30-day money back.**

**GALLO REFERENCE 3.1 SPEAKERS**

This elegantly sculpted, almost tiny speaker (35.5" high with a 5.5" front!), with its built-in subwoofer throws a huge, incomparably 3-dimensional sound stage. They put to shame the megaspeakers I’ve compared them to including JMLabs Utopias, Wilson Watt/Puppies, Sonus Faber Amatis, and B&W 800Ds.

**GALLO REFERENCE 3.1 SPEAKERS** $3295/pair + Shipping  
Available in black with brushed chrome (pictured) or all black.  
Price includes stock black base.

**REFERENCE 3.0/3.1 UPGRADE STANDS**

Good as the Gallo is, the stock base—too narrow and too light—bottlenecks the sound. Using our old-growth maple, we double the width and quadruple the thickness, replacing the small steel feet with massive, brass Megafeet and Heavyfeet—and doubling the tiltback angle for better transient time-alignment. Result? New solidity in the bass, lovely extra midrange warmth and detail, and newfound treble air and purity. Our upgrade eliminates any need for the add-on Gallo Ref 3 subwoofer amp.

2" Upgrade Stand with standard footers: $685/pair + Shipping  
2" Upgrade Stand with thick carpet or radiused footers: $735/pair + Shipping  
4" Upgrade Stand with standard footers: $775/pair + Shipping  
4" Upgrade Stand with thick carpet or radiused footers: $825/pair + Shipping

**GALLO TR-1 SUBWOOFER WITH HEAVYFOOT UPGRADE**

An unexpectedly small subwoofer (10.5" D x 11.5" L) that adds megaspeaker bass to stand-mounted monitors or small floorstanders. It brings beautifully integrated musicality to the bottom of the double bass, the piano, the biggest kick drums, and the pipe organs. To my ear, the TR-1 is the fastest and cleanest of all the Gallo subs. We’ve doubled that advantage

**UPGRADE STAND PACKAGE DISCOUNT**

Purchase a pair of Reference 3.1 and get a 15% discount on our upgrade stand. Or 10% off a Maple Plinth when you buy a Gallo subwoofer.
by re-machining the mounting structure to fit four of our big brass Heavyfeet. They lock this powerful sub solidly to the floor, draining muddying vibrations out of the enclosure and driving the floor to add deep bass.

**UPGRADED GALLO TR-1 SUBWOOFER**

Available in silver grey (pictured), black, and white. Maple base not included. Includes four pre-assembled Threaded Heavyfeet. Upgrade to carpet piecing or radiused footers for $28.

$695 each + Shipping

---

**MORE GALLO SPEAKERS**

Besides the Ref 3.1, call us about these other standouts in the Gallo line:

- The Mapleshade developed, two-per-side, Ref 3.1 Omi Array yields huge, truly omni-directional sound that outdoes $150000, four hundred pounders and costs only $8700 for 2 channels.

- The just-released Gallo Strada is a breath-taking $2K bookshelf that, to my ear, blows away any exotic monitor up to $15,000.

- The tiny spherical Micros and A'Divas produce incomparable imaging and surprisingly big sound ($398 and $578 per pair)

- For perfectionist home theater, the Reference AV surrounds and center channel are simply the best available at any price ($1499 each)

---

**FREE AUDIO UPGRADES**

- For speaker room placement, **DO NOT** use the rule of thirds or the equilateral triangle rule for speaker spacing; they simply do not yield optimal performance. To set speakers’ distance from the wall behind them, start with the rear of the cabinets 18” away. Listen, move them 6” forward, then repeat. As you move forward, imaging will improve but bass boost will decrease. Pick the distance that gives you the trade-off you like best. For speaker spacing, start with the speakers 1/3 further apart than your ear-to-speaker distance (which is 5’, preferably, as per p.23). Increase spacing 6” at a time and listen, repeat until the center image collapses, then subtract 6”.

- For seamless subwoofer sound, use only the speaker cable input, not the RCA input. In addition, connect the two main speakers directly to the main amp output, not to the subwoofer’s output (if you’re using a processor, set it to “Large Speaker”). Always fire the subwoofer driver left or right, not at you or down into the floor. By ear, set the crossover at the lowest possible frequency that doesn’t leave a bass gap. You’ll be amazed at the overall transparency you gain.

- Contrary to manufacturer hype, subwoofer placement is crucial. To get clean bass attacks, subwoofers must be precisely (±1”) the same distance from your ear as the midrange driver. Corner placement **always** leads to boom. Also, subwoofers sound much cleaner on brass footers than on spikes or rubber feet.

- Bi-wiring helps quite a bit for cables with limited bass and treble. The better the cable, the less the benefit. By the time you get to the performance level of our Double Helix cables, there is zero benefit for most speakers.
NEW maple iSobaSe CRadle foR laptopS & otheR poRtableS

Whenever you’re listening or downloading to your laptop, just lay it on the Isobase Cradle’s rounded brass support footers. Play your favorite MP3, WAV, DVD, or even streaming audio and hear bass punch, treble air and warm detail you would never have expected. And for videos, see startling new color and detail. When you plug your laptop or iPod into your big rig, you’ll really be impressed. If you want to go another big step, use our Purist Mini-To-RCA Adapter and Clearview Ribbon Interconnects (p.28).

The Isobase Cradle also works beautifully with all-in-one PCs like the iMac. For convenience, our Cradle comes with our Isoblock suspension permanently attached. 30-day money back if you are not impressed.

**MAPLE ISOBASE CRADLE FOR LAPTOPS & OTHER PORTABLES**

Whenever you’re listening or downloading to your laptop, just lay it on the Isobase Cradle’s rounded brass support footers. Play your favorite MP3, WAV, DVD, or even streaming audio and hear bass punch, treble air and warm detail you would never have expected. And for videos, see startling new color and detail. When you plug your laptop or iPod into your big rig, you’ll really be impressed. If you want to go another big step, use our Purist Mini-To-RCA Adapter and Clearview Ribbon Interconnects (p.28).

The Isobase Cradle also works beautifully with all-in-one PCs like the iMac. For convenience, our Cradle comes with our Isoblock suspension permanently attached. 30-day money back if you are not impressed.

**MAPLE ISOBASE CRADLE FOR IPODS AND SMALL PORTABLE DEVICES**

* A maple base finished with four coats of clear lacquer, integral low Isoblock suspension, three radiused brass supports with support mounting kit. Add custom toned-lacquer finish for $40; $65 for Semi-Gloss Black.

6" x 8" x 2" Cradle: $95 + Shipping; 6" x 8" x 4" Cradle: $125 + Shipping

**MAPLE ISOBASE CRADLE FOR LAPTOPS AND iMCAS**

* A maple base finished with four coats of clear lacquer, integral low Isoblock suspension, three radiused brass supports with support mounting kit. Add custom toned-lacquer finish for $40; $65 for Semi-Gloss Black.

15" x 12" x 2" Cradle: $145 + Shipping; 15" x 12" x 4" Cradle: $195 + Shipping
18" x 15" x 2" Cradle: $190 + Shipping; 18" x 15" x 4" Cradle: $265 + Shipping

**MAPLE ISOBASE FOR PCs, MUSIC SERVERS & GAMING**

Whether you’re listening to 128k MP3s or high def 192 khz master files, digital music will sound warmer, less edgy, and less smeared after you mount your PC or server on our Isobase. Double the improvement when you’re using an external DAC or external hard drive by mounting it on its own platform. Whether you’re downloading or watching videos, the Isobase will seriously sharpen images and intensify their colors. Ditto for games: you’ll see what’s lurking in the shadows; you’ll hear the footsteps behind you much sooner. To improve your audio even further, don’t forget our miniplug adapter and ribbon interconnects. 30-day money back.
MAPLE ISOBASE FOR PCs, DACs, MUSIC SERVERS & EXTERNAL DRIVES

A maple base finished with four coats of clear lacquer, Isoblock suspension, four 1½” brass footers with kit for temporary or permanent attachment. Add custom toned-lacquer finish for $50; $75 for Semi-Gloss Black.

6”x8”x2” Maple Isobase: $95 + Shipping
6”x8”x4” Maple Isobase: $125 + Shipping
12”x15”x2” Maple Isobase: $145 + Shipping
12”x15”x4” Maple Isobase: $195 + Shipping
15”x18”x2” Maple Isobase: $190 + Shipping
15”x18”x4” Maple Isobase: $265 + Shipping

MAPLE ISOBASE FOR PRO TOWERS AND GAMING SYSTEMS

A maple base finished with four coats of clear lacquer, Isoblock suspension, four 2” brass footers, kit for temporary or permanent attachment. Add custom toned-lacquer finish for $70; $105 for Semi-Gloss Black.

18”x24”x2” Maple Isobase: $385 + Shipping
18”x24”x4” Maple Isobase: $495 + Shipping

MAKING COMPUTERS SOUND BETTER

- For downloading or ripping from an external CD/DVD player, the quality of the digital interconnect makes a huge difference (see p.29).
- Power cord quality has a major effect on PC or server sound and visuals. At a minimum, strip the outer insulating jacket off the AC cord. For larger AC upgrades, see p.31.
- Most laptops have better audio and video quality with their charger unplugged.
- To seriously upgrade computer speakers, replace rubber/plastic feet with glued-on wood buttons (the kind used to cover screw holes). If you have a separate subwoofer, make sure the sub is the same distance from your ear as the speakers, to the nearest inch.
- Before copying CDs and DVDs on to your computer, use the three Mapleshade treatments (see p.22). Ditto for treating media before burning copies.
- External hard drives, CD/DVD/Blu-ray burners, and DACs almost always yield better audio and video quality than internal ones.
- For a radical upgrade, remove the plastic or metal outer cases (requires violence on plastic cases) on external drives, burners and DACs, then glue wood buttons (or our 1” brass footers) straight to the inner chassis. Caution: proceed at your own risk because nude drives, burners and DACs are easily damaged.
- Do listening comparisons between hard drive and CD/DVD burner models and brands; the audio and video differences among them can be sizable. In any one model series, the smallest hard drive (i.e. single disc) always sounds best.
- Firewire usually sounds better than USB. Wherever possible, avoid using Firewire or USB as a power source; the power currents always hurt the sound and picture quality.
Twenty-five years ago, even before starting Mapleshade Studio, I jumped into my first high-end design project: upgrading the legendary Maplenoll Turntable for air-bearing pioneer Bob Dilger. In 2007, with my love of collecting LPs and transforming turntables undiminished, I’ve come full circle.

My new Phonophile product family consists of upgrades that dramatically improve the sound of LPs. In addition to our acclaimed and often-imitated maple platform suspension and brass coupling system, I’ve designed six unique products I guarantee will yield great results. Two of them, our radically new approach to mounting records and mounting cartridges, are the direct outgrowth of Mapleshade’s 20 years of cutting edge vibration control R&D. Our steam-based record cleaning system is audibly more effective (and affordable!) than widely touted mega-buck machines. The last, our high-tech static draining record brush, comes right out of the R&D for our very successful Ionoclast static neutralizer.

You have no component more vibration-sensitive than your turntable. Mount it on glass, granite, or concrete and you’ll seriously dull the bass and harshen the treble. Mount it on our maple and you’ll get that rarest of upgrades—more warmth and more detail, plus gobs of new-found bass and treble dynamics. All of that for as little as $100.

Our best turntable vibration control system is simple: a 4” thick, air-dried maple platform on our Isoblock suspension (p.42). The sonic upgrade will double if you couple your turntable to the maple with our brass footers!

We’ve been compared head-to-head with every form of turntable isolation—ranging from $400 to $4000—and have never been bested. Air suspension, sand box, magnetic isolation, hi-tech constrained layer damping, carbon fiber composites—all sound dead and smeared when compared to our Maple Platform System. 30-day money back.

FINISHED MAPLESHADE PLATFORMS FOR TURNTABLES

Planed, sanded, beveled and then finished with four coats of clear, hand-rubbed lacquer. Finished platforms include an Isoblock set ($24 value). See p.44 for complete options and pricing.

18" x 15" x 4": $230 + Shipping (32 lb); 21” x 19” x 4": $340 + Shipping (40 lb);
24” x 18” x 4": $365 + Shipping (44 lb); 24” x 24” x 4": $495 + Shipping (65 lb)
Every turntable we’ve tested, whether suspended or not, has been transformed by installing our massive Mapleshade brass footers—particularly when replacing the original rubber, plastic, spiked, or elastomer-damped metal feet. There’s a hitch, though. On turntables with wood box-type bases (such as Linn, VPI, Garrard 301/401, Sota, Thorens, AR, Denon, Rek-O-Kut, etc.), the box frame is too thin to properly mount onto our 2” or 3” diameter footers.

Our Footer Kit solves the problem. It’s four 2” maple corner blocks, each pre-drilled for a Threaded Triplepoint plus the four footers to go with the blocks. You simply attach (special glue included) a maple block to the inside of each box frame corner, flush with the bottom of the frame for invisibility. The blocks form a perfect mount for the footers, while stiffening the box frame. Your ‘table will have a new musicality: thrilling dynamics, subterranean bass, shimmering treble clarity, and unimagined harmonic detail. **30-day money back.**

**PHONOPHILE INTEGRATED RECORD COUPLING SYSTEM**

Correctly coupling LPs to their turntable platter, as with our Record Coupling System, yields bigger sonic dividends than upgrading from a $2000 to a $5000 cartridge. Two very recent breakthrough ideas have made this possible:

1. Our first tests showed conclusively that record mats and record weights must be optimized **together**, not separately.

2. Mounting an LP on tiny microdot supports drains the vinyl’s sound-muddying resonances far more effectively than mounting the disc flat against *any* full platter mat, as demonstrated clearly in our head-to-head listening experiments.

These two conceptual breakthroughs led to exhaustive testing to optimize every detail of the record weight/microdot geometry, mass, choice of material, and mechanical impedance matching. Our final Record Coupling System consists of:

1) an optimized five microdot array bonded under an 8” thin polymer film ring you lay flat on your turntable and then forget; 2) a unique 3” brass toroid record weight with carefully optimized mass, geometry, alloy, and machined-in micropoints to couple to the record label; 3) a removable maple jig for centering the brass weight.
It only takes 30 seconds of listening to hear that our Record Coupling System transforms the sound of any turntable and cartridge. I hear new, extraordinarily clean definition in the deepest bass, a radical un-smearing of the highest treble, plus beautiful ease, warmth, and unsuspected harmonies in the midrange.

We welcome head-to-head shootoffs against the priciest competitors you can find. I guarantee the Phonophile IRC System will best them, or your money back. We’ve already prevailed over record weights from Shun Mook ($1500), Black Diamond ($200), Clear Audio ($175), Harmonix ($515), and Kuzma ($700); ditto for record mats from Boston Audio ($199), Living Voice ($449), Funk ($150), and Ringmat ($140). **30-day money back.**

**PHONOPHILE INTEGRATED RECORD COUPLING SYSTEM:** $285 + Shipping (2 lb)

"I can heartily recommend this upgrade if you really want to get the best out of your vinyl. Whether you have an entry level, or especially if you own a higher end system, the improvements here are definite and substantial. No slight lifting of the veil. No slightly tighter bass. But a real and substantial improvement… Real dramatic dynamics but also real silence. Background is eerily quiet, letting the music come to life at last." - David

**PHONOPHILE NANOMOUNT SYSTEM Cartridge & Arm Transformation Kit**

 Been lusting after that $3000 tone arm or that $2500 killer cartridge? You’re likely to get more improvement by installing our $95 Nanomount Transformation Kit. Before you say, “No way!” consider this:

The LP groove imparts energy to the stylus. The good part of that energy creates the music signal; the remaining energy vibrates the cartridge—and from there the arm—creating music-muddying resonances. The more of that vibrational energy that's cleanly drained out of the cartridge and arm down into the turntable plinth, the better the music sounds. (That’s what good arm design is all about.) The great impediment is the flat contact area between cartridge and headshell—and the even larger flat contact area between arm base and plinth. The energy reflections and distortions at these large, low-pressure contacts restrict the performance of your beautifully designed cartridge and arm.

Fortunately, our experiments point to a straightforward solution: couple the cartridge to the arm—and the arm to the plinth—through near-microscopic versions of our highly successful Triplepoint brass footers. The high-pressure, point contact (not area contact) ensures clean, distortion-free transfer of energy.

Just two big problems. Without access to the NASA budget, how do you machine Triplepoints almost too small to see? And how do you install them without a microscope? After two years of false starts and refinements, our honed Nanomount System consists of:
1) three Nanomounts (each with 3 micropoints on the bottom, 1 on the top side) bonded to a ¾” diameter thin film disc you place on top of your cartridge before mounting; 2) metric or U.S. brass mounting screws to fit your cartridge, in itself, a serious upgrade; 3) four ½” diameter thin film washers, each with two Nanomounts that slip between the tone arm base and the plinth.

After installation, you don’t even have to adjust VTA. Just flip on your favorite LP and discover gorgeous details, crushing bass, crystal clear highs, razor sharp image focus, and dynamic swings you never suspected were in those grooves. To date, my most dramatic turntable upgrade.

Please provide the following info when ordering: metric or U.S. mounting screws; overall length of mounting screws; slotted or round holes in the headshell. **30-day money back.**

**PHONOPHILE NANOMOUNT SYSTEM:** $95 + Shipping (1 lb)

"I have a record collection dating back to the 1950s and have used a VPI vacuum cleaner on all my records for the past 25 years. The records sounded better after each VPI wash. I recently acquired your Phonophile Deep Cleaning System and was astounded at the improvement after steaming my allegedly clean discs. The sound was more dimensional, instruments were more lifelike. That subliminal artificial edge on violins was gone. Wow, what have I missed all these years." - Sidney

**PHONOPHILE DEEP-CLEANING SYSTEM**

Cleans LPs better than any vacuum machine

Every serious vinyl lover knows that household, airborne grit and oily vapors are the enemy of good analog sound and of long record life. Meticulous cleaning right to the bottom of each groove is essential to get the great sound you paid for—and to preserve that sound for 500 to 1000 plays. Until now, that cost you $500 to $2000 for a good record vacuum cleaner, or up to $5000 for a fancier thread-plus-vacuum machine. Now, $150 lets you do an audibly-better cleaning job than any of those megabuck machines.

**OUR CHALLENGE:** Listen to an LP that has just been cleaned on any fancy machine. Reclean it with the Phonophile System. If it doesn't immediately sound better—and look cleaner—get your money back.

Developed and safety-tested by a group of fanatically perfectionist vinlyphiles on thousands of their own priceless records, steam deep-cleaning has convinced all participants to shelve their megabuck cleaning machines.
Our Phonophile Deep-Cleaning System extends and refines their work by combining:

1) the highest capacity hand steamer with the best spray pattern we’ve tested; 2) Mapleshade’s proprietary Deep Rinse Additive for the steamer, enough for 500 LPs; 3) super-effective Scuzzbuster Pre-Cleaner, developed by Mapleshade and more powerful than any other record cleaner in safely removing age-hardened residues, oily films and silicone mold compounds from 50 year old records and from new ones (treats 250 records); 4) the deepest-reach, softest microfiber cleaning block and drying cloths on the market (1 block, 2 cloths per kit) to gently lift the steam-loosened scuzz and grit out of the bottom of the groove; 5) a soft, absorbent, 17” x 27” terry cloth as a protective pad under the LP.

There’s no chance that our steamer can hurt your vinyl or your hand; the spray temperature at 4” only measures 140 degrees F. Perfectionist cleaning of a stack of 10 records takes less than 20 minutes. 30-day money back.

PHONOPHILE DEEP-CLEANING SYSTEM: $150 + Shipping (12 lb)

Any other record brush you use adds sound-degrading static every time you dust the LP you’re going to play. How so? If it’s an ordinary brush, the fibers rubbing on the vinyl create static. If it’s “anti-static” (i.e. slightly conductive), it neatly conducts your body’s static charge onto the record. The static on your LP and on your cartridge causes an almost-digital harshening of the sound—and attracts dust. Worst of all, the inevitable static created by the stylus rubbing in the groove makes each subsequent play on any LP track sound progressively worse. Think about how that screws up every set-up listening comparison you’ve ever done with your turntable!

The most thorough way to neutralize static is to zap it occasionally with our Ionoclast (p.23). Between zappings, the only way to eliminate the static that inevitably builds up on the stylus and the record is to use a brush that’s highly conductive and grounded. The Phonophile Record Brush is the only such record and stylus brush available—and happens to be the gentlest, least-likely-to-scratch brush, demonstrably softer than any carbon fiber or conductive nylon bristle. Underlying this is unusual, rare technology: highly conductive, stainless steel fibers only 1/6 the diameter of a human hair and therefore ultra-soft. The handle is grounded with an 8’ lightweight cord that plugs into any handy 3-prong AC socket.

Our moneyback guarantee applies: it’s either a softer, more effective, better sounding static-killer than any record brush you’ve tried or you get your money back.

PHONOPHILE RECORD BRUSH: $39.95 + Shipping (1 lb)
SOUNDSMITH PHONO CARTRIDGES
Hi End Analog Performance Starting at $200

For the last 15 years a genius cartridge designer in upstate NY has been quietly turning out world-class cartridges. The first one I heard, the $580 SMMC-2, thoroughly trounced my beloved $2500 Lyra. I’ve spent the year since then evaluating the rest of Peter Lederman’s line. Same results: both at the low end and at the high end, his SoundSmith cartridges typically beat superb cartridges costing 3 to 5 times as much. That includes Dynavector, Ortofon, Benz, Clearaudio, Sumiko, Grado, Denon, Koetsu, Van den Hul, Shelter, Zyx and Lyra. What makes SoundSmiths so dominant? Three unique features (plus a myriad of devil’s details):

- Tiny moving iron (fixed magnet and fixed coil) design leads to much lighter moving mass than any moving coil. Thus a faster, more transparent sound—but with the warmth, treble ease and high output of moving magnets, due to the same large, rigidly mounted coils that moving magnets have.
- Ultra-small body structure, half the size of standard moving coils, increases body stiffness seven-fold and decreases resonance amplitude by 85%.
- Ruby/sapphire cantilevers selected by ear sound notably better than the boron cantilevers selected by engineering formula for most megabucks cartridges.

Of the eleven SoundSmith models we offer, here are three I think give the most sonic bang for the buck:

SMMC-3 $299.90 + Shipping
Aluminum cantilever with nude Elliptical Diamond
Simply the best entry-level high end cartridge I know, well beyond the quite excellent Blue Points, Dynavectors, Ortofons, Grados, Clearaudios and Denons costing 2 to 4 times as much.

SMMC-2 $579.90 + Shipping
Ruby cantilever with nude line contact diamond
A giant-killer: More musical, more detailed and less etched than any famous moving coil below $3500, including Koetsu Rosewood, Helikon, Clearaudio Stradivari, Shelter 9000, and Benz Micro Ref S. A superb mono version is available.

THE VOICE $1599.90 + Shipping
Ruby cantilever with ultra-light, optimised line contact diamond
Offers bass power and articulation that is riveting, extraordinarily liquid detail, huge dynamics, and a window into the music’s subtlest accents and timbres that’s unmatched by any $5000+ statement cartridge. Hand-assembled and selected by ear by Peter Lederman himself. Matching mono available.

PLEASE NOTE: The high output (2.2 mv) of these SoundSmiths saves you the $500 to $5000 cost of the high gain phono stage or step up transformer needed to get a low output moving coil to really perform. We also offer the 8 other models, ranging from the $200 SMMC-4 to the Strain Gage at $7500 with dedicated preamp. Based on my listening tests, the Strain Gage is simply the best cartridge in the world, bar none.
On any TT where belt tension is adjustable, replacing the rubber belt with the thinnest possible dental floss—or, even better, silk thread—is a HUGE upgrade. Use a square knot to make the thread belt. To achieve best-sounding belt tension (whether rubber or thread), always loosen belt tension until your stroboscope disc just begins to show speed slippage, then tighten a smidge. This makes a big difference.

For TTs with a suspension, bypassing the springs is always a transforming improvement, particularly in the bass. This is most easily done by placing the TT plinth (i.e. the part resting on the springs) directly on brass footers tall enough to lift the old spring feet clear off the shelf or platform below—assuming space permits on the underside of the plinth. Later on, you can remove the springs completely to get rid of their resonance.

If your TT has a free-standing motor, upgrading the motor’s feet is just as important as upgrading the main TT’s mounting. Using rubber feet is the worst possible method of motor mounting. Isoblocks, in our experiments, are the best—better than brass footers. You can adjust the motor height by adding or removing Isoblock laminations. For vibration control support of motor and TT, a single long custom maple platform, preferably 4”, is both practical and yields superb sound. However, to achieve the ultimate in resolution, use separate large platforms for motor and TT.

Visit our website for more turntable upgrades
A few years ago, a friend who’s a vintage tube specialist and I discovered the magic of ‘60s small-tube amps (notably Scotts). These small EL-84 output tubes had startling low bass, unexpectedly clean and punchy, together with a soaring treble airiness. The bass and treble of the famous large tubes (EL-34s, KT-88s, 6550s, etc.) sounded soggy by comparison. Mesmerized, we spent a year honing mods to see how far we could take the little wonders. Our test-bed speaker was the demanding 6’ tall Maggie 3.6. A year later, our hot-rod prototypes were whipping $5,000 tube amps and $10,000 solid state amps: stunning symphonic crescendos; lovely airiness; in-the-room presence for voice, guitar, piano; and bass that rocks. We’ve replaced the factory pre-amp stage with our own passive stage that beats any external tube pre-amp up to $7,500. And, included is a superb Scott phono stage that we’ve further upgraded. We’re so proud of the results that we’re now turning out one or two per month of these fully restored, stem-to-stern modified integrated tube amps with a built-in passive pre-amp plus a world-class phono stage. 30-day money back. Call 410-867-7543 for more details.

HEATHKIT STEREo AMPLeFIER: $795 + Shipping
SCoTT STEREO AMPLeFIER: $1175 + Shipping (mint condition: $1475, very limited)
HIGH-POWER SCoTT STEREo AMPLeFIER: $1375 + Shipping

add a N.O.S. Chatham Mil Spec Rectifier Tube: $55
add a Tube Anchor Upgrade Kit (8 pieces): $264
add a 4.5’ Clearview MKII Power Cord Kit with Plus Upgrade: $285
add a set of Threaded Triplepoints: $185; add a set of Threaded Mega-Mounts for $420

WALNUT CASE OPTION FOR SCOTT AMPS

To beautifully enhance the Scott’s great vintage look, we offer a gorgeous, Amish-crafted, solid walnut upgrade of the original ‘60s walnut veneer cover (the original can’t be fitted over our maple rail chassis mod). Amps ordered with cases include an installed pair of stained-to-match, air-dried maple rails grooved to support the walnut cover. Our design offers the best of all worlds: a decoupled cover eliminating the sound-diminishing chassis resonances caused by all stock covers, plus the convenience of a beautiful case that lifts on and off like a dust cover.

WALNUT CASE OPTION: $275 + Shipping
AN ALL-IN-ONE HIGH END SYSTEM: Amp, Pre-amp, FM, Phono Stage

For a customer with very limited space, we modded a 340 Scott receiver with the identical mods we use for separates. The hot-rodded receiver sounded just as stunning! I suddenly realized our single chassis receiver actually sounded better than an $11,000 solid state system I’d heard recently ($2000 tuner, $3000 preamp and $6000 amp). In contrast, the cost of our fully restored and thoroughly modded Scott receiver is $1495. 30-day money back. Call 410-867-7543 for more details.

SCOTT FM STEREO RECEIVER: $1495 + Shipping
SCOTT AM-FM STEREO RECEIVER: $1775 + Shipping (very limited quantities)

add a Tube Anchor Upgrade Kit (8 pieces): $316
add a 4.5’ Clearview MKII Power Cord Kit with Plus Upgrade: $285
add a set of Threaded Triplepoints: $185; add a set of Threaded Mega-Mounts for $420

PURIST VINTAGE TUBE TUNERS

My vintage tube buddy and I had a marathon, three-month shoot-off with vintage FM tuners. As expected, the legendary Marantz 10B (a cool $3500 to $4000 today) was king of the heap, with warm, detailed, involving sound way beyond any solid-state tuner. Very unexpectedly, two little-known ’60s Scott tuners—precisely aligned and then modded a bit—sounded so good we couldn’t tell them from the Marantz. If you haven’t heard a world-class tube tuner, you owe yourself that ear-opening experience. Testing our second prototype, I happened to tune in a live symphony concert. A minute later, it hit me: through the Scott, I was hearing BETTER-TAN-CD sound from a broadcast! Head-to-head our little Scott’s sound quality has whipped new $4000 Magnum Dynalabs, as well as every legendary solid state tuner. 30-day money back. Call 410-867-7543 for more info.

SCOTT MONO FM TUNER: $495 + Shipping
SCOTT STEREO FM TUNER: $695 + Shipping (mint condition: $850, limited)
SCOTT STEREO AM-FM TUNER: $1300 + Shipping (very limited)

add a Tube Anchor Upgrade Kit (1 piece): $30
add a 4.5’ Clearview MKII Power Cord Kit with Plus Upgrade: $285
PERFECTIONIST FM SOUND: TWO CHASSIS STEREO TUNER

Want a stereo FM tuner that sounds way better than the legendary Marantz 10B at 1/3 the cost? This two chassis solution delivers exactly that. Our amazing sounding, hot-rodded Scott mono brings in the composite (mono) FM broadcast. The mono signal is then decoded into stereo by our mod of the separate Scott multiplex chassis, the best multiplex of its time. The superb sound of this brilliant multiplex circuit is enhanced by having its own separate power supply—in contrast to the shared power of any single chassis stereo tuner. Two elegant, matching faceplates in burnished brass or, more rarely, in rich chocolate brown with gold borders. If you need extra weak station performance, we offer a much rarer, four IF stage Scott mono receiver for an extra $200. **30-day money back. Call 410-867-7543 for more info.**

SCOTT MONO FM TUNER WITH MATCHED MULTIPLEX: $1295 + Shipping

- add a Tube Anchor Upgrade Kit (1 piece): $30
- add a 1 meter Clearview Excalibur Mono-to-MPX Interconnect with **Plus** Upgrade: $167.50
- add two 4.5’ Clearview MKII Power Cord Kits with **Plus** Upgrade: $570

OMEGA MIKRO CABLES

Launched in 1990 by Mapleshade partnered with inSound, Omega Mikro wires have always been our uncompromised attempt to build the best wires in the world. Even more technically radical than Clearviews, 15 years of research and successful competition against the world’s references have continuously improved the Omega Mikro designs. Now they have been transformed by our latest ribbon technology.

In customer and dealer listening tests, O-Ms have consistently and easily beaten the most expensive cables around, including Nordost Valhalla and the signature designs from Siltech, Karma, Purist Audio, NBS, Audio Note, Transparent, Kimber, and MIT. We thrive on these competitions and support them with our **30-day money back** guarantee.

PLANAR DIGITAL INTERCONNECTS

A sonic breakthrough incorporating our newly developed, maximized impedance networks into our ribbon technology. They have an even stronger lead over the best of their competition than any other cable Mapleshade/inSound manufactures. Head-to-head, our Planar Digital VI improved the sound of a mundane $1,000 DAC so much that it trounced a world reference $10,000 DAC fed by a Nordost Valhalla IC. Price points are:

- **Planar Digital IV (passive) WT** 1 m $815; 2 m $913
- **Planar Digital V (passive) WT** 1 m $1419; 2 m $1586
- **Planar Digital VI (passive) WT** 1 m $1734; 2 m $1901
- **Planar Ebony Digital (Passive) LCX** 1 m $2049; 2 m $2280
- **Planar Ebony Digital (Active) LCX** 1 m $2595; 2 m $2805
**PLANAR ANALOG INTERCONNECTS**

These are hand-assembled ribbon interconnects of advanced metallurgy that, even at their lowest price-point, sound significantly better than Clearview Excaliburs. Each step is an easily-heard improvement in sonic performance. Absolute top of the line is the Planar Ebony Active ($2872), which introduces an open mesh conductive shield biased to 18 volts DC by a small separate power supply (pictured). Price points are:

- **Planar Analog I (passive) WT** 1 m $672; 2 m $756
- **Planar Analog VI (passive) WT** 1 m $1044; 2 m $1167
- **Planar Analog VII (passive) WT** 1 m $1874; 2 m $1996
- **Planar Ebony Analog (Active) LCX** 1 m $2872; 2 m $3082

**PLANAR SPEAKER CABLES**

These were our first ribbon technology cables and, from their earliest shootoffs, they consistently bested the world’s finest. Their bandwidth is so wide that bi-wiring them offers no audible improvement (thus, in single-wired form, they easily top the $15,000 exotics, bi-wired!). Like the rest of the line, Omega Mikro Speaker Cables have benefited from our recent advances in ribbon metallurgy. The latter two have actively biased shields using a separate DC power supply. In 2005 we launched our most extreme speaker cable, the simply astonishing Planar Ebony Active, for $5460. Price points are:

- **Planar Speaker I** 8’ Set: $824; 12’ Set: $992
- **Planar Speaker II (Active) LCX** 8’ Set: $1507; 12’ Set: $1675
- **Planar Speaker V Silver (Active) LCX** 8’ Set: $2271; 12’ Set: $2481
- **Planar Ebony (Active) LCX** 8’ Set: $5460; 12’ Set: $6930

**PLANAR POWER CORDS**

All of the O-M power cords are basically three high purity copper ribbons inside a shield of ultra-tightly woven silverplated copper mesh. They show none of the highly system-specific qualities of conventional cords. That’s because we are the only manufacturer that supplies power cables with a choice of directionalities, an essential for consistent world-class sound. The latter two cords are actively biased with separate power supplies. They are simply more transparent, more dynamic, richer in harmonic detail, more extended in bass and treble, and faster than any other AC powercord in the world. Price points are:

- **Planar Power Cord (Passive)** 6’ $509; with Wave Treatment $572
- **Planar Power Cord (Active)** 6’ $845; with Wave Treatment $908
- **Planar Power Cord (Active) LCX+WT** 6’ $1066

**PLANAR POWER CENTRAL**

This is our perfectionist 6-outlet power conditioning strip incorporating the world-class Active Planar Power AC Cord with a DC power supply. It’s been tested in scores of dealer and customer shootoffs against every famous top of the line power conditioner up to $5000 and beyond. To everyone’s astonishment, the Power Central has never lost. Price points are:

- **Planar Power Central (Active)** 6’ $1050; **Planar Power Cord (Active) LCX** 6’ $1260

For more detailed technical and performance descriptions, and for ordering, call (410)867-7543 or visit www.insoundaudio.com. If you prefer, we have dealers around the country; check www.mapleshaderecords.com/omegamikro for locations and phone numbers.
Mapleshade is actually my third career. I’m proud of my previous defense and statistical consulting careers, but recording music and improving sound is the most satisfying thing I’ve ever done.

Born in France in 1937, I grew up in New York, graduated from Yale in aeronautical engineering and French Lit, then went on to a Cornell M.E. in mathematical statistics and operations research. Coming back to New York, I worked as a consulting statistician for Grumman Aircraft and immersed myself in the city’s fertile jazz scene.

In 1966 I was recruited to work at the Pentagon for Secretary of Defense McNamara’s “Whiz Kids.” There, two brilliant fighter pilots and I started the F-16; I also led the USAF’s design concept team for the A-10 tankbuster. Leaving the Pentagon in 1971, I continued consulting for the Pentagon on my fighter programs ’til the mid ’80s.

From the ’70s on, I started doing more and more amateur recording, mostly in D.C.’s flourishing inner city jazz clubs. A complete skeptic on high end audio, I had my audiophile epiphany in 1983 after 30 seconds of listening to a system set up by Bob Dilger, manufacturer of the Maplenoll air bearing turntable (and an old A-10 comrade in arms). Soon I was doing design work for Bob on his ’table and using audiophile ideas to improve my recordings. In 1986 I started Mapleshade Studio, immediately after my old friend Shirley Horn asked me to record her Softly album, my first pro gig. By 1988 I was recording people like Clifford Jordan, Walter Davis, Jr., Gary Bartz, and Leon Thomas, making my own microphones, and manufacturing my first thin solid core interconnects and speaker cables.

In 1990, I met my design partner Ron Bauman. Ron, a graduate EE from Lehigh University and president of inSound Inc., is a world class authority on RF communications as well as a brilliant audio circuit designer. He and I hit it off instantly, formed our Mapleshade/inSound wire manufacturing partnership, and began our still-ongoing 18 year research program to develop the world’s best wires for audio recording and playback. By 1991 we had launched the cost-is-no-object Omega Mikro interconnects and speaker cables. In 1998 we debuted our modestly priced Clearview product line.

PAY ONLY $9.60 WHEN YOU BUY 4 OR MORE CDs

<table>
<thead>
<tr>
<th>Item/CD#</th>
<th>Price*</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

+ 6% sales tax (MD residents only)
Gift Wrapping ($3 and up)
Shipping
TOTAL

*CDs: $15 each for 3 or less; $9.60 each for 4 or more; Double CDs count as 2 discs

I am enclosing payment by:
☐ Check  ☐ Money Order  ☐ VISA/MasterCard/Discover

Card # ________________________________   CVV# _______
Exp. Date ________  Daytime Phone #: ____________________

Please ship to:
_________________________________________________________________
_________________________________________________________________

Signed: ___________________________

email: __________________________
FOUR WAYS TO ORDER

1. Call us toll-free at 1-888-CDMAPLE (1-888-236-2753)
2. Fax your order to (410) 685-4635
3. Order securely online at www.mapleshaderecords.com
4. Mail your order and payment to:
   Mapleshade, 1100 Wicomico Street, 5th Floor/Suite 535, Baltimore, MD 21230

(Make checks and money orders payable to Mapleshade)

OUR CD EXCHANGE POLICY

We welcome you to exchange any CD of ours that does not suit your taste, excepting only Mapleshade’s Music Festival because we’re selling it so cheaply. Just wrap the CD well and send it with a note to our shipping office in Baltimore. Include your first and last name, middle initial, invoice number, and the disc you’d like in exchange. Exchanges must be:

1. Postmarked within 30 days of your invoice date;
2. Unscratched and uncrunched. Be sure to wrap returns well.

We will ship the replacement CD promptly and at no cost.

OUR AUDIO PRODUCT MONEY BACK GUARANTEE

You will be reimbursed your purchase price (excluding shipping) for any guaranteed item you return within 30 days of delivery, provided we receive the item undamaged. Please make sure your returns are unmarred and very thoroughly wrapped. Be sure to include a note that includes your full name and purchasing info. Send all returns to our shipping office in Baltimore. Custom items are non-refundable.

SHIPPING COSTS

To find the shipping cost for orders that weigh 5 lbs. or less, add the weights of each item ordered. Then look up the rate below. Packages weighing less than a pound ship by 1st class mail. All other orders ship by UPS Ground. Be sure to include your email address when you order to automatically receive prompt shipment notification/tracking info for UPS deliveries.

Use this guide to calculate the weight for CDs: 1 or 2 CDs=1⁄2 lb.; up to 4 CDs=1 lb.; up to 8 CDs=2 lbs.; up to 20 CDs=5 lbs., etc.

<table>
<thead>
<tr>
<th>Weight</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to 1⁄2 lb</td>
<td>$3.50</td>
</tr>
<tr>
<td>Up to 1 lb</td>
<td>$8.50</td>
</tr>
<tr>
<td>Up to 2 lbs</td>
<td>$11.00</td>
</tr>
<tr>
<td>Up to 5 lbs</td>
<td>$12.50</td>
</tr>
</tbody>
</table>

Give us a call for shipping costs for orders weighing more than 5 lbs., alternate delivery options/costs, and for assistance calculating the total cost of your order. Or if you prefer, place your order online and our website will calculate these costs for you.

DON’T MISS THESE SPECIAL OFFERS

• Buy any Finished Mapleshade Platform, Amp Stand or Speaker Plinths and receive a 15% discount on brass footerst to couple your gear to the maple.
• Purchase a set of Golden Parallels for your surrounds and get a 25% discount on Double Helix cables for your fronts, or 10% off on Golden Helix fronts. (p.26)
• Purchase a pair of Reference 3.1 and get a 15% discount on our upgrade stand. Or 10% off a Maple Plinth when you buy a Gallo subwoofer. (p.54)
A haven for music since 1986, Mapleshade is a mansion recording studio and label in the Maryland woods. Our more than 100 CDs encompass jazz, classical, R&B, Celtic, country-bluegrass, gospel, rock, and more. Our woods encompass 100+ acres, and our recording studio is located in the Maryland woods.

We've developed audio upgrade products, first devised for our studio, that transform the sound of your home system—for a fraction of what it cost. Our innovative world-class turntable upgrades, accessories, and cartridges make music sound strikingly better than you've ever heard.

With worldwide selection and the best in turntable upgrades, accessories and cartridges (p.57).

- World-class turntable upgrades (p.57)
- Accessories and cartridges (p.57)
- AC conditioners, power cords, speaker cables, and interconnects (p.25)
- Maple stands transform speakers and electronics (p.40)
- Mikrosmooth: improves sound, repairs CDs (p.22)

CD Review: A setting where musicians are inspired to reach beyond the state-of-the-art. A recording technique that results in albums with sound to die for.