

ABSOLUTE FIDELITY

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Greetings

By Gary Leonard Koh

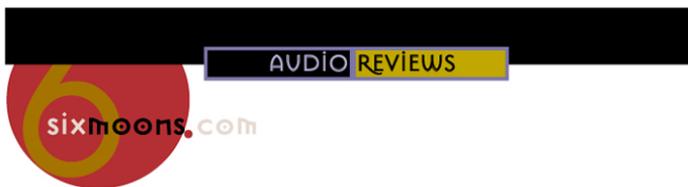
Welcome to the first issue of Absolute Fidelity from Genesis Advanced Technologies – keeping our partners and customers informed of our latest news, and also tid-bits of knowledge about music, and hifi tuning that we pick up in the course of our work. We will strive to have articles of interest to you as long as you are a music-lover, even if you are not current a Genesis owner or dealer.

A lot of what we talk about will be about how to extract the most enjoyment out of your music and movie collection – so that we can not only “play the music” but feel the excitement of “being there” at the performance. With DVDs, we want to feel the emotions portrayed by the actors and actresses and truly experience the movie – something that is sadly missing in many of the systems that we encounter.

In this issue, we will discuss the latest findings on Black CDs, discover a review on the Genesis

Sightings

By Carolyn Koh



“A highly-resolved, powerful, dead quiet reference-quality amp with the tonal color that only tubes can do while avoiding any added cloying warmth”. The latest review on a Genesis product to be published, the Genesis I60

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integrated tube amp on the 6moons website, find a great concert DVD, talk about the latest Genesis 5-series loudspeaker, and also reveal to you the “reference” equipment currently in our listening laboratory.

I hope you find this newsletter informative and entertaining. Please feel free to pass on your copy to your friends.

Should you want to be taken off the mailing list, or want to get it by email instead of a hardcopy in the mail (or vice versa), please drop us a line at newsletter@genesisloudspeakers.com.

Cheers!
Gary

Integrated Amplifier, was written by Paul Candy on 6moons.com.

From the comments published, he obviously loved it. We like that! Only \$3,495 will buy you a reference quality amplifier – ours!! Mr Candy calls it “a whole lotta amp for the money.”

When the Genesis amplifiers were first conceived, they were developed with one purpose in life – as
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Must Have!

By Gary Leonard Koh

Something I discovered in – of all places – Moscow! I have to admit that whenever I look for a reference DVD to demo at events and shows, I focus almost entirely on the quality of sound and not the absolute quality of the picture. With staff from our co-exhibitor Runco in attendance, however, any demo we used had better have a fantastic picture as well as fabulous sound!

Well, here is something that Maxim, our distributor in Moscow, introduced to me. A live recording of one of the greatest get-togethers of all time – “a weekend of unforgettable performances, a celebration of music and life.”

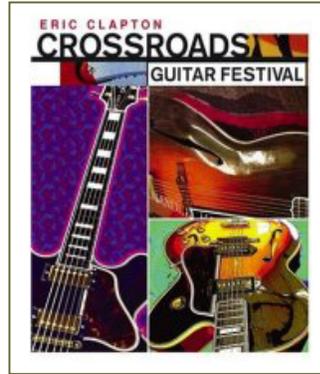
Introducing the Genesis 5.3

The latest loudspeaker in the evolution of the Genesis product line is now available and shipping! The 5-series loudspeakers from Genesis have always been tremendous value for money – starting with the Genesis V, released in 1994 at \$14,500 per pair.

The last version, the G5.2 was featured on the cover of Stereophile magazine and was headlined “Full Range Bass from a Small Footprint”. It is the smallest full-range loudspeaker (18Hz to 36kHz!!) available in the market.

The latest version is the fifth generation of this venerable performer, and is priced at only 10% more than the first generation Gen-V.

This means that the G5.3, together with a pair of Genesis M60 tube monoblocks can be the heart of a fabulously musical system for less than \$20,000 in the US. Just add a CD transport, and a DAC with a volume control, and you could be in audiophile nirvana!



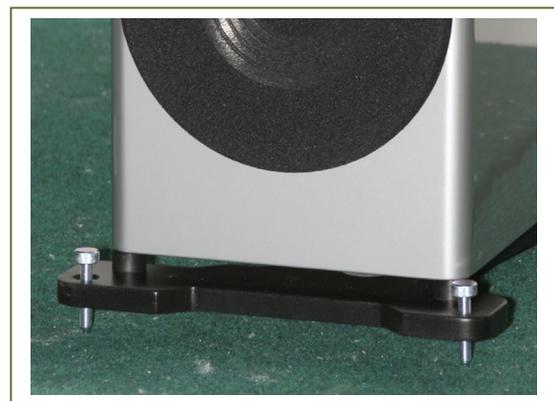
The Crossroads Guitar Festival – chronicling the most amazing 3 days with every guitarist of note in rock, blues and country – including Eric Clapton, Carlos Santana, James Taylor, BB King, JJ Cale, ZZ Top, and Vince Gill.

Recorded in June 2004 at The Cotton Bowl, Dallas, Texas, the Crossroads Guitar Festival was organized by Eric Clapton in aid of the Crossroads Antigua rehabilitation center.

If you like guitar music, this is the disc to own. We played one track over and over again – a jam session with Eric Clapton, BB King, Jimmy Vaughan and Buddy Guy! What a treat.

Although the G5.2 was already spine-tinglingly good, the G5.3 further improves on that model:

1. A new, improved crossover design not only improves on the soundstage, and has better tonal neutrality but is also an easier load for real-world amplifiers to drive. With higher impedance through the audio band, the *system as a whole*, comprising the power amplifier, the speaker cables and the loudspeaker, sounds better.



The G5.3 – acoustic suspension frame with steel spikes and neoprene shock absorbers under the cabinet.

2. The cabinet design was improved with a harder, easier to maintain high gloss finish. The piano black lacquer seen on the G5.2, was softer, and our customers and dealers often did not take as good care of their loudspeaker as they did their Steinway. Hence, a harder-wearing automotive clear-coat was used, resulting in a deep, glossy finish which was easier to maintain using materials easily available at the local automotive supply shop. Magnetically attached grills, first seen on the new G201, are also used to avoid unsightly grill-holes on the cabinet.
3. The acoustic suspension system is a new feature to Genesis. Previous Genesis loudspeakers relied on the weight of the loudspeaker (over 150 pounds in most instances) to couple it to the floor. Unfortunately, some customers had trouble – like the reviewer with thick-pile carpeting so thick that the speakers literally floated off the ground, or the guy

who put the speaker in his sunroom – with an uneven terracotta-tile floor. Dealers and customers have often used cones or isolators between the speaker and the floor. However, this was a hit-or-miss affair. There were times when putting cones under the speaker made it sound hard and unforgiving. Other times, it

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Detail of the suspension system – the neoprene shock absorber between the cabinet and the acoustic frame, with the adjustable spike sitting on a thin carpet-covered floor.

Latest in the Black CD Saga

By Gary Leonard Koh

Finally, a major publication talks about the Black CD – three years after first publication of the “Black CD White Paper” in Feb 2003 showing readers how to upgrade their CD collection. In the June issue of *Stereophile*, Sam Tellig, through his son, discovers the Memorex Black CD-R, and discovers that the copies sounded better than the originals, and that different CD-Rs sound different.

He cites version 3.0 of my paper (thanks, Sam) but acknowledges as controversial that CD-R’s burned on a stand-alone duplicator sound better than on one’s computer. Well, the computer is an extremely noisy environment on which to mount

either a burner or a reader (or both!). There are all those fans and hard-disks that vibrate, the noisy digital circuits, and the switch-mode power supply. Imagine putting your CD player system (or turntable) on top of a bar-fridge! How do you think that would make it sound?

However, he omits in the article what I think is one of the most important aspects of enhancing CDs – Exact Audio Copy – getting a “perfect” read off the original CD in the first place.

So, what are the latest findings? Well, to answer the question that I am most frequently asked – No, I

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an accessory to our loudspeakers. Hence, unlike in the development of other amplifiers, we did not reference them to a wide range of loudspeakers. The only speakers used to “voice” the amplifiers were the various models in the Genesis line. In the review, Mr Candy also tried out the amplifier using the Green Mountain Audio Callisto, the Gemme Audio Concert 108, and the Silverline Audio Prelude. His conclusion? *“the 160 should drive just about anything”*.

Manufactured for us by Melody in China (hence, beware of cheap imitations!) the amp is further refined and completed in our Seattle factory – resulting in a push-pull tube amplifier that

competes with single-ended triodes for intimacy, micro-dynamic detail and refinement, but with the iron-fisted control of solid-state designs.

Peppered throughout with exquisitely beautiful photography, the full review is a great read at www.6moons.com. Click on!

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have not been able to find a better CD burner than the Yamaha CRW-F1 UX with Audio Master Mode. It is unfortunately discontinued, but used ones still pop up occasionally on eBay.

Most combination external DVD/CD burners “will do” – unlike some of the cheaper CD burners I tried that made my recordings sound bad. Even the cheapest I found – a \$45 no-brand generic DVD and CD burner that I picked up one Sunday

from Fry’s sounded pretty good.

Recently, a reader pointed me to the Plextor PX-716UF DVDR/CDR burner that supports PlexTools Professional for quality testing and jitter measurement of your burned CD-R’s. If it is as good or better than the Plextor Premium-U, it would have great potential. I have not yet done a critical comparison of CD-R’s burned on the PX-716 against the CRW-F1 – but I will!

What IS more interesting is that for a lot of my listening I have totally skipped the entire physical medium. It is the CD itself that is the imperfect technology, and there is nothing at all wrong with 16bit digital recording at 44.1kHz sampling rate.

By using various interface boxes, and going directly to a fully buffered, re-clocking DAC from the computer, I have been getting some of the best sound ever! Going from the Black CD to a Black Box. Stay Tuned!!



Latest Black CD-R sighted:
E3Works “vinyl” at Fry’s in Renton,
WA @\$17.99 for 50
Type 8: Phthalocyanine
Manufacturer: Plasmon
Rating: ★★★★★

Introducing the G5.3 from page 2

resulted in soft, boomy bass. The new suspension system is like the suspension on a car. Neoprene “shocks” are used to isolate and suspend the loudspeaker cabinet to allow it to perform at its best, and the spikes mounted on an acoustically tuned and damped suspension frame create a stable foundation on which the loudspeaker system sits.

4. Improved woofers with a longer linear excursion are used in the G5.3, resulting in lower distortion in the middle of the throw when playing at reasonable volumes, and a higher volume before distortion sets in. A side-benefit of this is that the bass now goes down to 18Hz. Definitely an advantage since the G5.3 can also be used as the LFE subwoofer of a home theater system!

5. Lastly, since the G5.3 can be used in a home-theater system (which seldom have balanced XLR outputs) the line-level inputs now feature BOTH single-ended RCA and balanced XLR connections.

The acoustic suspension system is also available as an upgrade for all older Genesis 5-series loudspeakers. It will also be progressively made available for other models in Genesis loudspeaker product line.

To celebrate the launch of the G5.3, a factory upgrade for the G5.2 comprising the new crossover, 6 new X-Max woofers, and the acoustic suspension is available for a special price of \$6,400 until Sep 2006. Contact the nearest Genesis dealer for details.

The Featured System

... from our dealers, customers, or even ourselves

The featured system this issue is the reference system in our listening laboratory. In assembling this system, we had to be mindful of its purpose – to be used as the absolute reference during design and voicing of our speakers, to demo with when visitors drop in, and since it is in the office, for everyday background listening.

1. The heart of the digital source is the Classe DAC-1. This is a fabulous DAC – musical, dynamic, and timbrally (if there is such a word!) correct. With upgrades in the power supply, it doesn’t show its age (nearly 10 years!). The transport, and also SACD player is the Sony SCD-777ES. Our Teac Esoteric DV-50 is in surgery in Switzerland ☺
2. Analog source is the Roksan Xerxes 10, with Naim Aro arm and Micro Magic Virus cartridge.
3. Solid-state electronics are all by FM Acoustics of Switzerland comprising the FM122 phono stage, FM255 preamp, and FM611X power amp. Quite possibly the best amplifiers in the world, they are still not commonplace in the US, but users include Sir Yehudi Menuhin, Arturo Sandoval, Pink Floyd, Robert Palmer and Henry Winkler.
4. The Genesis M60 monoblock tube amplifier (sometimes two pairs wired in parallel) is used as the valve-amp reference. It is either driven by the FM255, or the Melody 1688 preamp.
5. A Rotel RB-971 Mk II (bought for \$170 off eBay!) is used to verify that Genesis loudspeakers can

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be driven by 'real world' amplifiers. At just 60W per channel, this is a surprisingly good amplifier for the price and age. The 'real world' valve amplifier is the Genesis I60 integrated.

As a "listening lab" system, we are always running different speakers. Pictured below is the pair of G5.3 prototypes that we worked on (with the crossovers on pedestals behind the speakers) as we were voicing and tuning them.



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