



Hi-fi news
BEST
TONEARM
HIGHLY
RECOMMENDED
2006

SME V £1782

It was only in 2004 that SME reluctantly discontinued the 3009 Series II Improved tonearm, direct descendant of the original 1959 design. SME's ultra low-mass Series III arm of the late 1970s was less successful, but the mid-1980s saw SME

firmly back at the top of the tree with a superb new no-compromise flagship model it called the Series V.

With its one-piece magnesium arm tube, best-possible bearings and magnificent engineering in every detail, the SME V remains a classic – a fine-sounding tonearm that's also absolutely consistent and a joy to use. To quote SME itself: 'As part of a complete system working in concert with a comparable turntable and cartridge, the Series V will bring the listener closer to the clarity and dynamics of the original performance.'

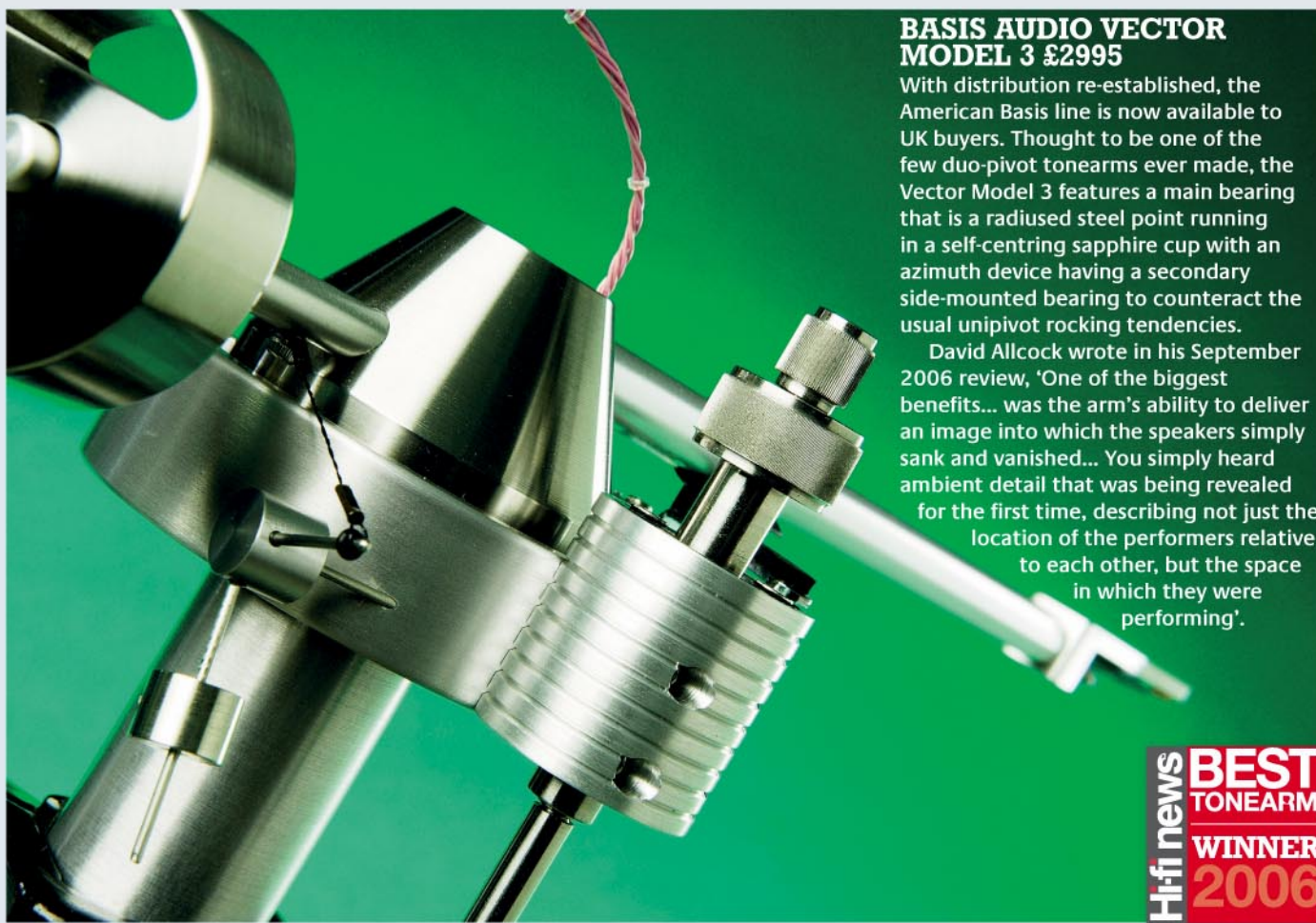
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**HADCOCK GH242
CYRO £919**

George Hadcock's unipivot pickup arms have been a much-loved feature of the UK scene since the early 1970s. The latest and probably the greatest variation on the theme is his 242 Cryo, with cryogenically-treated Cardas wire inside leading to Musiflex wire in a grey synthetic wrap.

Writing in June 2006, Tony Bolton, a big fan of the existing 242 Integra arm, said: 'I felt more involved in the performance. Timing seemed tighter, as though the bands were better rehearsed... To say I am impressed is an understatement. If you can find the extra to buy the Cryo, do it.'



**BASIS AUDIO VECTOR
MODEL 3 £2995**

With distribution re-established, the American Basis line is now available to UK buyers. Thought to be one of the few duo-pivot tonearms ever made, the Vector Model 3 features a main bearing that is a radiused steel point running in a self-centring sapphire cup with an azimuth device having a secondary side-mounted bearing to counteract the usual unipivot rocking tendencies.

David Allcock wrote in his September 2006 review, 'One of the biggest benefits... was the arm's ability to deliver an image into which the speakers simply sank and vanished... You simply heard ambient detail that was being revealed for the first time, describing not just the location of the performers relative to each other, but the space in which they were performing'.

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