



SDS SOUNDECK DPS DAMPING PUCK £90

Machined from stainless steel, and including a strip of sound absorbing polymer within, the 500g DPS puck fits snugly over the top of a turntable's spindle. It is not a clamp and doesn't grasp the spindle, but uses its weight to hold an LP down.

Playing Nat King Cole's up-tempo song 'Shooting High' which is backed by a swinging jazz orchestra, adding this puck to my Wilson

Benesch Circle turntable improved focus to the overall soundstage, in particular to the brass section. That focus also benefitted Cole's vocal delivery which previously tended towards slight forwardness during crescendos.

With the puck in place there was a precision to Cole's performance, a heightened sense of clarity behind him adding to the impact of his singing. Also noticeable was that bass gained in power and had a better sense of rhythm.

Then I played the post-rock release from Pipedream, featuring detailed and expansive slow percussive effects, plus synth soundscapes with lots of potential frequency smearing. The DPS puck tightened up the percussive sounds, giving drums added focus, while also giving cymbal taps a fresh, fragile and ethereal presence.

The synths were focused in their output and potential smearing

kept under control; they became precise in presentation and this in turn created space and air. The synth suite then had a lightness of touch I enjoyed.

Turntable pucks are an aid to audiophiles in expansive system tweaking. Some turntables benefit from them, others benefit more from a replacement mat, others from both.

Some users will love the heavy SDS puck for its meaty bass and sense of control, while others might prefer the lighter Oyaide SBS, which I used as a reference for this review, which has less bass impact but adds midrange air.

I highly recommend trying different variations, if you are able, to find the best combination for you. As it stands, the SDS Sounddeck DPS puck generally corrects aberrations and improves sonics I found. **PR**

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SDS SOUNDECK PM PLATTER MAT £90

Produced as a development of the SoundDampedSteel isoplatmat, this new variation arrives in two flavours: the standard 295mm diameter model and the 285mm version for those turntables with a lip on the perimeter. They are available in black and silver.

I began sound tests by spinning Nat King Cole's 'Shooting High' backed by a jazz orchestra, using the mat on my Wilson Benesch Circle turntable.

Without a mat, some higher sounds were a little uncontrolled and liable to zoom off in a random direction, I realised after adding this mat. Vocals were brighter without it, the brass section a smidgen confused and bass sounded diffuse. The SDS calmed things down and there was more dynamic reach in the upper midrange.

Cole's vocal delivery was smoothed and brought under better control, while previous bright points during crescendos were removed. The brass section were now all pulling in the same direction it



seemed, while a lowering of noise and increase in air gave the bass room to manoeuvre, adding weight in the process.

As with the puck reviewed above, I would experiment with your own particular turntable in terms of trying different mats to see how they react. Some will shine with the attention of a dense bass-friendly Butyl/Tungsten rubber mat like my reference BR-12 from Oyaide, while others will prefer the lighter, slightly more open and

fresher sound from this steel SDS mat.

If you are able, ask your dealer to loan both to see which is best for your system. In general terms, the SDS corrects sonic issues present on many turntables.

You just need to decide on your tonal preference when comparing the different competing designs. **PR**

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