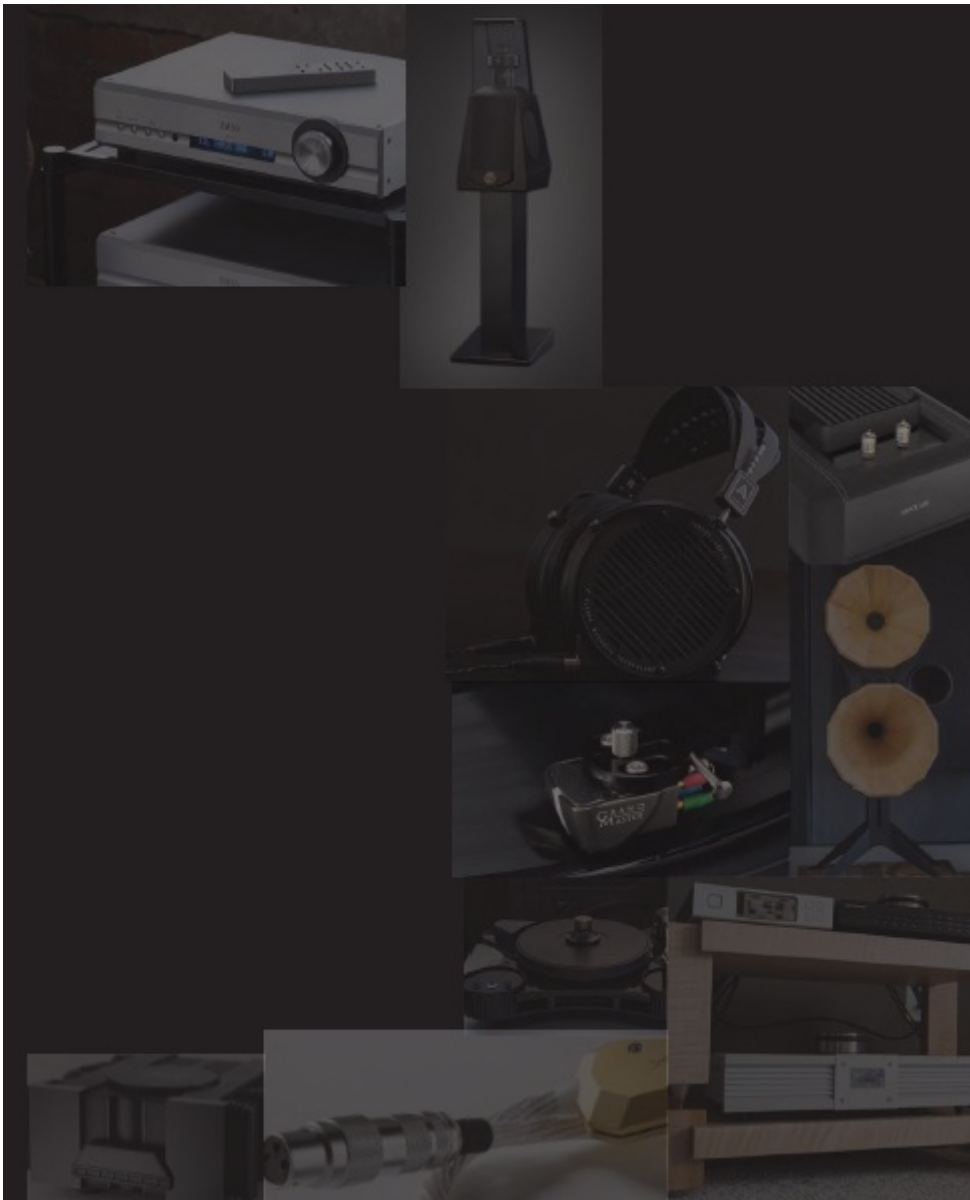


THE ABSOLUTE SOUND'S 2021 GOLDEN EAR AWARDS

Robert Harley



The Absolute Sound's Golden Ear Awards is the annual feature in which our staff and freelance writers choose those components that stand out from the competition. Some of these components are longstanding references that have withstood the test of time. Others are newfound favorites destined to become classics. In either case, the products selected for a Golden Ear Award are special, indeed. Unlike our Editors' Choice Awards (a compendium of every product we recommend, chosen by consensus of the senior editorial staff), Golden Ear Awards allow each writer to express his or her

individual views on which components are truly great—and why. The diversity of products selected here reflects not just the industry at large, but also each writer's quest for the absolute sound.

—Robert Harley

Matt Clott



Timbernation Racks

Price varies

Chris from Timbernation is a down-to-earth guy, who knows how to build a solid product customized to your exact needs at a fair and reasonable price. He utilizes thick shelves of solid maple to reduce resonance and incorporates brass spikes when the customer requests them to create a functional, great-sounding, and beautiful piece of audio furniture. There is no state-of-the-art, constrained-layer-damping tech or suspended isolation implemented—just good ol' high-quality carpentry and hand built quality. I had Chris make me a custom-designed two-tone equipment rack (from tiger maple), and he knocked it out of the

park (around \$4k retail for my build). I chose Timbernation for its sonic performance, value, quality, and Chris's willingness to customize. To augment the sonic performance of my rack, I utilize Symposium Ultra shelves and double-stack Rollerblocks. So, my first Golden Ear this year goes to Timbernation. Chris also built an LP rack I designed to perfectly match the audio rack (\$750). No, it does not provide the levels of isolation of Critical Mass Systems, HRS, or a full-on Symposium rack. But I wasn't willing (at that time) to invest the massive amount to acquire what I needed from those exceptional companies. (Not reviewed)



Magnepan LRS Loudspeaker

\$650

These speakers have been reviewed and raved about ad nauseam. So, I'm going to make you more nauseam! My office system consists of a simple Hegel all-in-one integrated and a pair of Magnepan LRS speakers, along with an old sub I've had since college (and my kids are now in college). For \$650, the LRS simply gets me to the music, and that's just crazy! With a massive stage, articulate and well-defined presentation, and the speed of a McLaren, the LRSes get out of the way and leave behind just what I want to hear. Add my rave to the pile. (302)

Pilium Electronics Alexander Preamplifier and Achilles Power Amplifier

\$50,000/\$50,000

I was exposed to Pilium Electronics when I visited Rhapsody Audio in NYC and reported on it in the blog section of our website. I have been back several times to Rhapsody since then to hear various and sundry other components (Bob is always a terrific host), and the Pilium always impressed—like really impressed. Eventually, I requested a home audition and was even more impressed. The Pilium Achilles (300Wpc stereo amp) and matching Alexander two-chassis preamp have since become my ultra-references. Unlimited power combined with the finesse of a neurosurgeon, the dexterity of a magician, the accuracy of a NASA astrophysicist, and the majesty of the entire Himalayan mountain range about sums it up. No-brainer Golden Ear Award! (Not reviewed)

Anthony H. Cordesman



High-End Dealers and Manufacturers

A Golden Ear Award for coping with COVID, weathering the drastic shifts in marketing and retailing, and keeping the high end alive in the second major crisis since 2008. It takes real commitment to stick things out, and good dealers face particularly serious challenges in keeping good listening rooms alive, as do manufacturers willing to sell on a returnable basis. We should never forget that the real high end is more than a business. Ultimately, it is a partnership

where manufacturers and dealers are both critical and take the highest risks.



PS Audio Perfect Wave SACD Transport

\$6499

I don't know how other audiophiles feel, but I find the best new CD/SACD players often make

CDs and SACDs sound better than any streamed versions, particularly if the recording was originally analog. Streaming offers incredible variety with generally high sound quality, but a combination of the advances made in PS Audio's PerfectWave Transport and the DirectStream DAC have convinced me that keeping your physical-media digital recordings can be as rewarding as keeping your LPs. (Forthcoming)

Neil Gader

MBL 126/MBL 120 Loudspeakers

\$11,800 (\$1190, stands); \$21,400

(\$1630, stands)



I didn't know just how much I'd missed the musicality, transparency, and astounding spatiality of the brilliant MBL 120 until my memory was jogged by listening to its equally startling and extraordinary little sister, the MBL 126, now in my review queue. While closely related in many respects, the beefier MBL 120 sports greater bass output, extension, and dynamic range, thanks to its larger-diameter side-firing woofers. But beyond that there are more similarities than differences to these three-way, omnidirectional, stand-mount Radialstrahlers. The sonics they offer are characterized by sweeping ambience retrieval, 3-D-like immersion, and seamless top-to-bottom response. As only an omni can, they approach the complex relationship between imaging, soundstaging, and envelopment in ways direct-radiating transducers often only hint at, but rarely attain. Orchestral music assumes a naturalism and spine-tingling

immediacy akin to the real thing. Low-level resolution and sensitivity to dynamic gradients abound. But it's the superb, carbon-fiber, radial mid and tweeter drivers that spin the sonic silk—both grainless, airy, and harmonious. Crafted and finished with precision and taste, and inseparable in so many sonic respects, these Golden Ear prospects ran in a virtual dead-heat. Take your pick, but either way MBL's 126 and 120 deserve to share this award. (Forthcoming; 228)



Pass Labs XP-12 Preamplifier

\$5800

Pass Labs' entry-level linestage preamp has been a constant presence in my system for years. As a classic, old-school, line-level preamp, it forgoes the dual-chassis extravagance of Pass' uptown siblings. With its all-business looks, certainly no one is going to accuse it (or you) of an ostentatious display of gilded consumerism. Sonically...well, that's

another matter altogether. There's serious musical intent here. Anchored by the precision of Wayne Colburn's single-stage electronic volume control adapted from the Xs line, the XP-12

produces an almost eerie sense of musical spontaneity and immediacy. It mines musical detail down to the softest levels. There's harmonic bloom across the spectrum, most notably an infusion of resonance and decay cues around strings and winds. Paired with active loudspeakers like my own ATC SCM50s, this combination produces stunning orchestral layering and complex three-dimensional soundscape vistas. Solo piano brought forth heretofore unheard shifts in the micro-dynamics from the player's keyboard touch, and rich soundboard reverberations. Laden with performance that's perilously close to the industry's best, XP-12 is an exceptional value. (286)



Elac Navis ARB51 Active

Loudspeaker

\$2299



I make no apologies for my fondness for active loudspeakers. Guilty as charged. When well executed, as the Elac Navis most certainly is, the entire bundle of internals— amps, crossovers, and transducers—have been optimized to work with one another in a way that passive designs struggle to match, at least until prices reach into the fat five-figure range.

Elac's tri-amplified, three-way compact is not only beautifully finished, but it also establishes an uncommonly rich, full-bodied voice and projects a warm, cozy aura throughout the midrange. With its concentrically mounted midrange/soft-dome tweeter and a 5" woofer, inter-driver coherence is excellent and fully integrated. The Elac conveys a weighty and dynamic "bottom-up" sound that suggests a speaker that not only doesn't need coddling but actually dares you to crank it up. A hallmark of active bass is the way its steely grip hangs onto rhythm tracks and orchestral percussion, like kettle drums or organ pedal points. Vocal image scale is a particular stand-out; with your eyes closed, it suggests a loudspeaker that is considerably larger than its 13" height. Again, active forces at work. Further, fans of choral music will revel in the clarity and individuation of massed voices. One of the rare small compacts where you don't have to scale back expectations. (291)

Wayne Garcia



Audeze LCD-X Headphones

\$1699

Although I've admired some excellent models over the years, especially by Grado and Stax, I've never been much of a headphone listener. While I appreciate the intimacy and sometimes greater attention to small details they can provide, for me there was often something vaguely disconcerting about the "orchestra in the head" sensation. And not being into portable streaming devices, I've also never explored the various earbud options.

But because my wife and I live in a small San Francisco bungalow, it dawned on me one day that, if I want to both listen to music late at night *and* maintain marital harmony, well, bub, a set of good headphones seemed like a very fine idea, indeed.

Then, while researching models to consider, I came across these lines from this magazine's September 2014 review of the Audeze LCD-X: "It is my opinion that the LCD-X can compete with all of the very best high-end loudspeakers." Now that caught my attention. Especially as the in-depth review was written by none other than the (now) late Arnie Nudell of Infinity loudspeaker fame—a guy who not only knew his stuff but whose opinion I highly valued.

Helping to seal the deal for this Maggie lover, Audeze uses planar-magnetic technology (like Magnepan). The featherweight material creates an unusually fast, open, low-distortion, natural-sounding, coherent transducer that also images like the dickens.

Although they're extremely well made and the ear pads are quite comfortable, the LCD-X weighs in at nearly 1.3 pounds—meaning they're not for the portable headphone lover or, I imagine, those who listen exclusively to headphones. But for me, whether my mood is for chamber music, jazz, full-throttle orchestra, or a late-night blast of Jimi Hendrix, I'm now, indeed, able to achieve musical as well as marital bliss. (245)

Robert E. Greene



AudioKinesis Swarm

Subwoofer System

\$3200

Bass in concert venues behaves differently than bass in rooms of domestic size: the density of the modal

frequencies in the lower part of the music range in a large hall compared to its spareness in smaller rooms makes modal irregularities all but totally insignificant in concert halls but troublesome in home listening. This difference cannot be completely eliminated, but it can be minimized by the use of multiple subwoofers, with their multiple positions serving to make modal behavior less audible. This idea is embodied in practical, elegant, and modestly priced form in the AudioKinesis Swarm system of four subwoofers, designed by Duke Lejeune. This system outperforms any single or dual subwoofer system, creating a startling sense of being in the recording venue. (252)



Stirling Broadcast

LS3/6

Loudspeaker

\$5995

This redesign of the original by Derek Hughes stands as the latest embodiment, thus far, of the design principles of the Spendor BC1 (taken up later by the BBC as its LS3/6), which was the progenitor of the Spendor SP1 and SP1/2. This family of speakers has intrinsic neutrality and an unusual ability to interact with the room around them correctly to produce a result superior, in musical terms, to the vast majority of speakers—even much more pretentious and expensive ones. The cabinet moves resonances away from the area of maximum hearing sensitivity; the use of one mid/ bass driver to cover a large range makes phase linear where phase linearity counts; and the overall balance comes out right in actual rooms. Add Audio-

Kinesis Swarm subwoofers, and the result is a system that sounds more like actual music than almost anything else at any price. (Another version of the original BC1, also designed by Derek Hughes, has recently been released by Graham Audio; a review is forthcoming.) (228)

Townshend Trough

\$3000



Decades ago, Townshend Audio introduced a vinyl playback system (the Rock Reference, Issue 70), which, with design input from Jack Dinsdale and John Bugge at Cranfield Institute of Technology, included a way to damp the tonearm at the cartridge end via a trough of damping fluid that swung out over the record being played. This was one of those ideas that was so clearly good that one wonders how other people missed it. One wonders even more how, with the idea revealed, they kept on missing it. This is just the right way to do it for vinyl playback. The trough can be used with 'arms in general on other turntables—in effect, anywhere.

Combine the trough with a Morch DP8 (with its uniquely correct moment of inertia behavior) and/or with one of the remarkable Pear Audio turntables or, say, with the Nakamichi TX1000 to solve the off-center problem, and one is well on one's way to realizing at last the true possibilities of vinyl playback. Why the trough has not become universal is, indeed, an ongoing mystery, because this thing works. (209)

Robert Harley



Absolare Hybrid Stereo Power Amplifier, Signature Edition

\$52,000

Absolare made a name for itself with the spectacular Passion preamplifier and Passion 845 power amplifiers. Both products are all-tube ultra-minimalist designs executed with the world's finest parts. The Passion SET amplifiers brought the glories of single-ended triode to an amp that could drive real-world loudspeakers. (See my review in Issue 234). Astonishingly, Absolare has managed to capture much of the magic of those two reference-class products in the Hybrid Stereo power amplifier. As its name suggests, the Hybrid combines tubes in the front end with a 275Wpc (4 ohms) solid-state output stage. Yet there's no hint of transistors in the Hybrid's sound; it has astonishing liquidity of

timbre, is utterly grain-free, and projects that elusive sense of midrange presence that is the hallmark of the best SETs. The Hybrid creates a directness of musical expression—of hearing

nothing between you and the music—that is unique among solid-state amplifiers, in my experience. The gorgeous leather-clad casework adds to the appeal. (Forthcoming)



Wilson Audio Chronosonic XVX Loudspeaker

\$329,000

Although I've heaped plenty of praise on Wilson's Chronosonic XVX (including our 2020 Overall Product of the Year Award), I'm going to add to the accolades with this Golden Ear Award. Even after 18 months of near-daily listening, the XVX continues to astound with its preternatural immediacy and sense of presence, a thrilling combination of bass weight, speed, and definition, and a treble that is highly resolving without calling attention to itself. Although the XVX abounds in sonic virtues, I've come to realize that what sets it apart, and what makes it so musically compelling, is that the speaker's tremendous resolution is rendered not as sonic detail but rather as greater timbral realism and beauty. The sonic subtlety belies the massive amount of real musical information conveyed. Transient fidelity, from the hardest-hit snare drum to the finest micro-attack of a triangle, is thrillingly realistic. As I wrote in my review, the XVX "is the most realistic sounding, the most musically expressive, and the most intellectually and emotionally engaging loudspeaker I've heard. The XVX isn't just a milestone for Wilson Audio; I believe that it is a landmark achievement in loudspeaker design." Extended listening has only reinforced that view. (308)



NAD C298 Power Amplifier

\$1995

NAD's C298 is built around a new Class D output stage called "Eigentakt" ("self-clocking") that represents a significant technical advance in switching amplification. The Eigentakt design effort was led by Bruno Putzeys, one of the brightest thinkers in switching-amplifier design. The C298 is rated at 185Wpc into 8 ohms and 340Wpc into 4, with a dynamic power rating of 260W into 8 ohms, 490W into 4 ohms, and 570W into 2 ohms. The amplifier is packed with features, including balanced and single-ended inputs, variable gain, line outputs for daisy-chaining multiple amplifiers, a bridging function for monaural operation, and an auto-on feature when signal is detected. It is also remote-controllable. The C298 sounds like a powerhouse, with effortless dynamics, a tight and solid bottom end, and a general sense of ease during complex passages. Even when driving the

Wilson Chronosonic XVX, the C298 went very low in the bass, had a nice sense of midbass heft and weight, and outstanding dynamic punch. Throughout the listening, I noticed that the C298 had an unusually satisfying ability to convey music's rhythmic flow and forward propulsion. The midrange has a nice presence, with a bit of forwardness from the upper mids to the lower treble imparting a lively quality. The C298's soundstaging was outstanding—big, open, spacious, and detailed, with precise image placement. The C298 was also remarkably adept at clearly revealing subtle instrumental lines. It was easy to hear low-level instruments in the mix, or at the back of the hall. The C298 is a lot of amplifier for the money. (313)

Robert Harley



Gryphon Audio Antileon EVO Stereo Power Amplifier

\$39,000

Although rated at 150Wpc into 8 ohms, the Antileon EVO has the size, weight, and construction that suggest an amplifier of five times that power output. This is because the Antileon EVO delivers all of those one-hundred and fifty watts in Class A. And what sweet watts they are. The Gryphon's triumph is

delivering the great virtues of Class A operation—seductive warmth, liquid textures, and a sense of ease—with tremendous speed and dynamic authority, along with a visceral excitement and energy. The sound is warm and utterly liquid—almost voluptuous, without sounding thick, colored, or closed-in. Its warm harmonic richness and absence of grain and glare reveal the beauty of tone colors in a way that is nothing short of seductive. The dual-mono design imbues the Antileon EVO with an unflappable authority. The EVO exerted an iron-fisted grip on the Wilson Chronosonic XVX's big woofers, delivering "center-of-the-earth" solidity and impact. In fact, I can't say that I've heard an amplifier with more startling dynamics than the Antileon EVO. Throw in spectacular build-quality and striking industrial design, and you have one of the great modern Class A amplifiers. (316)

Berkeley Audio Design Alpha DAC

Series 3

\$10,995



Berkeley has offered two levels of DAC, the Alpha Series and Reference Series, with the Reference delivering significantly better performance. However, with the brand-new Alpha Series 3, the company has greatly narrowed that gap. In fact, you can think of the Alpha Series 3 as a distillation of the Reference in a less expensive implementation. By keeping some of the essential elements of the Reference (including the state-of-the-art clocking circuitry) and forgoing the expensive chassis machined from a solid block of aluminum, this new Alpha brings near-Reference sound quality to a much lower price. The Alpha DAC has the characteristic Berkeley DNA—superb resolution of low-level detail, three-dimensional soundstaging with the

Reference delivering significantly better performance. However, with the brand-new Alpha Series 3, the company has greatly narrowed that gap. In fact, you can think of the Alpha Series 3 as a distillation of the Reference in a less expensive implementation. By keeping some of the essential elements of the Reference (including the state-of-the-art clocking circuitry) and forgoing the expensive chassis machined from a solid block of aluminum, this new Alpha brings near-Reference sound quality to a much lower price. The Alpha DAC has the characteristic Berkeley DNA—superb resolution of low-level detail, three-dimensional soundstaging with the

ability to hear very fine timbral and spatial information at the back of the hall, dense tone color, and outstanding clarity that allows you to hear individual instruments within the whole. With a Reference DAC and the new Alpha in my rack for comparison, the Alpha doesn't have quite the world-class reference-level performance, but it comes closer than you'd expect for less than half the price. (Forthcoming)



Rosso Fiorentino Elba 2 Loudspeaker

\$5000

The entry-level floorstander from Italian speaker specialist Rosso Fiorentino couldn't have been built anywhere but Italy. The Italian inspiration is apparent in the handsome matte-black cabinet flanked by beautiful walnut side panels, along with a baffle covered in textured black leather—very Italian. The Elba 2 is two-and-a-half way design employing dual 6.5" midrange/woofers mated to a 1" silk-dome tweeter. Sonically, the Elba exudes refinement and classical elegance, eschewing a forward and aggressive presentation in favor of musical expressiveness. This speaker beautifully portrayed music's very fine timbral structure, revealing a warmth and richness in instruments and voices that comes closer to the real thing

than any \$5k speaker has a right to. The Elba 2 may sound a little dark through the midrange compared to similarly priced competitors, but in my view this tonal balance is much closer to live music than the threadbare timbres and bleached tone colors that so often passes for "clarity" and "resolution." As a result, I never felt assaulted by the Elba 2. Rather, it put me at ease and invited me into the music in a way that even some far more expensive speakers fail to do. The Elba 2 isn't a great loudspeaker for the price. It's a great loudspeaker, period. (314)

Jacob Heilbrunn



DS Audio Grand Master Optical Phono Cartridge

\$60,000

It would be hard to think of anything grander, at least when it comes to LP reproduction, than the new DS Audio Grand Master. Based around an optical cartridge that contains independent LEDs and photo-detectors for the left and right channels, the two-box Grand Master transcribes records not simply with the utmost fidelity, but also with verve and swagger. Its separate massive power supply ensures rock-solid image stability, a vast soundstage, and seemingly limitless crescendos. Bass reproduction, both in terms of tonal weight and accuracy, is second to none, while the treble region consistently displays an alluring silkiness and sheen. Then there is the lack of noise. A subterranean quiet—one close in spirit to the hush preceding a concert—is apparent as soon as the needle hits the lead-in groove. This quiescence allows the Grand Master to extract a variety of details from the grooves that other cartridges simply sail past. This superlative device truly represents a revolution in analog playback, liberating LPs, as far as possible, from any residual dynamic constraints to strut their stuff. (317)

Oswalds Mill Audio Imperia Loudspeaker

Inquire with OMA for price



Anyone who has the chance to listen to the Imperia in the Brooklyn aerie of Oswalds Mill Audio isn't likely to be merely impressed by them. They're going to be gobsmacked. There is something utterly beguiling about the effortless and beauty of this large horn loudspeaker system. Produced by Oswalds Mill proprietor Jonathan Weiss, it is the flagship in the company's

loudspeaker line—a sonic and aesthetic winner, featuring several handsomely crafted wooden conical horns and two imposing 21" subwoofers that can shake the rafters. On Schubert lieder, or art song, the Imperia projects the singer and piano into the room with a holographic palpability and finesse that is about as close to the real thing as it gets. Rock music is delivered at distortion-free levels that match a live concert. The Count Basie orchestra sounds as though every trumpet and sax is blowing without any sense of dynamic limitation. Here's more good news: The Imperia doesn't display the nasty discontinuities in the frequency spectrum that often accompany the good things that horn systems can produce. Quite the contrary. With their luxurious tonal purity, superb dynamics, and commanding image size, the Imperia stand ready to conduct you on an extended auditory magical mystery tour. (Not reviewed)



PS Audio Stellar M1200 Power Amplifier

\$5998 per pair

Glory, hallelujah! PS Audio has created a powerhouse that can compete with megabuck gear in more ways than one. The M1200 features a 12AU7 tube mated to a high-current ICE Edge output section. Heresy? Not on your life. The M1200 is a no-nonsense

amplifier that displays the kind of bass control that few other amplifiers can approach. It plunges into the nether regions with an unrelenting grip and control. Hall ambience is off the charts. Rock music, organ concertos, and jazz bands all benefit from its ability to deliver 1200 watts into a 4-ohm load with ease. Another plus is the extremely low noise floor of the amplifier. No, it can't efface a slight hardness in the treble that marks ICE amps, but it has come a long way in that regard. Thanks to the high damping factor of the M1200, it also feels a hair faster than its

coevals, creating a sense of propulsion. Jet propulsion, that is. This sonic rocket reaches musical heights that surpass many of its competitors. (313)

Andre Jennings



Vandersteen Audio Kento Carbon Loudspeaker

\$39,475

After twenty-five years of exceptional service, my Vandersteen Model 5 loudspeakers have been retired and replaced with the Kento Carbons. The Kento Carbon is a four-way five-driver system encompassing a 1" carbon tweeter, 4.5" Perfect Piston midrange (used in the Model Seven), a 6.5" tri-woven mid/woofer, and two 9" powered woofers. A key advancement is the use of side-firing 9" woofers, which—when used with the built-in, analog, low-frequency, room-optimization/compensation controls—allow for increased 100Hz-to-200Hz integration adjustments in multiple spaces and locations, including placement near walls or out into the listening room. The Kento Carbon's performance can be summed up in two words: extraordinary cohesiveness. The Kento Carbon's soundstaging and imaging are realistically satisfying in an organic reach-out-and-want-to-touch-it way. A listener could gaze deeply into the soundstage and easily see, in the mind's eye, the location of individual players, or just enjoy the

solidly realistic wholeness of the performance. This new speaker from Vandersteen Audio combines the company's core time-and-phase-accurate (coherent) design philosophy with a high level of always smooth midrange/treble purity and the ability to create highly realistic and truthful bass. Thanks to the newly extended and advanced low-frequency room-optimization/compensation controls, the Kento Carbon produces some of the most believable 200Hz-and-below bass that I've heard from any of the company's products—and possibly from any stand-alone speaker encountered to date. (309)



Joseph Audio Pearl 20/20 Graphene

Loudspeaker

\$37,995

Joseph Audio's speakers have continued to impress at every RMAF and AXPONA trade show over the past several years, and the new Pearl 20/20 Graphene lives up to its name. It is a gem of a speaker. Sporting a revised crossover design to support an advanced graphene-coated midrange driver, the Pearl is exceptionally refined in the midrange and treble. It can produce ample energy in that frequency region—an airy, detailed, and smooth sound without any noticeable harshness or aggressive edge. The

Pearl has clarity and subjectively low distortion through its entire frequency spectrum. The lower-bass module produces plentiful bass, with a slight boost in the 50–70Hz range that can be linearized with the switch-mimicking connection of a set of dedicated binding posts that engage the bass-damping system. When this bass-damping system is engaged, the sound can be truer to life, depending on speaker placement within the listening room. The Pearl 20/20 Graphene offers upper-echelon performance, delivering generous midrange and treble along with two selectable bass modes. (309)

Hana Umami Red Phono Cartridge

\$3950



Designed by Excel Sound Corporation's Masao Okada-san, the Hana Umami Red has a gorgeous-looking, glossy red, traditional Japanese Urushi lacquer finish with a front inlay of ebony wood. From a sound perspective, this cartridge has exceptional balance that allows the musical timbre of instruments and vocals to present themselves truthfully with realistic integrity. If you couple these attributes with excellent micro/ macro-dynamics, the ability

to unravel harmonic complexity, a slight tilt towards warmth, and smooth yet extended high frequencies, you have an excellent transducer. The Umami Red is the best-sounding cartridge to come from the Excel factory, and I've heard a number of them, including some expensive OEM models. At its price point, the Umami Red provides deliciously enjoyable class-leading performance compared with cartridges in the same price range. (Reviewed this issue)

Drew Kalbach