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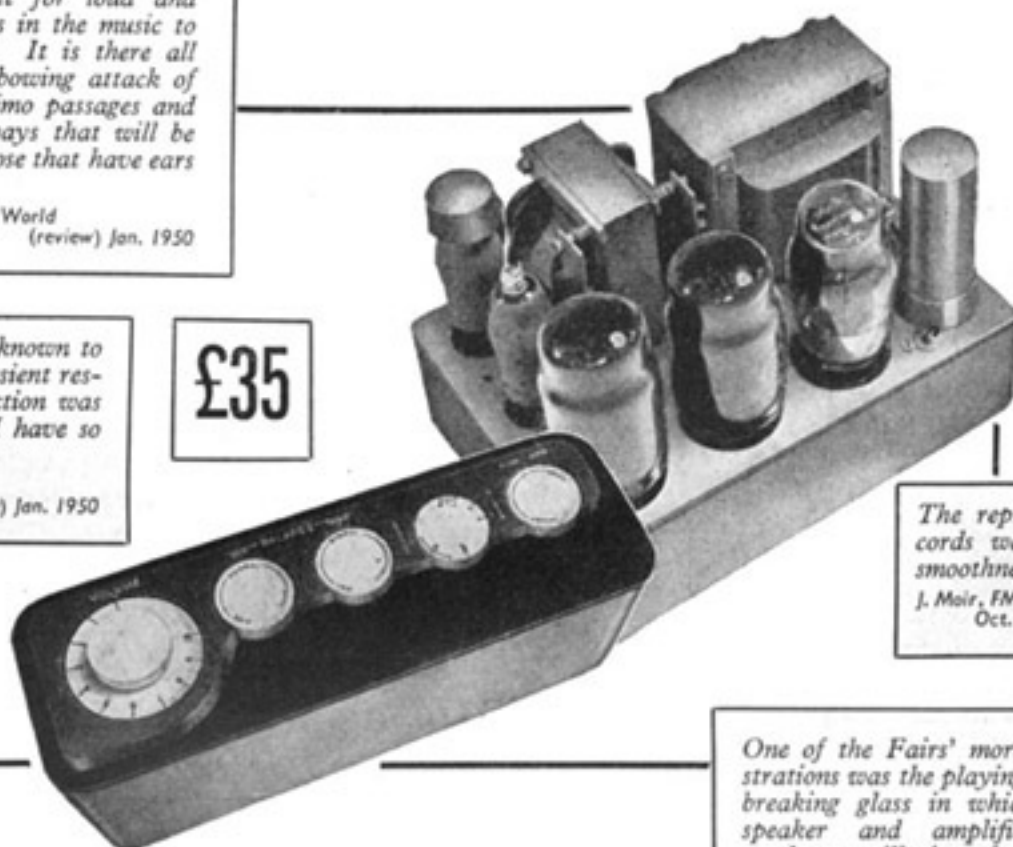
Transient response... one does not need to wait for loud and dramatic passages in the music to demonstrate this. It is there all the time, in the bowing attack of strings in pianissimo passages and in other subtle ways that will be appreciated by those that have ears to hear.

*Wireless World
(review) Jan. 1950*

Tested on records known to have excellent transient response the reproduction was the most natural I have so far encountered.

*The Gramophone
(review) Jan. 1950*

£35



The reproduction from records was a revelation in smoothness.

*J. Moir, FMTY (review)
Oct. 1951. U.S. publication.*

The above passages dealing with transients are taken from reviews of Q.U.A.D. amplifier and Corner Ribbon demonstrations which have appeared in various technical publications.

One of the Fairs' more striking demonstrations was the playing of a recording of breaking glass in which the Acoustical speaker and amplifier combined to produce an illusion of reality so complete that listeners figuratively searched for Band-Aids to repair split fingers.

*Audio Engineering (review of 1951
Audio Convention in New York).*

Why is it that Acoustical Reproduction of Transients is so far in advance of any other equipment commercially available?

The most important criterion for good transients is that the complete chain of equipment should be aperiodic—there must be a minimum of *sharp* changes in the frequency characteristic since such changes are invariably associated with resonance.

The obvious and usual procedure is to produce a loudspeaker designed for—and sold on—its ability to give a good account of itself from average modern recordings and radio transmissions. Such a loudspeaker may be good—may be a little too good on below average programmes—may not be good enough on the best.

We prefer to use a very light treble diaphragm (0.02 gm) completely aperiodic and to control the limits electronically because of the obviously better and smoother control which can be obtained.

In the Q.U.A.D. we control the final slope *and rate of change of slope* so that this rate of change need *never* be sharper than is necessary for the programme being reproduced.