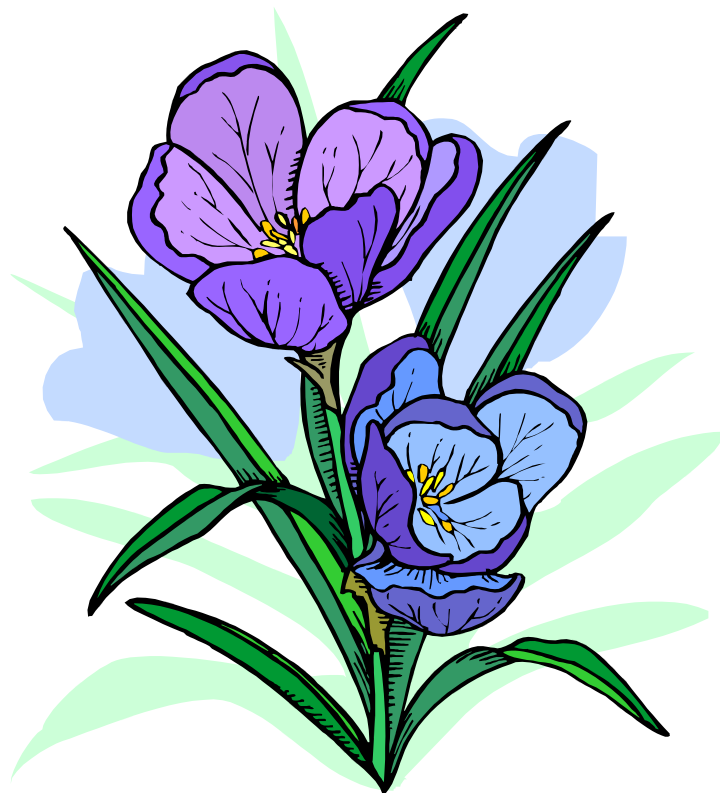


The PWB Newsletter



Spring Edition - April 2011

The P.W.B. Spring 2011 Newsletter

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The PWB Newsletter - Editors Introduction

I may not have been alone in thinking that the delay in creating and publishing the now annual Newsletter at Christmas was no bad thing. Certainly, the turmoil relating to a new Government, and impending cuts to services was more on my own mind, and the snow, and the viruses and the exhaustion, all made a delay rather appealing. It now turns out to be the case that the 4 month gap has been a fortuitous one, since what there is to report now, seems to have been well worth the wait. Indeed, to consider waiting a further 7 months before sharing in print what has been happening would be almost cruel. The implications may fill the forum for some time to come.

Before describing the exciting and fascinating developments, it is important to recognise the fantastic work that has been completed by the PWB users. I speak specifically of the imaginative and scientific strands that have come together in the elaboration of new messages to write – ideally on the special Gold Foil, with a Red X Pen – and attach to, and thus enhance any item of equipment. It is beyond the scope of this introduction to describe the science behind some of the messages, nor what messages to write, as the tips can be found within these pages, and even more so on the Yahoo Forum. However, suffice it to say, in addition to any of the standard PWB messages – and not overlooking that it does matter what you write the messages onto, and what you write them with – there are now additional ones to further enhance what you have achieved. Some are more elaborate than others, but with patience, a very simple process can lead to a very good outcome.

My interest though has been in those processes at PWB that have flowed from the revised Digiplus, and my desire to move to a server based system of music delivery. You may already know my views on the Digiplus, but I would want to add further that this work has proved the stepping stone to quite extraordinary developments, and I say this as a hardened PWBphile of almost 25 years experience. In the midst of the digital revolution, PWB has found something to offer.

The link with the Digiplus suggests a hardware solution was on the cards for computer or server-based systems, but that is not what has become the most impressive aspect. The thinking seems similar to that which discovered that a photocopy of a photograph could be more potent in its effect when it was treated than the treated photograph itself. I am fairly certain that I do not understand why this is so, but do try it for yourself. If we migrate this understanding to sound, and specifically digital files, is there scope there for improvement? Following on from Tom Marsden's comment on his forum posting, there are questions as to why computer audio might offer us so many possibilities. As Tom indicates, we first get the chance to listen to music without an aluminium disc spinning. Secondly, we copy files onto either a hard drive or a memory stick, which might help. From what Tom writes I am not sure from the point of view of comparing copies, why Keith Howard of HiFi News perceives music played from a memory stick as superior to the same files played from a hard drive. Of course the hard drive is a spinning disc, which might have its own problems, and as Keith suggests in the months HiFi News, the simplicity of solid state memory, and its power requirements might play their part. But whatever the explanation, this is an interesting observation. Perhaps rather like those advantages of Gold Message Foil, which is superior to standard adhesive labels when writing messages, it does matter what files are copied on to, and what treatment that object has had. All of which takes us back to the Digiplus.....

Recognising that the 'good old' phono socket is inevitably in decline, in a world of HDMI and USB communications, I was utterly thrilled when I learnt that PWB were experimenting with USB devices, which might do for computers what the Digiplus did for audio equipment (and TVs for that matter); that was just the start. When I received my PWB USB device, I was surprised to see that it took the form of a treated Memory Stick. Perhaps there was no major surprise there, as I thought that would be one of the safest items to plug into a USB socket without disturbing the system. But I was then informed that it was possible for music files to be treated as they were copied over to the Memory Stick, such that when they were copied back, they would have had the benefit of some PWB 'treatment'. You can just imagine the '1's and '0's brigade convulsing at that very thought. Nothing else would change, though clearly some energy would be expended in the process. Now due to my inherent laziness, I found this a very appealing idea – treating a file with the click of a few buttons...

I must say at this point that the initial results whilst very promising are just initial results. I think there is a lot more testing to be done, but in simple terms, something does happen in this peculiar and invisible process that 'improves' the tracks copied back to your hard drive. You can hear this when then copied on to a disc or MP3 player, as they simply do sound better than they did before – more transparent, lively, tuneful. This is extraordinary, and at a time when I am about to invest in one of those Network players that are supposed to be as good as a good CD player, a very welcome step. What is even more wonderful, is the same processes seem to apply to a treated hard drive, and at this point I simply do not know what can be achieved through repeatedly copying files backwards and forwards. There may well be a specific number of cycles that help, beyond which there is only a fractional gain.

I cannot say what is going, nor dare try (via dbpoweramp) adding messages to digital files as tags, to ascertain what more could be achieved. Clearly digital files are not all the same. I find this very challenging, because in the purest sense, nothing happens to the file information. Even a CD will display that it has had something done to it, with Foils, Inks and Creams. But a Wav or FLAC file?

I will not add more at this time, as there is more to discuss than describe. Even if your conclusions are not as positive as mine, the USB device will still be of great assistance in just treating the USB socket. But when you use its treated memory....magic! Really!

I look forward to your adventures.

Richard Graham

New Products

Adventures in the Digital World

Many of you will know that the past 6 months have led to some impressive upgrades from PWB. I write specifically of the updated Digiplus and Phono Plugs which are now some of the most easily fitted, yet effective products in the catalogue. Put simply, the Digiplus and its slightly less able cousin, the Phono Plug, deal with the problem of Morphic Resonance and phono sockets. The vast numbers of phono sockets globally all link up, and in doing so, link adverse patterns to equipment, such that almost any product with a phono socket will struggle to achieve good sound. Little wonder that companies such as Naim stuck with the less common DIN sockets, which are less prone to this problem, whatever the apparent electrical advantages. Ultimately, even using different types of socket is only a partial solution, and the PWB devices are the more appropriate solution. All you have to do is fit at least one Digiplus to a vacant phono socket, and as many PWB Phono plugs as you can afford or fit to any remaining vacant phono sockets.

The previous incarnation of the Digiplus was tremendously good value, and better, fitted in seconds. The new version though is now so good, it almost makes a mockery of that earlier view. Further, in my system, I would even suggest that the new, updated PWB Phono Plug is superior to the old Digiplus, and is thus outstanding value for money. All that appears to be different about the new version is a sliver of Gold Foil beneath the Ring Tie that is applied to the plug body, but the effect is very different. For me, it is a lifting of a muffling veil, which was unnoticed before applying a Digiplus or Phono Plug. The effect is much greater with the Digiplus, and I find that I still had to fit one to each piece of equipment. Adding further Phono Plugs takes the process further, and is especially good, if like me, you have one of those surround sound processors with lots of phono sockets. As stated above, to give some measure of how good the updates are, I compared the effect of an old Digiplus with the new and cheaper Phono Plug, and found, perhaps not unsurprisingly that the new Phono Plug was superior. I should add that this was on a piece of equipment with a new Digiplus already attached. I have also found that my old Digipluses can still be effective even on a piece of equipment with a new Digiplus attached; but if you need to add more the Phono Plugs are now much more cost effective. So an excellent upgrade to one of my favourite products.

You may at this point be wondering what this has to do with the Digital World? Indeed the next stage in my thinking was related to the question of how Digipluses could fit into the world of computers and servers. When I last upgraded my PC, I was dismayed to find that there were no phono sockets on it. I still believe you can enhance the file from a ripped CD through ripping discs on a treated PC – the effect can be heard over the headphones of an iPod, so it is not an insignificant change. And so for some time I have been brooding over what could be done given the absence of phono sockets, and the presence of tiny 3.5mm sockets. I repeatedly wondered what might be possible through treating plugs that would fit the headphone and microphone sockets? Further the USB sockets also on the PC were so widely used; they may make the phono socket seemed relatively rare. What could be done? So, discussions began with PWB, slowly, and possibly led to some of their most exciting developments for a decade.

My first step was to try treated 3.5mm plugs, which confusingly come in to two forms. Firstly there is a Stereo version for use in 'Line In' or 'Aux' inputs, and also (possibly) for Headphone outputs, as long as you don't get the problem of muting when the plug is inserted there. Secondly there is a Mono version for microphone inputs, and perhaps those 'trigger' sockets on some equipment. Both look like mini-versions of the Phono Plug, with a Black Ring Ties surrounding the metal body of the plug, and that mysterious Gold Foil underneath. As with the Digiplus, you can fit and forget the devices very quickly, with the only problem being that of the possible muting of sound if you cannot set the equipment to not mute sound if the Headphone socket is in use. On a computer, you may be able to get around this through the use of a USB device. What I have found exciting about this device is the reality that currently, whether on laptops, phones, computers, or other portable equipment, the 3.5mm socket is very much widely in evidence. Worldwide, in terms of links through Morphic Resonance, there may be far more of them than there are phono sockets, and so now there is a great opportunity to do something about them.

Listening to the devices fitted to a rather good portable device (a Meridian F80), I found their introduction enhanced what had already been improved by a Digiplus, as the sound became richer and smoother, as if a layer of digital hash had been removed. The sound was not more obviously transparent, but it was easier to hear detail, whatever the source. More difficult to establish in terms of immediate benefit, the later fitting of them to the microphone sockets on my PC, and then to the Line Out Sockets, rendered tracks ripped on the PC more detailed and transparent. I think if this were their only use it would be worth it.

I plan to investigate most of my equipment now for Headphone sockets, trigger sockets, or even the odd Aux/Line In or Out, as this has become a new opportunity to treat a piece of equipment in a new way. I feel certain my TV is wanting some help with this!

You will have already read that the final elaboration of the 'Plus' devices is in the form of treated USB Memory Sticks, and possibly portable hard drives. You will have read that these devices go beyond any treatment of the socket, and introduce a capacity to transform digital files, whether ripped or downloaded. Given that some material now is only available as a download, and that I still do not quite trust a ripped CD to be entirely error free, this is a fantastic development. There is so much more to learn about the digital world, but given that working with patterns, and thus information has been a key aspect of the PWB enterprise, they are alarmingly well equipped to address the products of the digital world. Do try a Memory Stick, and report what you find.

And if anyone wants to experiment with tagging.....

Richard Graham

STOP PRESS

The Leaf Green Cream

Whilst personally struggling with the advances of the range of ‘Digi’ Devices, and the spectacular USB Devices, low and behold, PWB sneak another new product under the radar, and it is an amazing advance; again!

This time we have a further evolution of a catalogue classic, the Morphic Green Cream. This new, rush released product has clearly been in development for some considerable time, but accompanying literature is scarce. What has been suggested in personal communications is that the product captures something of the superior response to sunlight that trees have acquired through evolution, and in the usual manner, this ‘pattern’ can be usefully passed on to most objects through applying a trace of the Leaf Green Cream to them. I suspect that the previous Morphic Green Cream must have had some similar underlying principle, but this takes it to the next level, and how.

In addition to the Cream, there are two associated products, again of a familiar format. Firstly, rather like their Gold forebears, we have some Orange Squares that can be fitted to anything, with Leaf Green Cream applied to their upper surface once they are in place. Secondly, a new ‘Foil’ (actually, like the Orange Square,) a film) which is a dark Red/Pink in colour, that can be similarly applied to any surface. As far as I know there is no place you could not usefully apply these products, with the issues of space and cost being the only barriers to extensive use of them. Excitingly, you can apply Leaf Green Cream to all of the Message Foils, and I have, to date, only excluded Retro and Memory Foils, since they have had their own Creams to activate them.

One process though that does differ from Morphic Green Cream is that Leaf Green Cream should be the last product applied to a surface. Therefore any use of Morphic or One Drop Liquids should be applied before the Leaf Green Cream, and I would suggest before the Orange Squares and the Leaf Green Foil, excess Leaf Green Cream can be removed with a SuperWipe Tissue in the usual manner, to good effect.

What has to be acknowledged at this time is that Leaf Green Cream (and associated products) to my eyes and ears is a very significant advance on even recent pots of Morphic Green Cream. I have tried to use my limited sample wisely, but have just got carried away, and will be trying to get more before the next series of Bank Holidays. What I find completely fascinating is that for me it turns digital material in to a rich ‘analogue’ type of sound, but with more detail. I am currently enjoying in the background some files downloaded from the Deutsche Grammaphon site (Kubelik’s account of ‘Lohengrin’) and the recording just sounds wonderful, with fantastic details of the recorded space, and Janowitz at her best). Squares have gone on equipment and speakers, with Foil also applied, but as usual, I treated the entry points for electricity, gas and water first, to excellent effect. I have yet to try the Leaf Green Cream on the Foils attached to photographs, as my brain does need time to adjust. But what has already been achieved is astonishing.

Whilst it may be that we learn more about how to use this product in due course, if I were you, I would not hold back.

Richard Graham

Bob's Old Naim System

My name is Bob and I live in the Lake District. We moved to our current house just over 3 years ago, which meant for me a new music room!!

My music room is set up in a good sized double room (previously a bedroom). My equipment consists of:-

A Naim 3.5 CD player

A Naim 82 pre-amp, with two power packs

A Naim 250 power amp

My speakers are Naim IBLs, which are small stand speakers. Also I use a small sub-woofer, a purifying block and a dedicated hi-fi mains ring circuit.

My initial upgrade steps....

I have upgraded all the mains cables, analogue interconnect cables and speaker cables. My system sits on wooden supports with oak cone feet. I am also using the Audio Desk System and NESPA Disc Finaliser for upgrading the sound of my CDs.

I have been very happy with the sound from my system with these original upgrades. However, in my never ending quest for improvement to sound quality I decided to move away from the infrastructure work, as the cost of cables continues to increase with the on-going upward trend of silver and copper prices.

About a year ago as I was listening to my music I still felt that there should be more to the sound than I was actually hearing. I remembered from the hi-fi magazines from many years ago the name of Peter Belt, so I decided to search the web for further information. This is when I came upon PWB Electronics! When reading the information from the web site I was fascinated by the different approach to sound improvement techniques, so I decided to investigate further by taking the free samples of Rainbow Foil and Cream Electret. I was amazed by the improvement to my CDs! Since then I decided to Rainbow Foil and Cream Electret all my CDs (some 500 in total!). I have also tried samples of 6 Morphic Message Foils, Real Foil and the Red 'x' Pen with Gold Foil. At each stage there has been a DEFINITE improvement in the perceived sound.

My on-going work includes Sol Electret throughout the house, as I have already done this with Cream Electret. After Sol Electret I am thinking of trying Ring Ties, although I am very happy with the perceived sound I have achieved so far.

As I am a newcomer to understanding the theories of Morphic Resonance, I am still struggling with understanding the Super Wipe, as I see it mentioned a lot on the website. Any assistance with this would be appreciated.

Bob Sheppard.

My experience with PWB

My dear friend Jimmy Hughes first introduced me to the PWB products. He invited me over to his home to demonstrate these new products.

For the past 35 years, I have been involved with hi-fi systems both as an enthusiast and as a salesman. I have experienced and sold much hi-fi exotica from the most modest systems to the most expensive.

Jimmy proceeded to demonstrate how the P.W.B products worked. He played a piece of music, placed a piece of Rainbow Foil on a friend's watch and replayed the same piece of music. What a difference! I could not believe my ears and could not understand how such a small piece of foil could improve the quality of the sound.

He then further demonstrated by treating other items with the Rainbow Foils in the room and again, each time an item was treated, the sound quality improved noticeably. I then decided to purchase some of the PWB products and started to treat my own system and the results were remarkable!

Since the original PWB foils, the products have evolved and are now much more efficient and powerful. With these new super products from PWB, for a relatively small amount, they can improve your system significantly. The system I now use is a modest integrated amp with an accompanying CD player and a small pair of bookshelf speakers. For the past 4 years, I have been improving my system and the results speak for themselves.

I have used many of the new products including the 'One Drop Liquid', the spray; PWB Chunky pens and the Quantum Clip, each of these products further enhance the PWB effect.

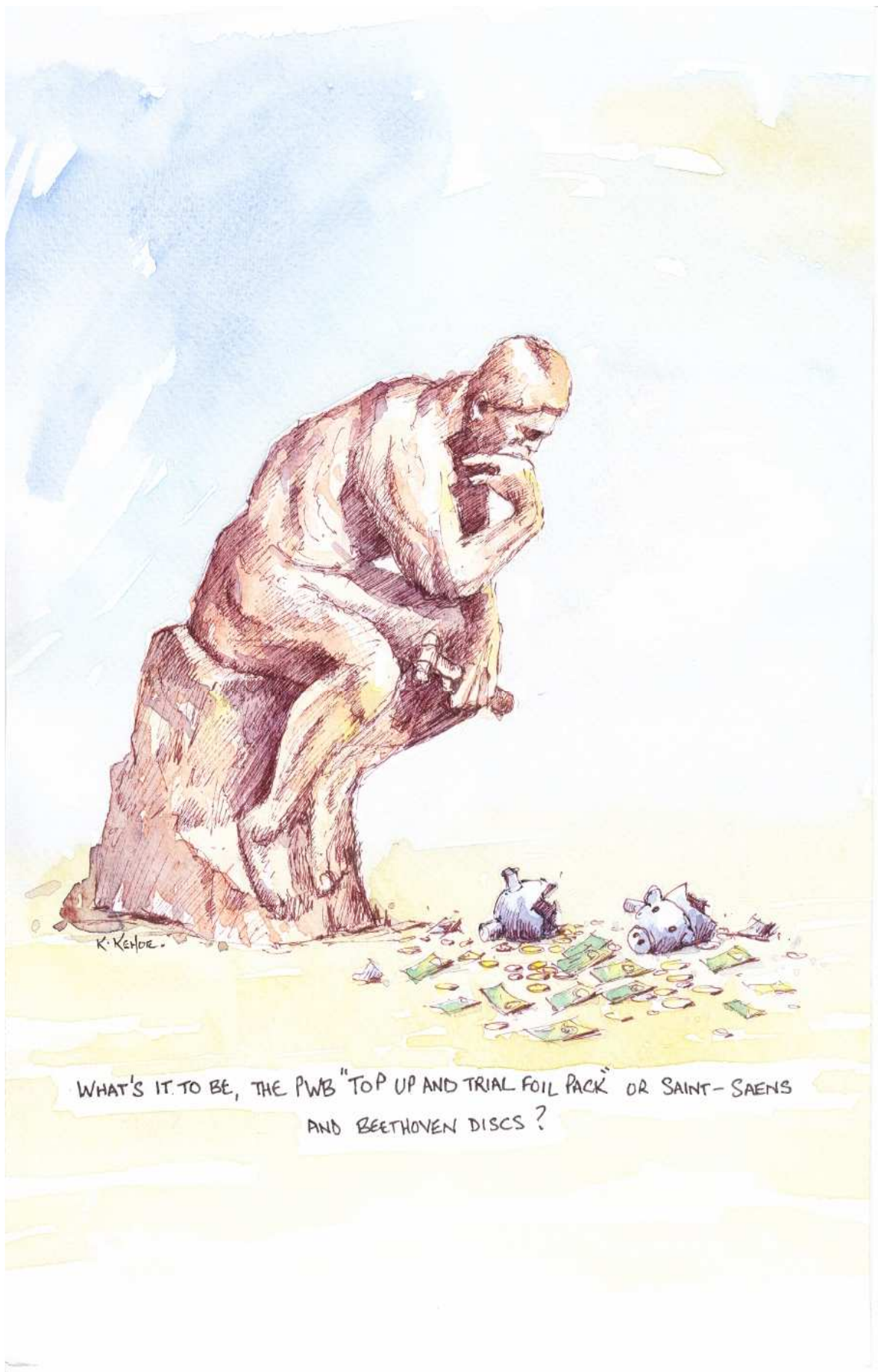
I recently acquired a new pair of loud speakers, these are much larger, better specified and 5dB more efficient. When I first hooked them up, they sounded harsh and brittle, I put this down to the fact they needed running in. After a few days listening, I noticed an improvement, but even though they are larger in size, the original bookshelf speakers sounded subjectively louder and much better.

I then treated the new loud speakers by placing a piece of Inside Foil into the ports, this alone changed things dramatically even after only one treatment; the sound became sweeter, tighter and more dynamic. They are not as good as the bookshelf speakers as yet, but they coming along very nicely.

I would like to thank PWB; for all of their help over the years and providing these superb products.

I would strongly urge anyone that is serious about improving their system to contact PWB Electronics; they are charming people to deal with and are more than happy to help. You will not regret it!

Thomas Campbell



WHAT'S IT TO BE, THE PWB "TOP UP AND TRIAL FOIL PACK" OR SAINT-SAENS
AND BEETHOVEN DISCS ?

Ever since I got to know about P.W.B

Ever since I got to know about P.W.B years ago, my mind has always been in a buzz when it comes to music, and how to make it sound better. P.W.B has done so much for me over the years, and I remained really excited by the whole concept of P.W.B techniques. I think I have hundreds of treated magnets around the home, apart from the ones on the hi-fi. As P.W.B have always said, also treat the environment, so I have done this to great lengths around the house.

Every hi-fi around the house there are so many) has a magnet on it, usually I place this on the back of the equipment, where the input, output jacks are. Recently, I have tried using extra magnets eg. Amplifier - one on the top of the unit, and one on each side of the unit. All in all there are four magnets on the unit. I have done this to every hi-fi. I treated the magnet stuck to the unit with the Quantum clip .What a difference to the sound and picture. I am really impressed. I did try these extra magnets on non-magnetic equipment surfaces with a bit of Blu-Tack, unfortunately this did not work. I guess equipment that attracts magnets work the best. Even the non-treated equipment sounds brilliant, because the others are treated.

Another thing I found extremely effective, is the use of morphic messages, I have been experimenting with different messages, but to no avail. I devised a message like this on a small piece of paper, ;x26x LOOK>O.K.in red, followed below by the same message, this time in blue. I stuck this message, facing inward via Blu-Tack. The effect was quite immediate (on my ghetto-blaster). The sound was full, relaxed, effortless and three dimensional. I also stuck this message to an Aura amplifier, and the effect was just the same, very impressive indeed. In days to come I will be doing all the other equipment around the home. I like to share this with all other Belters.

John Peter.

PS; I also found inverting all P.W.B morphic message devices, with the messages facing the equipment, profoundly beneficial. I think the original way of putting it, reduced its full potential, now I know it is working to its best.

Wished I had found the P.W.B. Website earlier.

I am retired, now 65 and my music is anything from Vivaldi to Benjamin Britten.

I have been a hi-fi enthusiast since the '70s. I did not buy my first CD player until the year 2000, and this is now my main listening source. I would like to say how impressed I have been with P.W.B products and I am now working on Red Electret Ring Ties which work very well with Kimber Cable. I have also used Sol Electret all around the house as well as the hi-fi and I will need more of this at a later date. At the current time I will carry on with Ring ties, my only regret is that I wished I had found the P.W.B website 5 years earlier!!

Kind regards

Bob Sheppard

Collection of Thoughts and Observations

What follows could best be described as a collection of thoughts and observations around the Belt phenomena - from my point of view - as it stands 25 years or so from my first encounter.

I credit sheer curiosity for having got me through my initial highly suspicious early days contact with PWB techniques – a story which I have probably told too many times in previous newsletters and on the forum. After my first truly ear tingling sound leaps a year or so further on from this shaky beginning, I truly believed that a discovery of this magnitude would go places fast and I could see Peter Belt as the darling of the hi fi columnists and music journalists with even the likes of New Scientist falling over themselves to get on the bandwagon. I could see – and still see today – hardly any aspect of science that could not benefit from his work simply because of the number of scientific disciplines it crosses.

Of course it has not quite worked out like that and after the initial few years burst of interest in the hi fi magazines, as well as coverage in Q Magazine and BBC Radio interviews, there has been a falling off of media interest Peter Belt. In 1991 you could still find 4 page articles on PWB products and techniques in Audiophile magazine as well as his ideas freely discussed in columns within the same edition. Even in 2002, you could still find him discussed – a bit tongue in cheek mind you - in HI-FI Choice under the heading ‘HI-FI Extreme’ but Peter is now hard to come by in the current media outside of our own forum and a few others.

Although I still sometimes purchase a hi fi magazine, I always take a quick look through each months editions as they hit the street in case an editor has slipped in a piece on PWB. Alas I have looked in vain those past few years and it seems the big freeze on PWB is still firmly in place whilst the manufacturers of hi fi equipment come up with ever more exotic and expensive component formulations and cable variations to try and achieve what Peter cracked a quarter of a Century ago!

It also disappoints me that friends and associates of mine with varying degrees of interest in good sound reproduction - including some who took part in my PWB based listening sessions in the past, and clearly heard sound lifts - should ultimately stick to ‘conventional’ thinking and look to the upgrade as the **only** means of achieving the goal of better sound. Perhaps it is a blessing I don’t have to earn a living as a salesman!

To be fair to my listening friends though, scepticism is something I also have in bundles – especially when, way back in the 80s, I came across our hero, Peter, in Hi-Fi Answers indicating you don’t have to lash out wads of cash to get good sound reproduction. As someone at the time with a very definite bottom to my cash pot, the non requirement of lots of notes to achieve good sound sharpened my curiosity so that, in spite of said scepticism, I came to see the PWB light – or, rather, hear the PWB sound. It could easily have been so different, so I can understand what a big ask it is of someone’s common sense when you try and explain how those PWB sound lifts come about

My own common sense at the time required lots of soothing as well, so I badly wanted to get a grip on some of the science behind Peter Belt and his devices. I initially read the books by Rupert Sheldrake, John Gribbin, James Lovelock and others recommended by May Belt. Since then, having got taste for it, I have read many more on subjects such as Biology, Quantum Physics, Astronomy and others related - all

strictly from the popular science section of the bookshop and thereby skating over the mind blowing mathematical diagrams and deep theory - so that, apart from gaining reassurance that there could indeed be a valid scientific basis for hearing sound lifts from attaching aluminium foils to the bottom of shelves, I also found that in the course of reading all those books, how many of those brilliant, insightful men and women had to battle to get their discoveries and ideas across to their disbelieving peers – often armed with overwhelming supporting evidence.

Joseph Lister, cited by May Belt as an example of this, is but one of many other equally worthy surgeons, engineers, physicists, chemists, and biologists who hit the brick wall that is ‘the established way of thinking’. Some of their names are now lost to history because it took so long for their ideas to gain acceptance that others claimed their discoveries for their own, or, their initial burst of brilliance simply got ‘watered down’ in the progress of time.

Cryogenic freezing of components is now part of the hi fi landscape – in spite of the difficulty of explaining how it works in conventional terms – and I don’t see many references to Peter Belt’s pioneering work in this field or that, as he says, it does not require mega low temperatures to hear the effect. Drawing on the edge of CD discs with a marker pen is another encroachment on Peter’s work - again with conventional explanations for why it works that are utterly at odds with the explanations uncovered by Peter. In spite of this progressive ‘watering down’ as I see it, of Peter’s work, he is still so far ahead of the field that I now fear he might not get the full recognition he deserves for another generation.

I suppose that having been dazzled by so many sound and vision lifts over the years, I have a strong urge to see Peter get the wider recognition he deserves, which, in my view, should see him in the same league as that of the Lister’s and Faraday’s of this world, simply because, like them, he is capable of making the intuitive leaps of thought that change the whole basis of how we understand – or think we understand – the working of nature. It’s a big claim to make for him but when you think about it for a moment, you realise that what you are witnessing, through the working of those PWB devices, is not just our senses being manipulated, but the way it is happening – through the action of quantum particles – or waves - or whatever they choose to be!

That’s a university’s worth of research right there, and the imagination of where it could lead us is almost as exciting as the pleasure I get from listening to a piece of music that fills the room with such a big, fat, ringing, real sound you think it could not possibly be produced by the mechanical action of a speaker cone.

Kevin Kehoe.

The Untold History of PWB

I came across this message on the old NAIM forums quite a while ago, and saved it for posterity. For it's a story that deserves not to be buried under the archives of time. Especially as the original link is no longer active, and for the fact that numerous critics of pwb on audio forums argue that no extensive blind testing has ever been done. When in fact, that just means they simply aren't personally aware of any.

The exchange that follows concerns one Laszlo Darvas, who in the 80's was the Editor of "Hi Fi Magazine" in Hungary. His handle on the NAIM forums was "graphoman". Braving a lot of opposition to pwb's products and concepts, and just as much misinformation about them from those who knew little about it, Graphoman chimed in with his experiences with PWB, during his time with Hi-Fi Magazine. What makes this information interesting, is that he has not just had extensive experience with the PWB phenomenon, but the most blind test experience with PWB products of anyone that I know of.

For Mr. Darvas talks about personally conducting over 1,000 tests on the products; mostly -blind-. And in addition, that his readers have conducted a great many tests themselves... The conclusion they came to is that the PWB phenomenon is very real. In fact, Darvas says "The PWB-effect was relatively easy to demonstrate. 75% of the audience (hifi fans and everyday people, musicians, policeman from the corner etc.) were convinced, even in blind tests". So while he still has mixed feelings about PWB, he did briefly come out of the woodwork to defend the validity and effectiveness of the products, as he and his readers witnessed back in their day.

" In the mid '80s I had been chief editor of a tiny Hungarian mag named Hifi Magazine. I gave plenty of press digest and was aware of "Peter W. Belt", discovered by the enfant terrible of the British audio press, "Jimmy Hughes". I made thousands(!) of experiments with Belt's products and methods. I even managed to bring some of his products in trade (via some trading companies I had connection to). Yes, PWB was marginally available in Hungary.

The PWB-effect was relatively easy to demonstrate. 75% of the audience (hifi fans and everyday people, musicians, policeman from the corner etc.) were convinced, even in blind tests. But it was absolutely impossible to prove. (As you may know, demonstrating and proving are two different notions). The PWB effect is not connected to electro-acoustics. You can easily try it in concert halls or in the opera house. We Hungarians don't have too many named orchestras, but the Franz Liszt Chamber Orchestra may be one of them and one time, this team gave a try to the PWB-effect at a rehearsal. The result was, as usual, 75%. Only four of the 16 musicians thought there was no effect at all.

The sad thing is that the effect made by PWB products/methods proved(!) to be not beneficial. In opposition to it, they turned out to be harmful. The manipulation seemingly reduces distortion but in reality it gives a limitation to the human perceptive abilities and that's what gives you the feeling of "better sound". Then we dropped dealing with it any more. Now, after 20 years my only hope is that sometime in the future scientists may discover something, and if there will be a Hi-Fi fan in the team, maybe a reader of the late Hifi Magazine, he'll tap his forehead: "Oops, once in the past I used to have a reading on a strange effect. Now I understand it. Sorry that we called the man charlatan."

- "graphoman"
Laszlo Darvas
Hi-Fi Magazine
Hungary

January 20, 2005
NAIM Audio Forum

Source:

http://webcache.googleusercontent.com/search?q=cache:N79QX86_FdQJ:forums.naimaudio.com/eve/forums/a/tpc/f/48019385/m/561105925+giosblue+graphoman&cd=3&hl=en&ct=clnk&gl=ca&client=firefox-a&source=www.google.ca

COMMENT: n.b. Like many audio journalists, including Laszlo himself, Jimmy Hughes started out quite skeptical of Peter's ideas and inventions. Needless to say, I strongly disagree with Laszlo's eventual conclusion that the products are "harmful" (!) I've been listening to them for over 20 years, and have never felt that. "Quite the opposite", the products work by -removing- limitations to human perception. There would be no perception of "better sound" or any perceived positive effect if they didn't, since as he points out, they don't work by "electro-acoustics". It's however entirely possible for two people to hear the PWB effect, but disagree on what it "means". My interpretation of that opinion, is that most of us are used to the "natural distortions" of electro-acoustic reproduction of music. It's always a bit jolting at first when you first hear the reduction in distortion that is, in essence, the PWB sound. It may then not be obvious what "right sound" is, when you hear music with reduced distortion (which I call "hifi hash"). e.g. It can sound like the treble has been turned down, and the sound no longer balanced. When in fact, (you could say) the problem is that it was turned up too much in the first place! - **Cico**

ADDITIONAL RESPONSES:

(as above, corrected for grammar)

=====
Adam,

"Sorry, it's not that easy. You see, as an editor I've worked with 3 first-class engineers on my team. When I started to deal with PWB, they all were horrified. Stating that I might keep my job as journalist, but as engineers, they would lose their credibility. My only question (to them) was: "OK. If you say the PWB effect does not exist, I will cease immediately to deal with it." They sighed and said: "It does exist." And that was the opinion of many, many audiophiles who gave it a try. I personally have made more than 1000 (thousand) tests, mainly blind tests where I "preached" pre-written text, to make the "séance" (trial) as objective as possible. Further, lots of test were conducted by our readers, mainly with the same result - as regards to the existence of the phenomena."

- graphoman

gary,

"But Belt is a charlatan..." – gary

"Yes he is, but on the other hand he had discovered a horrifying effect that should not have existed, and this matter should be interesting enough for any thinking person."

- graphoman

COMMENT: Another way of putting what graphoman is saying, is that Peter discovered a scientific anomaly, much to his own surprise, and that it should not be so easily dismissed by anyone who remotely considers themselves to be a critical thinker. But I'm not even going to try to understand why graphoman would support "gary" calling Peter a "charlatan", while at the same time validating everything he has ever heard of Peter's discoveries. Being that he has limitations in English, maybe he doesn't really understand what the term means? (!) – **Cico**

giosblue,

“and whats really good about these products is that when you buy one of his other products, it makes any you already have work better”

"No it does definitely NOT. As mentioned earlier, the PWB effect is not a physical effect, it's a physiological one (that's why it can be produced during live music as well, where no electro-acoustics is present). "

- graphoman

COMMENT: Oddly, it's "giosblue" that got it right this time (though he probably read that from copy). Whereas "graphoman" only gets it half right. In my other article, "The Environment: Acoustics vs. Beltics", I explain in fine detail how all objects in an environment (treated or untreated) have a symbiotic effect on each other. And how in turn, the environment they create, will have a compounded effect on the manipulation of those objects. (I got none of it from copy, but entirely from my own experiences experimenting in the Belt domain). In practice, this amounts to what "giosblue" describes, but slightly reversed, to say "What's really good about these products, is that if you already have PWB products, it makes any new product work better". And I believe other pwb'ers have reported similar findings. – **Cico**

"Some of us (me, above all), who had the possibility to accumulate the effect by using plenty of the products at the same time, were really frightened by the unpleasant feeling produced by these items."

- graphoman

COMMENT: Not sure what to make of this either! Very odd comment. One I've not heard before, and which again runs contrary to how the products themselves work. As I explain in "Acoustics vs. Beltics", they -reduce- a type of stress that humans are affected by, simply from what exists in their environment. But as I ponder it, I think this comment is closely related to the one where he describes the sound as having eventually determined it to be "harmful". Again, I am very convinced our friend Laszlo has some serious experience with these products, because he describes what I think few PWBers ever bear witness to: an actual conscious awareness of the physical change that takes place in the body, upon a successful application of a pwb device. Even I usually miss it, but I have certainly felt the feeling Laszlo describes, and have talked about it on forums, in the past.

If you're not familiar with it, I can see where it can be a "jolting experience". Much like a person's first experience hearing the Beltism effect on the sound. Only I don't conclude with describing it as an "unpleasant feeling". Because every single time I have felt it, it has always been followed by a righteously positive experience on the stereo. I understand it, in effect, as tension changing form; lowering. Which is why it only occurs for a few seconds, immediately after applying a treatment. – **Cico**

"Anybody who wants to collect some experience on the PWB-type effect but does not want to pay for it may try a very simple procedure. The only tool you need is a metal (possibly brass) ring around the wrist. Metal-band-wrist-watch meets the case. You may listen to music (at home or in the concert hall) with and without the ring. PLEASE REPEAT IT AT LEAST ONCE MORE OCCASION. The effect is modest but perceptible, EVEN FOR PERSONS STANDING OR SITTING NEAR TO YOU. Therefore, you can even make blind test where the other persons don't know what you're doing at all when showing them "Sound A" vs "Sound B". "

- graphoman

COMMENT: Interesting. As I've not even heard of this one. I'll have to try it some time. What convinces me that he has heard the PWB effect, is that he says it works for everyone in the room. Even if (presumably), they are not aware that you're doing anything special with the wristband. – **Cico**

My grateful thanks to Laszlo Darvas, for contributing to our shared knowledge of the history of PWB, and for his scientific curiosity in that endeavour.

Cico.

**

May's Comment

I am inclined to agree with Cico that possibly Laszlo did not fully understand the meaning of the word "Charlatan" because (as Cico pointed out) Laszlo's response of "he had discovered something which should not have existed" was complimentary to Peter's discoveries!!

May.

Predictably musical with PWB

I know this is an old concept which many Belters are aware of.

A long time ago P.W.B. suggested removing the foam, or fillings from the speaker cabinet to make it sound better. Having read some articles regarding this procedure, some of them had mixed results. I have seven pairs of speakers, excluding my reference and surround speakers. I am prompted to contribute this article, as I recently discovered the dissatisfaction some had removing all the foam from speakers. If I may, I would like to describe in detail the things that I had done.

I did one pair of speakers at a time. I undid the speaker screws carefully, always being careful not to damage the drivers and gaskets in any way. I removed the foam or any other fillings. I started off first with the various PWB foils (my favourites are, Rainbow, Comfort, Safe hole, Blue z, Black 26, New Type Communication and Red foil (the latter is now discontinued). These went on the metal frame of the drivers. I then Smart Metalled the magnets surround of the drivers – N.S.W.E. If you had wire clips attached to the positive and negative terminals, I eased it off the speakers, and applied a tiny amount of Sol-Electret oil to the contact points. I made up Reef knots from some small pieces of copper wire (I got them from computer network cables. I kept the insulation (I just stripped off the edges). I wound this to the positive and negative terminal together of each drive unit.

Each drive unit had a morphic message attached to the plate that holds the magnet surround. E.G. the bass midrange unit has this message; - using a Red x pen, write on a strip of paper - “This bass midrange driver sounds brilliant”!. On the next line write "X26"X with your name > O.K., and glue it with the message facing the plate. Do the same with the treble unit - “This treble unit sounds brilliant” and on the next line write "X26" followed by your name >O.K., attach as above.

Fit a morphic message to the inside of the cabinet, using the Red ‘x’ Pen with the message; - “This speaker sounds brilliant”, - and on the next line "X26"X with your name > O.K. Fit a Smart Metal treated magnet on the back of each speaker plate. Cream-Electret all the foils, and small parts of the fitted magnet, gaskets. If you can get hold of red electric insulation tape, cut them into two rectangular strips and attached it to the length of each magnet of the speaker drive unit. Fit quarter round wooden dowelling to all the right angles of the inside of the speaker cabinet. This can be treated with Cream Electret, and frozen prior to mounting to the right angles.

Treat a tube of glue with Cream-Electret prior to applying to the wooden dowel. Insert a small piece of PWB hollow fibre into each cabinet. Fit a tube limpet to each drive unit, I usually attached this with a tiny amount of blutack, to the edge of the surround magnet. If you have a treated light, switch it on in the vicinity, and apply Morphic Liquid with your finger to the tips of each tube limpet. Now if you have a Quantum Clip, clip everything that you have treated. Fit the drivers back to the cabinet.

Give time for everything to gel before you start to listen. It might sound not as you expected, give it a few hours, and you will start to notice the difference. I found out that the results vary between infinite baffle speakers and reflex loaded speakers. Only recently I found out why reflex loaded speakers treated as above did not sound equally as good as treated infinite baffle speakers. One pair of my Tannoy stand mounted speakers were giving me a headache. I had made wooden speaker stands modelled on the Foundation metal speaker stands, with metal spikes at the bottom. Under the speakers I mounted, three oak cones, these were resting on 6mm glass and these in turn were resting on three focalpods. I have been getting excellent results with infinite baffle speakers mounted on this. It took a long time, before it dawned on me, I got a piece of foam, treated it with Cream-Electret, and inserted it into the port. The effect, I say was instant. The bass became, very tight (before it was ill-defined and bloated). There was a lot more details in the treble, the speakers had become alive.

What can I say? It was music to my ears. I have done the same with the other reflex port speaker I have. What a transformation, with a bit of foam and Cream-Electret. I have deliberately not enclosed the treatment of the outside of the speakers. I want people to have a go at it. The results have been very predictable for my seven pairs of speakers.

Good luck,
Regards,
John Peter

Copy of a posting which Geoff Kait made on the Audio Asylum site.

NOTE: Not mentioned in the paragraphs below is the fact that David Bohm was one of the judges of the Tarrytown competition. Physics Nobel Prize winner David Bohm was one of Robert Oppenheimer's students at University of California, Berkeley, many of whom got caught up in the Sen. McCarthy red-baiting fiasco of the 1950s. Robert Oppenheimer, of course, was the head of atomic bomb development at Los Alamos in the early 1940s.

There have been a number of attempts to approve/disprove the theory, including a cash prize that was awarded for a test that proved the theory. The following paragraphs describe a simpler test involving crossword puzzles (quotes are Sheldrake's).

"The hypothesis (of Morphic Resonance) also applies to human beings. It should be getting easier for children to solve or play video games of a particular kind just because so many have learned them . . . or for people to learn new sports, new skills like windsurfing. In the human realm I am suggesting that what we learn is facilitated by morphic resonance from all those who have learned it before.

This is the area where the theory has been tested most extensively. Some of the first experiments were done in response to an international competition organized by the Tarrytown group in New York, sponsored by Bob Schwartz. The Tarrytown group offered prizes<twenty-thousand dollars in prizes<for the best tests of the morphic resonance theory, which could either support or go against it. The results were very interesting. There were some very good experiments done in human psychology; these are summarized in my book, *The Presence of the Past*.

This effort was preceded by a competition in the British magazine, *Scientist*, which offered a more modest prize for suggestions of inexpensive ways of testing the theory. Space does not allow summarizing all the work that is happening at present. I will just mention one experiment done recently. It is not, in fact, the best experiment, but it is the easiest to explain. This was done with crossword puzzles in the psychology department at Nottingham University. The young woman, who did it, Monica England, reasoned as follows: If morphic resonance is happening, it should be easier to do today's newspaper crossword puzzle tomorrow than it would have been yesterday.

So we managed to persuade a London newspaper, *The Evening Standard*, to supply its crossword puzzle in advance for the purpose of this experiment. Students were tested in Nottingham the day before and the day after the crossword was published in London. They were also tested with a control crossword which was not published during that period. This of course involved testing different groups of students before and after. The control crossword gave a measure of each individual's ability to do crossword puzzles of that kind.

It turned out that students' performances on the test crossword did indeed improve by about 25 percent after it had been published, compared with the control crossword. This result is statistically significant and is, of course, very interesting."

Note: BTW this implies that someone who does the daily crossword later in the day rather than earlier in the morning will perform better/faster since a very large number of others will have already attempted/completed the crossword. Impress your friends! :-)

Geoff Kait.

Review of the Digiplus and Treated Phono Plug devices

THE PEOPLE WHO GRINNED THEMSELVES TO DEATH

The other day I was watching a movie on the couch, and I noticed the sound abruptly improved. I also thought I heard something fall, so I checked to my left, and indeed the wall socket plug adapter had fallen out of its socket. None of the plugs were connected to the audio/video system or lamps, so it wasn't obvious what had happened. But it was obvious why the sound had improved. I knew from past experiments with plugs, that just having things plugged in can increase unwanted energies, and degrade sound and image. Unless you treat what you've plugged in. Then you have the potential to change a lot for the positive. Which brings me to the P.W.B. Phono Plug devices...

These are standard metal RCA-type phono plugs, without any cable attached, as they are meant to be plugged in to empty phono sockets on audio or video equipment. They appear for all purposes identical, but as with all PWB products, their appearances are misleading. One, the "Treated Phono Plug device", a silver plug with a black plastic tie around its outer barrel, is the least expensive, listed at a third of the price of the other, the "DigiPlus". Which sports a green tie around a gold colored plug. The DigiPlus model has been specially revamped with new research applied to the design. This includes "specially treated infra-red components in a face to face configuration that hide their negative polarities", all embedded in a treated phono plug device. Since I have both the DigiPlus and Treated Phono Plug devices, I set out to try both of them at the same time, in the first thing I spotted with empty sockets: a DVD player.

I listened to my first test track, Janis Joplin's "*Summertime*", to get a feel of the sound before installing anything. The sound was good. As sweet as stevia. Actually, it was better than I had heard it earlier in the day. I couldn't help but wonder if it had anything to do with the phono plugs lying next to me on the table. I then started to install them, but wasn't sure how I should configure them. So I tried fitting the Digiplus in an orange coaxial socket, with the Treated Phono Plug in the red (Pr/Cr) component input just below. As soon as I did, something happened, but I'm not sure what. Almost seemed like something coursing through my veins, and I started smiling. For no special reason! Worse, it felt like I could not stop smiling! (Contrary to popular opinion, I don't take drugs. But it seemed there was a comparison to be had with lighting a joint). So before hitting play, I sat down and took a few seconds to just stay with the moment. I remember thinking "The sound was really good even before I installed the PWB phono plug devices. How much better can it get?" I believe I was saying that to myself, in order to stave off possible disappointment. Although I didn't really know what to expect, I was afraid I wouldn't find it as good as I'd been reading about from other PWBers comments. I mean, as I felt my sound was already good, how much "gooder" can it get?

Well, the answer came as soon as I fired up the song again. Wham! I blacked out. My thought right then was that it really was like a drug. By "blacked out", I don't mean fell to the floor unconscious, but that my eyes immediately shut down of their own accord. And each note played off the guitar brought me deeper into the music. Then something that never happens, happened. I found myself listening to the entire track. Whereas I almost always do tests no longer than about 30 seconds (I rarely need more to identify the change). Except this time, I was swept away by the performance, and it would have truly been a shock to come down from that musical high.

But even in this deep state of consciousness, I still had enough awareness outside the center, to listen for what has changed. Well that too was very difficult to do, because *everything* changed. The bass notes for example, hadn't simply moved from their old location, but completely changed shape. In fact, it seemed nothing had a distinct location. Everything was just flowing into and around itself, and all that audiophile stuff (spatial imaging, transients, timbre, bass/mid/treble, etc.) no longer mattered. It just was. Nevertheless, I could have been in the *Apocalypse Now* jungle, for all I knew. I heard sounds of cymbals and such coming from so far beyond the

speakers, that it seemed like there wasn't any speakers. Again, it just WAS! From Janis' singing I heard the most sublime nuances, the guitar was doing its thing way back in the corner somewhere, and nothing mattered but the music. In the middle of it all, I thought the "musicality" aspect was perfect. Because I had heard this song numerous times before, having used it in other Beltist tests. There were some occasions where it was *too musical*, and I was thrashing about giving myself a holy headache. I can not stand that for too long! But this time, it was not intensely musical, but *perfectly* musical. That is, the emotional connection between the performer and the listener was present, but not overwhelmingly so.

On the next track, Sananda Maitreya's "*It's Been Said*", a quiet piano track, things calmed more. The drug wore off**, and I was able to hear more of what effect the plugs were having. I knew this track very well also, having listened to the album every day for the last week or so. As on the Joplin track, the soundstage opened up to a "ginormous" degree, so every instrument had plenty of space around it. Because of this, I had even heard brief whisperings for the first time. The piano's dynamic range was far greater, the sound the keys made when struck far more palpable and real in tone. It was no different with J.J. Cale's classic "*We Got A Thing Goin' On*", from the Grasshopper album. That same "nothing counts but the music" quality I'd heard on the Joplin experience was here as well. Which is to say, the music pulled me in and kept me there throughout the track, but it was not painfully intense either.

This was the biggest difference I'd heard a PWB product make. If only products from conventional audio companies could sound this good! It would be fun to compare it with a conventional product around the same price, just to see how things compare. Oh, I should probably mention exactly where I plugged in the Digiplus and Treated Phono Plug devices. Yes, my DVD player. But the DVD player was not plugged into the wall. Just sitting by itself on a cabinet in my kitchen. Which was not the even the same room I listened to music in! I imagine that if I installed the Digiplus device into an unused socket in my actual audio system in the actual listening room, I would probably be more impressed.

TWEAKING THE TWEAK

It occurred to me that playing around with the sockets might do something. So I did a series of quick 10 second tests to begin exploring what effect was had from trying the plugs in different sockets of the DVD player. Starting with "Molly's Chambers" by the Kings of Leon as my test track, I tried the Digiplus (Digi+) in the red socket (R) and the Treated Phono Plug device (TPP) in the White (L) socket of the "Aux IN" section. When I switched these around, the Digi+ seemed to prefer the white socket. However, when I changed the plugs over to the Audio OUT pair, (where Digi+ = white socket), they definitely seemed to prefer that over the Aux inputs. Trying on Lauryn Hill's "Freedom Time", I went back to the original configuration with the Digi+ in the orange Coax socket, and found it sounded more "right" reversed, where the Digi+ was in the red (Pr/Cr) socket. Then I compared this to their neighboring blue and green sockets, placing the Digi+ in the blue (Pb/Cb) and the TPP in the green (Y). This combo really did not sound good. But it sounded fantastic reversed, with the Digi+ in the green socket, and the TPP in the blue.

It was by now that I realized I was hearing two distinct changes from all these combinations. One which resembled a reversal of polarity (when the polarity was wrong, timbre sounded sharper, and it sounded like only half the notes were being played). The other change was one that simply dealt with overall resolution. In other words, some "correct" sockets sounded better than other "correct" sockets. I expected there might be a clear pattern, indicating where the plugs would work best. Looking at my notes, it's not obvious there is one. It started to appear that left and right channel was less important than the color of the socket. But then the rules changed when the Digi+ preferred the red socket on one output, and the white socket of another output. However, as it definitely preferred

the green socket, it's tempting to say it may be due to it wearing a gold suit with a green tie. And I haven't yet confirmed or ruled out whether they prefer outputs to inputs.

Conclusion: As for "polarity" (correctness), my summary is listed below. For sound, combo #1 is the clear winner. Combo #2 comes in second. Combo #3 is third, and 4 is last. I could comfortably describe the differences between what results from the worst socket to the best as night and day, or even right and wrong. So I'd say if you have either of these phono plugs, it is definitely worth taking the time to experiment with whatever open sockets are available.

BEST "POLARITY CONFIGURATION"

Component Out:

1. CORRECT: Digi+ = Green (Y) TPP = Blue (Pb/Cb)
2. CORRECT: Digi+ = Red (Pr/Cr) TPP = Orange (Coax)

Audio Out:

3. CORRECT: Digi+ = White (L) TPP = Red (R)

Aux In:

4. CORRECT: Digi+ = White (L) TPP = Red (R)

DIGIPLUS VS. TREATED PHONO PLUG DEVICE

I briefly sought to find out what the effective differences are between these two devices, as there isn't much to distinguish them from their physical appearance. With both devices plugged into the component outputs of the DVD player, I started by simply removing the Digiplus, and plugging the TPP into the green socket where the Digi+ was. Then listened to Lhasa's beautiful "*La Marée Haute*". It was immediately evident that much of the profound improvements I was getting were due to the Digiplus device.

On the other hand, it was *not* immediately evident that the TPP was an improvement over an empty socket. While overall, the music was clearly of a higher calibre with the TPP in the green socket (ie. larger soundstage), tone, timbre and timing was more correct with it removed. It occurred to me that perhaps the TPP does not prefer the same socket that the Digiplus does. So I plugged it exactly where it was before, in the blue socket below the green, and tried out Lloyd Cole's rendition of "Chelsea Hotel". Then the problem areas changed, and the music became much better at keeping me engaged. In general, it was kind of like going from a 27" to a 45" tv. You see things better and closer up. So it was interesting to hear all kinds of details that I'd not heard before. Including the woodiness of the drumsticks tapping against each other, and aspects of Cole's vocal performance that related much more of the character in his singing.

I didn't try to find out if this was the ideal socket for the TPP, out of those available on the DVD player. Because it was already past 3 in the morning, and I was one day (and 2 months....) late to submit this review. While I have a strong preference for the newer Digiplus, the standard Treated Phono Plug certainly sounds better than anything I've heard for £15, in the traditional audio marketplace.

FOOTNOTES

**So what *does* this mean? I believe the episode where I was wondering if I just felt something running through my body, and if there was a reason I started smiling... or couldn't stop, *was* in fact related to the installation of the Digiplus and TPP phono plugs. I'm almost certain it is an effect related to what May calls "*the working memory adjusting itself to a new standard of quality*". It was reminiscent of something I'd once felt before, but with another audio product, not from PWB. If the effect of a "*listener-directed tweak*" is powerful enough, then it can become something that registers on a physiological level (just barely, in my case, I'd say). It's the body processing this new standard, but I can't say what's happening exactly. Chemicals (ie. norepinephrine) being produced? Tension lowering? I don't know, but I do know the physical sensation, and the insight it brings upon the musical experience, does not last. Fortunately, as I would look odd with a permanent smile. (You might think "why not", but I can think of at least one reason: *if someone tells me their dog just died and they see me smiling in reaction, that would probably not end well*). This time, it lasted for as long as the first song did. As by the end of "Summertime", I no longer felt anything strange occurring in my body. My body had adjusted to the new standard. While subsequent listens weren't as intense as the first, they still echoed what the first one said. Their notes coming in faster, and decaying far longer in a far greater space, than I'd ever heard them do.

- **Cico**

Picture on the TV.

About five days ago, in the evening as my wife was watching a programme on the LCD, I fitted a morphic message to the side of the TV.

My wife was immediately overwhelmed by a facial image of a person. I was a bit sceptical at first, unbelieving that the effect was so instant. I was in my bedroom listening to music quietly. As the minutes passed by, I felt the images on the screen were stunning, as they were going to jump off the screen. I mentioned this to my wife, and she was thinking the same. It appears that there is no end to what can be achieved, by locking in the message that the brain will process. Am I correct in saying this. This is the message that I used;

Using a Red 'x' Pen, on a piece of paper write;-
"x26"x visual>O.K.

Quantum clip this message, with the message facing the object, attach with a bit Blu-Tack.

It does also respond, on the satellite TV receiver, and DVD. It does not respond to anything else, successfully. On the said items, it is stunning to say the least.

Regards,

John Peter

The Environment: Acoustics vs. Beltics

Neo: "What is the Matrix?"

Trinity: "The answer is out there, Neo, and it's looking for you, and it will find you if you want it to."

Neo: "The Matrix."

Morpheus: "Do you want to know what it is?"

Neo: "Yes."

Morpheus: "The Matrix is everywhere. It is all around us. Even now, in this very room."

Much like the cult pop hit movie, "The Matrix", there is an ulterior reality all around us not apparent to the naked eye. For the most part, people go on about their business without realizing or recognizing it. Yet it affects them in countless little ways, and more directly, affects their senses. Until a better description comes along, let's call it... "Beltics".

Morpheus: "Unfortunately, no one can be told what the Matrix is. You have to see it for yourself."

Likewise, in the realm of Beltics, you can -hear- it for yourself. When Neo spotted his "glitch in the system", it was a subtle catch, at first. Did not register in his conscious at the time. But it was meaningful in the end, for it was his first step toward an understanding of his environment, known as "the Matrix". Even more subtle, are the changes that naturally occur in our personal environment, without our conscious knowledge, as we go about our daily activities. Changes that can nevertheless affect our senses or well-being, in small ways. As I once learned, to move a pencil from one part of a desktop to another, can be enough to have a (barely) perceptible change on human sense.

But under ordinary circumstances, no one is ever likely to say "Hey! Why did my sound just change after I moved that pencil?". A change this subtle is likely to be beyond the threshold of perception for most, without extensive experience listening to exactly these sort of changes, on such a minute level. I mention it only as one small example of the realization I have, of how things are changing within our interior and exterior environment, at all times. How even small gestures provoke such changes. Most people are not actively testing for changes when listening to music most of the time. And less likely to be looking at external factors like Beltics, that affect the quality of our ability to perceive sound (or other senses), when they are. So these minor, but constant fluctuations in the quality of our ability to sense things, have always remained under our radar. Enough changes accumulated, may begin to have a conscious effect on the perceptive audiophile. Who notices their sound quality has changed, despite not having directly changed anything in his or her audio system, or anything that might affect the room's acoustics. But even if these passing variances in sound quality are perceived, they will inevitably be attributed to anything except "The Matrix". Ahem. I mean, "Beltics".

Which is what exactly? I define "Beltics" as the study of the environment, within the context of "Beltism" (which refers to the science of optimizing universal energy patterns that affect human senses). To understand the Beltic environment, we'll establish what is meant by "environment". Simply, everything that is immediately around us. All objects, and the space we are in, can be described as our personal (exterior) environment. (Our "interior" environment, would be all that occurs within ourselves). Now, just as all objects have a resonant frequency, so do all objects have an energy pattern. Which humans respond to on a subconscious sensory level. Different objects exhibit different patterns (which can change, in their interaction with other objects, or us, etc.). Though like objects display similar patterns. So the energy fields on all objects change within the parameters of the patterns they are known to have.

Because of this, the type of objects in a given room, their location, and their Beltist state (e.g., whether or not they have been "treated" with PWB devices to 'improve' the energy patterns they radiate), will dictate the overall

condition of "Beltic" energy in that room. This condition determines, in part, the level of sound quality (and to some degree, other means of perception), you will hear in that room. As well and to a somewhat lesser degree, the rest of your home. The quality of room acoustics and the audio equipment used determines the rest. The "Beltic environment", thus refers to the "Beltist" characteristics of a room (irregardless of whether any of its objects received any sort of deliberate Beltist "treatment"). To put it in more explicit terms, in keeping with Beltic theory, some "untreated" rooms would be expected to "sound" better or worse than others, even if they are acoustically identical. (And by "sound", that means even with headphones - which overrides a room's acoustic influence).

We are not only sensitive to the energy patterns found on objects within a room, but to those produced around room boundaries themselves. For this reason, we can truly look at a room holistically, in terms of the energy patterns within it. Even though these energy fields do cross room boundaries, and in some reported cases, residential boundaries. (After you have made significant improvements to your listening room via PWB devices, immediately go and check to see if the sound of your car stereo has improved similarly. You might be surprised....). In short, anything you take out, disturb, or bring into a room, including yourself, changes its "Beltic" state (and of course, it can also change its acoustic state. For this reason, I try not to mess with -anything- in -any- room, when I am doing listening test comparisons. Or for that matter, eat, or go to the bathroom, or otherwise any change to my person).

While present day science can measure, and is more or less (still not fully!) aware of what can affect a room's acoustic environment, this is science and audio's best kept secret: Its "Beltic environment" can be nearly, if not more, influential on the sound quality one can expect from that room. All depending on the effort you put into it of course, just as with the better known principle of acoustics. To begin, one need only learn how to affect a room's "Beltic environment", in a way that crosses their threshold of perception. For some, they might find just placing a deck of cards into a box or drawer in the listening room, somehow brings them deeper into the music they hear. Others might hear the difference in their listening room, after simply placing a cake of DVD blanks into their freezer, located in another room.

In short, changes in a room's Beltic environment can be perceived as negative or positive (or under one's threshold of perception, and thus not consciously perceived). They can come about by accident, or by deliberately applying any PWB products to objects within the environment. The PWB device superimposes its own energy pattern on the object, and its pattern is designed to alter an object's pattern in a way beneficial to our senses. (In actuality, it is reducing a type of stress we are not normally conscious of, which in turn causes our senses to improve). So with enough modifications to the energy patterns within a room, you produce a superior condition of energy fields in that room. We are all at various levels of success with this, and have heard the changes resulting from positively modifying the natural energy fields in our environment.

Any question as to whether these changes are due to a change in the room's acoustics or its Beltic environment can be easily determined, in a number of ways. For example, listening to the change in one room, on headphones in another room. The binding element of all these unusual methods of treatment, is that they are always abstract. They have no direct relation to the audio chain, but they nevertheless improve our ability to hear sound and music. To the general public, this is a phenomenon that is poorly known and even more poorly understood. But what may be even -less- well known across the board, is how this Beltic environment affects -recordings-, exactly as it affects "live" auditory sessions.

If for example, you've "tuned" your room to sound great through the use of PWB's audio treatments, the "Beltic sound" of that room will have a potential influence that goes far beyond what comes out of your speakers or headphones. It will imprint its effect on everything that falls within your means of perception, including what you create in that environment, as can be defined by the parameters of "Beltism". The simple explanation for this is that everything influences everything else. Such is the matrix. Such is the universe.

The clearest example is to create a live musical recording within the environment you have optimized via the PWB treatments. Everything from the live sound you hear off the instruments (and voices), to the sound you record on tape (or disc), will be characterized by the same quality of sound you are getting from listening to recordings (apart from whatever influence your audio system has on that sound). So right here, we have a largely untapped potential to improve live recordings, by optimizing their Belt environment. In much the same way sound engineers attempt to optimize a room's acoustic environment. The improvement will be a permanent fixture of the recording you create.

And so, it stands to reason that all sound recordings, in the history of sound recordings, contained within its grooves, particles or pits, both a copy of their Beltic environment, and that of their acoustic environment, within the recording. This, long before Peter himself ever came across this phenomenon we now know as "Beltism". In the case of both Acoustic and Beltic recording environments, they not only influence the relative quality of the sound played back, but how closely the listener will become involved with the musical reproduction. Who knows how much better old recordings might have sounded, if Beltist principles had been applied at the time of transcription? If for example, the recording engineer ensured that all extraneous recording tape be removed from the premises before laying down the tracks for Big Mama Thornton's "Hound Dog", would it have made a small but significant improvement? Would it have sounded even "Hound Doggier" to our ears? We can go further than just speculate, by simply making Beltic improvements to the environment we create recordings in. But it won't substitute for improvements at the source of the reproduction; ie. the studios that created the music we love to listen to.

Improving what comes out of recording studios by creating positive energy fields within the recording space is really only scratching the surface of this sub-phenomenon I call "Beltics". This "Belt matrix" goes far beyond recordings; for it compels us to look at "what is a recording"? A transcription, yes? Yes, any transcription created within any environment, contains a copy of "the Belt matrix" (or "Beltic state") of that environment. This is irregardless of whether there are PWB products applied to objects therein. My definition of "transcription" here can refer to what is transcribed or copied in the Beltic environment.

This includes making copies of digital files (ie. mp3's) on a computer, receiving digital files via download, creating morphic messages, or (theoretically), taking snapshots with a camera. Since all of this (and much more) is influenced by the Beltic condition of our environment, there is a great potential here too. There is a potential, for example, to have a better sounding copy of that Beatles album, than your neighbour, when both of you downloaded it from the same source (ie. iTunes). There is a potential to create subjectively better sounding CD-R copies than the original CD source you used! The potential to improve the sound of your iPod, simply by transferring (copying) files from your computer to the mp3 player. The potential to improve your digital files, simply by copying them on your hard drive. The potential to take better pictures on your iPhone or Nikon camera, or save better quality pictures on your computer.

The degree to which all of this can be realized, hinges upon how successful you are in creating a better "Belt matrix" within your environment. Though there are countless ways to change the Beltic state of our environment, including both deliberate and inadvertent means, there is no easier or better way to change it for the positive, than by the proper use of PWB's various audio treatments. So while attention to traditional room acoustics is important to good sound, it can be far more rewarding to pay even closer attention to a room's Belt environment. Since treating a room to optimize acoustic waves, can only improve the sound coming out of the speakers. Treating a room to optimize its energy fields, can affect the sound you hear coming out of the speakers, and everything else to be perceived within that environment. Welcome to the brave new world of Beltism....

"I go where the wild things are..." - Patrick Watson

Cico.

The “Older of Us”.

Many times May has asked the “older” of us, the more experienced PWB users, to give our advice to the new ones. It is supposed to be with tips on where to stick the one foil or the other, on which product should be bought after the Rainbow Foil and the Cream Electrets and on which label is the most effective to be written with the x-pen.

I have another choice. My advice won't be on the PWB products per se, but on the conditions that seem to worsen their effect, or – more probably – turn their effect in the wrong direction.

I am sure that every explorer of the weird Belt universe has had very nasty experiences along with the beneficial ones. After an initial leap in audio perception through the use of a foil or drop, the user may meet the exact opposite and find his system to be sluggish in bass, muddled in the middle frequencies and castrated in the treble, or the timbres greyer than dust. The more psychically sensitive of us may experience a hostile atmosphere in their living place; a certain “thickness” of the surrounding space, a rise in subjective temperature that can be stifling, a worsening of the mood that leads to inactivity.

I don't claim that my advices can totally confront and eradicate those phenomena. I strongly believe that there are many things to be discovered if the Belt research continues in the future, combined or paralleled with other transacting researches (which are no few). What is for sure though is that following the tips below, the user may avoid the more obvious of them and restrict them to the sphere of “hitherto unrelated”.

GET RID OF THE MELANOR: There is a black dust that's gathering around all electrical installations and appliances. Wilhelm Reich was the first to discern a paragon of negative, dead energy in that black stuff, naming it “melanor”. Of course we know that Wilhelm Reich was a charlatan and a lunatic and a danger to society; so he should rightly die in jail. Nevertheless, it should be no harm for us to get rid from that black dust that heavily burdens Belt-treated venues. Refrigerators, washing machines, computers, television, fluorescent lamps etc. gather (or produce) that ugly black dust in spades. Get rid of it! Now!

PAVE THE WAY: It sounds religious, but freeing the ways of the water is the only way to rightfully evaluate the PWB effect. I haven't experienced a more harmful audio situation than that which occurs when the water pipes are partially or totally congested. It didn't matter before I entered in the PWB wonderland but it matters now. Somehow, water pipes play a significant role in the Belt phenomenon as the appliance of Spiratube proves. Haven't you realized that applying Spiratube alters the perception of lighting in the house? Well, wherever is a positive effect, there's also a negative one. Bear that in mind...

GET RID OF THOSE SALTS AND SOAPS: After you have descaled the water pipes, it's time to clean the remains of soaps and salts in your bathroom and kitchen sink. It's a long time since soap was made from olive oil and salted water. In our days, soap is made from various chemicals which oppose to the presence of the PWB foils, liquids and clippings. I am sure that you're a sterling housekeeper, but in any case, keep an eye on your sinks.

CHOOSE YOUR PHOTOGRAPHS CAREFULLY: Not all of your photos are made equal, not all of them respond in the same way under PWB treatment. Whether you pick up a photograph to place it in the fridge, or whether you use it for clipping, experiment with the various photos of yours. The newest photograph is maybe the most appropriate for placing it in the fridge but the oldest one is not always the optimum choice. I tried clipping many photos with negative results (the – oh so common! – lethargic bass, muted treble and obese midrange) before I found the photograph whose clipping led to an overall improvement of coherence in sound perception without negative consequences. It was an image of mine

cut from a wider photograph. Don't ask who was sitting beside me in the photo, before the "operation" took place...

TREAT YOUR "BELTED" OBJECTS WITH RESPECT: It seems that whenever "dead" or treated objects border with treated ones, there's always an idiosyncratic joint tenancy. It needs only a cell phone standing on a treated table to harm a previously hard achieved balance. The fact that the cell phone may bear its own foils does not guarantee a peaceful coexistence, unfortunately...

SEND THOSE PLASTIC OR GLASS BOTTLES FOR RECYCLING: Did you empty your bottle of milk? Send it for recycling. The presence of glass bottles in a treated environment seems to become noticeable by muting the treble of your hi-fi system, in contrary with common science which teaches us that a glassy environment emphasizes the treble. I know that you use many glass bottles for storage of various materials and you may also have a big collection of beer glasses. Well, at least get rid of the left over stuff, be it glass or plastic.

GET RID OF PLASTIC BAGS: Most fortunately, the new generation plastic bags are easily biodegradable. That does not mean though that the storage of plastic bags, just in case you need them, does not have a negative influence to the sound in a treated environment. Get rid of those plastic bags. Send them for recycling or throw them to the garbage!

GET RID OF HI-FI MAGAZINES: The hi-fi stuff in a treated environment seems to be a bit "jealous" and protests to the presence of hi-fi magazines. Of course our vices are even fiercer; so, read your "Hi-fi future" but don't store it in your library. Get rid of it, after you read it.

CAREFULL WITH THOSE DROPS, EUGENE: Sol-electret may prove to be a marvelous stuff, but it has some strange electrical characteristics. Don't use it between your electrical power interconnects and your equipment. It can be beneficial for your laptop or not; but it won't turn it to a giant killer and it may also harm your power supply. It's a nice experiment to treat an old laptop but you may have to replace a burned power supply which doesn't come cheaply. You have been warned...

KEEP A MAGIC DIARY: Most probably some day you will need or choose to replace your existing hi-fi system, buy a scanner or buy a new computer. It may not be an easy process sonically and you may need, either to treat the newcomer or review the old ones. Always keep an account of your treatments. You may feel the need to retest them, or replace them to achieve a lost balance. Remember what you have already done, in order to evaluate it later.

BUY YOURSELF A BALANCED AND SATISFYING HI-FI SYSTEM: Don't try through tweaks to correct an initial imbalance in your hi-fi rig. You may achieve it through PWB treatment but on the second turn, that same imbalance may emerge again. Our equipment does not produce only sound; it also produces noise. One of the common tricks of the designers is to cover distortion under noise and inject warmth to the sound through power supply distortion. Most unfortunately, PWB treatment cannot just turn on the music and neglect noise or distortion; it is obliged to mark both of them out.

Buy yourself a balanced and satisfying hi-fi system and use the PWB tweaks to improve its potential, or just to improve your mood. If you fail, you can always return to your initial state, saving time and money. Otherwise, you'll have gained your goal without spending a fortune just to improve that 1% in the technical characteristics or performance of your equipment.

Happy 2011,

Andreas, Greece.

Extracts from the PWB YAHOO group – re USB Devices

From: T MARSDEN

Date: Sat Apr 23, 2011 12:12 am

Subject: PWB USB DEVICE

It has been some time since PWB brought out a new device. There was a time when it seemed a new technique was being introduced every other month. However, in the meantime, some of the existing devices have been quietly upgraded - Freeze Effect Foil and the Spray Bottle to name just two. So has the new PWB USB device been worth waiting for? In my opinion - a resounding YES! To my ears the effect is nothing short of wonderful! The day May advised me the new device was on it's way to me was the day I received a Memory Stick from Chandos Records that I had ordered.(more on this later). I have a Panasonic Bluray recorder, with a USB input, in my listening room, so this was the obvious choice to try out the new device rather than my computer, which is located upstairs.

A CD that I normally use as a listening reference is of Paul Lewis playing Beethoven's `Appassionata` Sonata. (I can easily imagine a piano in my room). After listening to the CD for a few minutes I placed the PWB USB in the recorder and replayed the CD. The effect was incredible as the sound seemed to take on, what I can only describe as tremendous weight. The dynamic range increased as if the CD had been transformed to SACD. The low notes went much deeper with increased harmonics and all notes had that extra polish. Because of the apparent increase in volume I double checked to make sure the Pre-amp settings were still the same. Playing the next CD of a large orchestra was sheer joy at the much deeper/wider sound stage with easily identifiable layers of sound and individual instrumentalists standing out from the background. Brass instruments took on a razor sharpness. Playing a familiar video recording on the hard disk of the recorder produced smoother pictures, better colours with a sense of greater depth. Individuals seemed to stand out, not 3D but still separate from the background and somehow larger. I also realised that I was noticing things I hadn't been aware of previously. Watching TV programmes at times had me wondering whether the transmission was in high definition rather than the actual standard definition.

Returning now to the Chandos USB Stick. There is a lot of interest these days in the Hi-fi world of Streaming devices and downloading music files. My philosophy is - if it isn't superior to SACD then I will not invest in it. However, I have, for some time, had an interest in music stored on a USB, ie, no moving parts and when I read last week that Chandos had launched a range of recordings on USB; I immediately went on-line and ordered a Memory Stick containing all the music of Vaughan Williams recorded with Richard Hichcox conducting. I selected Flac files - MP3 files were included free. At £50 it is a bargain. At the same time I also ordered the SACD version to enable me judge which I preferred.

When I plugged the Chandos USB into the recorder I had my first disappointment - the recorder would not support Flac files. Still, it would play the MP3 files. The digital signal from the recorder was connected to the DAC that I use for my DAB tuner. Listening to the MP3 file was a shock - it sounded rough, really rough. I then `clipped` every part of the USB and applied `Electret Oil` to the contacts and this produced a big improvement. The sound was still poor and there was no getting away from the `sandpaper` quality in the background. No way could I tolerate this sound quality for any length of time. This, my first experience with MP3 files has me perplexed. Most of my listening is BBC Radio 3 which is transmitted at 192 kbs. MP3 is transmitted at 320 kbs so in theory should sound far superior to Radio 3. I have to say the sound I get from my DAB tuner is excellent (even better with the new PWB device). Some of the late night broadcasts I find are `stunning`. Listening to lunch time, direct broadcasts recitals, from the Wigmore Hall are, to my ears, as good as CD. So it seems there is something strange going on. I should add that my tuner is the first one that became available in the UK when Arcam produced the Alpha 10. So it is a very old old tuner and has been back to Arcam once for repair. However, it is crammed with PWB treatments and virtually impossible to add any more foils etc .

Continuing my investigations I next down-loaded the MP3 file of the VW Symphony No. 5 and copied this to the PWB USB. Listening to the recording now was a much more rewarding experience that I could quite happily live with. The sound being very much smoother without the stressful sandpaper background. From my experience with this USB I am certainly keen to hear a Flac file played from this device but in the meantime I have no way of playing them. So, in conclusion, this new addition to the PWB range is an absolute bargain; that for a cost of £40 has increased the perceived value of my audio system by hundreds of pounds. I have ordered 3 more and I only wish I had space for another 10. Best regards to all.

Tom.

Reply From: Paul Rowan
Date: Sat Apr 23, 2011 3:38 pm
Subject: RE: PWB USB DEVICE

Hi Tom,

I'm very interested in what you have to say about the new PWB USB device as my one has just arrived. I haven't yet had an opportunity to play with it. I've got one with a larger capacity to be able to take large video files as well as CD and other sound files. It sounds like I'll need another for my Freeview PVR, which also has a USB socket for transferring recordings.

It occurs to me, that one reason for the difference in sound quality is that DAB radio is broadcast on MP2 codec at 192 bitrate. This equates to near CD quality sound. MP3 is a more compressed standard and at 320 bitrate for a stereo recording, will be only 160 for each side. The other point that occurred to me, was why not load the FLAC files onto your computer and convert them to WAV files and reload them onto your PWB USB device? WAV files are CD quality. FLAC files are lossless. I would think that the reason for using the FLAC files on the Chandos memory stick, was to keep the reduce the size of the files without affecting the sound quality. To convert the FLAC files to WAV or WAVE files is quite easy to do with a free program such as fre:ac - free audio converter. You can get this at <http://www.freac.org/>

Best Wishes
Paul Rowan

Reply From: "Kevin Kehoe"
Date: Sat Apr 23, 2011 5:03 pm
Subject: Re: PWB USB DEVICE

Simply connecting the new PWB USB DigiPlus into the USB port on our Sony TV made an instant improvement in picture and sound – and this in spite of a phono style DigiPlus device already fitted. Our old Philips cathode ray TV was treated extensively both inside and out and was a joy both to listen to and watch, but time eventually caught up with it, and, although the current TV has also had numerous PWB treatments, I have not removed any covers due to warranty issues, so items like speaker magnets and other components remain untreated. With quite a lot of Red `X' Pen messaging both on Gold Foil and as suggested over the last few months by various forum members, the picture and sound has come on tremendously from its original state. `X' Pen treatments to the power chord and interconnects seem to have made the biggest impact. With this latest device, the sound now approaches that of the old TV where scenes shot outdoors for instance, have a very real ambiance with wind noise and birdsong becoming deliciously real. I too notice that normal picture transmission is now closer to HD – in that the qualities that are supposedly only available in HD are there to some extent in the standard picture all the time but PWB treatments allow this to be perceived.

As with most new Belt devices fitted somewhere within the building, the music playing system in the next room took on a greater dynamic and more detailed sound – and this over and above some quite wonderful sound leaps those last few months thanks to forum members tips on messaging. With quite ancient equipment (my old Audiolab 8000A amp is now nearly 25 years old), I don't have that many USB ports available so my next PWB purchase will probably involve Treated Phono Plugs. The back of our new TV seems alive with them! In the meantime, I bask in the glow of new heights of sound and vision.

Best regards to all
Kevin Kehoe

Reply From: "Richard Graham
Date: Mon Apr 25, 2011 9:03 am
Subject: Re: PWB USB DEVICE

I have held back in terms of posting as I have written on the USB Device for the Newsletter. However, whilst it is astonishing as a Passive Device, copying files onto it turns it into an Active Device, and whether you are just burning discs or streaming music, we can now treat in the digital domain, as Tom has described.

This is revolutionary!

I would contact PWB tomorrow, and get one. And I believe they can do larger sized Memory Sticks to order, if like myself, you want to use one to replay music too.

And whilst you are placing your order, I would get some Green Leaf Products, just to blow your mind that bit further. Like the buses in England, these new products are all coming at once!

Richard Graham

Reply From: "Graham M
Date: Thu Apr 28, 2011 7:22 pm
Subject: Re: Re: PWB USB DEVICE

I've not heard anything about Green Leaf Products. Looked on website but no mention there. More info please someone.

Best wishes
Graham M

Reply From: Paul Rowan
Date: Sat Apr 30, 2011 12:11 am
Subject: RE: Re: PWB USB DEVICE

Hi Graham,

From a recent conversation with May, I believe it refers to an updating of PWB Green Cream. It has been made a lot more powerful.

By the way, I have burnt some CDs directly from files I put on my PWB USB Digiplus. The sound quality is a vast improvement from before, even though my computer has been extensively treated with PWB products and techniques.

Best Wishes - Paul Rowan

Don't forget to visit our Web Site

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<http://www.pwbelectronics.co.uk>

And subscribe to the P.W.B. forum

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