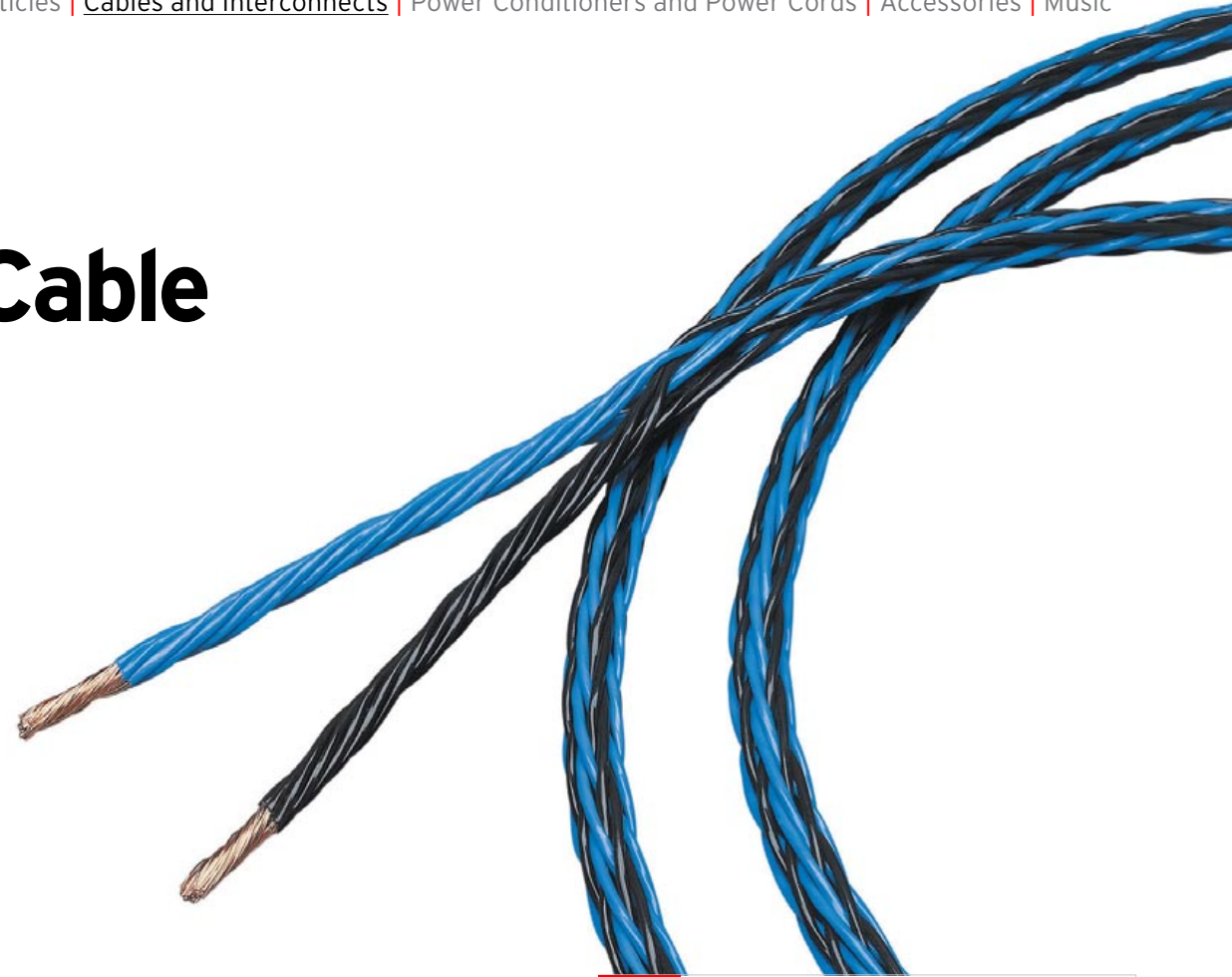


Kimber 8TC Loudspeaker Cable

The Budget Standard

Paul Seydor

Paul Hillier's baritone and Andrew Lawrence-King's harps and psaltery in their beautiful Harmonia Mundi *Bitter Ballads* recital are captured in a rich ambience, which Kimber's 8TC renders with rare coherence and extension. The musicians are fractionally less immediate, transparent, and detailed than the reference, but also less edgy; on the whole I prefer the 8TC. On Jacintha's "Something's Gotta Give" from her *Autumn Leaves* [Groove Note, analog/SACD], singer and jazz ensemble enjoy a big, forward, open projection that ideally mediates detail, liveliness, tonal neutrality, and dynamic contrasts, with a very realistic soundstage. Murray Perahia's magnificent *Goldberg Variations* [Sony, DSD/SACD] brought the only anomaly in the 8TC's performance, slightly less control and neutrality in the presentation of his piano than the reference, though this was evident only in direct A/B. With orchestral music such as Christopher Seaman and the Rochester Philharmonic's excellent new recording of *Francesca da Rimini* [Harmonia Mundi, PCM to SACD], the 8TC suggested an even superior tonal balance to the reference, offering a wide soundstage and again superb detail, tympani clearly audible through densely scored passages. On Reference Recording's Oue/Minnesota Rachmaninoff *Symphonic Dances*—one of the half-dozen or so greatest orchestral recordings ever made—the perspective was ever so slightly distant compared to the reference, but holographic in its integrity of image and soundstage. This cable has been around for a commendably long time. Having used it for many years through countless changes in equipment and rooms, I can personally vouch for its versatility and benefits: great neutrality, transparency, and musicality, and a comfortable fit with amplifiers that never causes them distress. Tilting a tad toward the Yin on the Yin/Yang spectrum, the 8TC has that elusive ability to remain musical no matter what's happening fore or aft: an outstanding performer by any measure. tas



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