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# SHAKTI Innovations

Patented EMI Reduction Technology

## Review Excerpts

**Positive Feedback, Vol. 5 No. 4, 1995**

**By Clay Swartz**

"Just when I was getting to feel that I would not have to add any more tweaks to my system, in comes the tweak that has caused the greatest improvement in sound of any tweak that I have ever tried in my system. The noise floor was substantially improved. Tonality and timbre were improved. There was more sense of air between instruments. In short, recordings became more musical, and I found my enjoyment of that music substantially improved. SHAKTI is not only highly recommended, but I consider it utterly necessary if you wish to get the most out of your system."

**Audio Video Singapore, November 1995**

**By Stephen Yan**

"Suddenly, something was very different. First of all, the background darkened. Whereas previously it was sort of grayish-black, so that some low-level detail had tended to merge with it, now it was completely black. The music was set off against this blackness, throwing almost everything into sharper relief. Resolution was heightened, and because I could hear greater detail, the music took on a more rhythmic, more emotionally charged quality. I didn't think that adding one more stone anywhere else would make any kind of difference. I put the stone on the center of my CD player, and played the same track. Lo and behold, I was transported to yet another dimension of resolution. I suppose the best way to summarize the most beneficial effects of the SHAKTI Stones is to say that they added smoothness to my system. All the brashness associated with digital equipment was taken away, making the end result very easy on the ear, and a generally much more relaxing experience."

**Stereophile, February 1996, Vol. 19 No. 2**

**By Jonathan Scull**

"It seemed to sharpen the focus and quiet the background, heightening the

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sense of imaging... Focus, transparency, clarity and speed were better, as was the sense of space and pace. It's not that the SHAKTI improved the amps so much as, they allowed them to perform to their fullest. Used intelligently and in the right places, the SHAKTI offers a worthwhile and cost effective boost in sound quality."

#### **Stereophile, April 1996, Vol. 19 No 4**

**By Barry Willis**

"Leaving the volume control untouched, I took one of the SHAKTI Stones, placed it square on top of the JVCXLZ-11-TN CD player, and played "Famous Blue Raincoat" again. I'll be damned if there wasn't a whole new level of depth and clarity to the presentation. Pretty amazing. From the midrange on up, everything sounded cleaner, that cool-breeze-after-a-hard-rain kind of cleaner. The low level high frequency grunge to which I had adapted, "This is as good as this system is gonna sound in this room" was noticeably diminished. I repeated the experiment with "Revolution" and "Someday Soon" (and with plenty of other music since) and found that the effect was repeatable and verifiable. I've tried it on other folks and they've heard it too. Jonathan Scull's endorsement in Stereophile February 96 (vol.19 No. 2, p. 177) was right on the mark. I give the SHAKTI Electromagnetic Stabilizer a big "thumbs up.""

#### **The Absolute Sound, Issue 106, 1996**

**By Jonathan Vallin**

"Used sensibly, the SHAKTI Stones clarify inner details (particularly delicate harmonic and dynamic details), reduce inter transient noise components and grain, increase transparency, markedly improve focus, and simply produce a more realistic sound than non-SHAKTI'd components... On large orchestral recordings, this reduction of grain, increase in dimensionality, and tightening of focus markedly increase transparency, allowing a clearer view into the stage... The SHAKTIs make such a marked improvement that they should be considered an essential tweak."

#### **Hi Fi News and Record Review, August 1997**

**By Ken Kessler**

"To recap, SHAKTI Electromagnetic Stabilizers are placed on top of transformers, speakers, etc. like a VPI brick or Flux Dumper. Internal circuitry—yup, passive internal components—is supposed to work all sorts of groovy magic; and I've witnessed convincing demonstrations on speakers and valve amps too many times to dismiss them. (Confession: I use the Stones all the time, I just don't boast about it). What doesn't need sorting are the On-Lines themselves, which clean up the sound in a manner reminiscent of Simba clamps."

#### **Fi Magazine, Jan-Feb 1997**

**By Lars Fredel**

"I don't know what the specifics are, but the thing really works. There is an obvious reduction of the noise floor, which rather significantly improves the sense of dimensionality, and the dynamic impact, of individual instruments. The presentation becomes cleaner and more liquid without losing detail of focus. Indeed soundstage dimensions are better delineated. Very appealing!"

**6Moons, 2007**

**By Stephen Harrell**

"I am hooked on the liquidity and persuasive presence they coax from the string of boxes in my system. The return on investment is a no-brainer for me. As for you know who, the significant other approval factor is even less than a non-issue. She likes them! I think it's fair to say that we both recommend them."

<http://www.6moons.com/audioreviews/shakti/hallograph.html>

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