

Origin Live

Gravity One record weight



WHEN IS A weight not a weight? When it's a Gravity One record weight from Origin Live. Although it's called a record weight, the Gravity One might more aptly be described as a record puck as this add-on – designed to sit on a record over the centre spindle – weighs only 67g. 80mm in diameter and 25mm high, it is designed to fit over spindles that protrude between 8.5mm and 23mm above the record when sitting on the platter.

The rationale behind the Gravity One is that it's intended to remove harmful vibrations from your vinyl while it's playing and so improve the sound quality. According to Origin Live, the idea came about when they heard the Shun Mook record weight in action at an audio show and found it offered significant sonic improvements. I too have had an opportunity to try the Shun Mook and am inclined to agree. The only downside is that it costs around £3,750. This prompted Origin Live to see if it could design an alternative that works along similar lines, but costs considerably less.

Levitate me

As already noted, the Gravity One is actually very light which would otherwise encourage the vibrations to be transmitted through the platter to the rest of the system. Its underside reveals a composite material that fits gently over the spindle and sits on the record. This is screwed to some specially shaped wood with three plastic screws, and the wood is itself screwed to the upper body with three more plastic screws. The outer ring of the body can move slightly with respect to the rest of the body and hovers above the record label.

My turntable has a fairly heavy 23mm-thick acrylic platter that is belt driven, and the record sits directly on this. I start by spinning an LP of JS Bach *Partitas* played on harpsichord by Trevor Pinnock. Without the Gravity One, the music is pure and effortless with no hint of muddiness in the harmonics of each



note during the louder passages. So, I am not really expecting any further improvement with the record weight installed. I am wrong – with the weight fitted the tinkling of the harpsichord in *Partita No 2* seems to have a more realistic presence, as if a harpsichord has been placed in my listening room without me noticing.

The orchestra is more spread out while crescendos take on extra life

To check out the bass performance, there's nothing like *Desireless* by Laurent Garnier. With the Gravity One, there is an unmistakable cleaning up of the pounding lower frequencies, which sound punchier, tighter and extend deeper than normal. I am also aware of a cleaning up of the midrange as the imaging is more precise. The growling vocals are very much in front of the rest of the music and the percussion effects and hi-hats are significantly clearer.

For a full orchestra I turn to Prokofiev's *Piano Concerto No. 1* by Vladimir Ashkenazy and the London Symphony Orchestra, and I detect greater power to the performance. The piano feels more realistic and Ashkenazy's playing has greater energy. There is excellent image placement and clarity not only of the piano, but the entire orchestra. The piano is more clearly positioned in front of the orchestra, which is well spread out while the crescendos are fuller and suddenly have more life.

Sax appeal

I finish with *Caravelle* performed by Pierre Gossez. This is a Jacques Loussier composition played on sax with harpsichord, piano and drum accompaniment. With the Gravity One the energetic playing seems to step up a notch and there's a greater air of openness and clarity.

I don't know how it works and obviously Origin Live is keeping quiet about its construction, but however it does what it does the Gravity One is a very affordable option compared with its rivals. **NR**

DETAILS

PRICE
£195
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OUR VERDICT

