



NOTTINGHAM ANALOGUE INTERSPACE JR. £1,150

Altogether more quirky in operation and appearance, the deck conforms to an idea that the motor should only be just strong enough to turn the platter. To this end, the Interspace Jr. has no On/Off switch; as soon as the power supply is connected, the motor is energised and starting the platter is a matter of simply giving the platter a push with your hand! This feels very strange for someone used to the prodigious torque of a Garrard 301, but it's an interesting methodology in its own right and I adapted quickly enough.

The motor itself is fitted within the plinth and requires the pulley to be fitted before operation. This then drives the platter, which is the same as that used on the dearer Spacedeck, by a thick rubber belt around its periphery. The platter itself is an impressively heavy item and also comes complete with two peripheral damping rings to further remove any possibility of vibration or noise. The Interspace Jr. is only sold as a package complete with the Interspace tonearm, which is a unipivot design. Nicely made, the arm has a good cueing device but might upset hand-cueers owing to its lack of fingerlift, which is something that I feel is especially worthwhile on a single pivot design as a result of their inherent freedom of movement compared to a conventional arm. In all, it feels different to set up and use, but most definitely none the worse for this.

SOUND QUALITY

I started off with the 'If Time Was For Wasting' track from Dylan LeBlanc's 'Pauper's Field' album and the results were nothing short of delightful. The Interspace Jr. offers an uncanny sense of space and atmosphere to proceedings that almost makes other turntables sound shut-in. The scale of the performance offered by the deck was positively commodious and it breezed through the track and several others after it, with a consummate sense of ease.

With this sort of material, it was difficult to find any real fault with the Interspace Jr. From the smooth yet crisp treble, down through a delightfully open and revealing midband to a bass that was highly capable and blessed with fine levels

of detail, the deck proved remarkably tolerant of a wide range of acoustic music, smooth classical and soft jazz. Each performance drew me in and was a captivating listen.

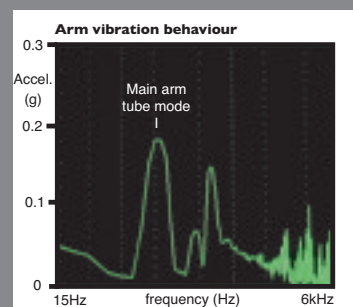
I chose to up the ante somewhat with 'Back it up' from Caro Emerald's 'Deleted Scenes from the Cutting Room Floor' LP. Whilst the Interspace Jr. maintained the firm beat behind the track very well, the deck seemed slightly overwhelmed by the rest of the performance, sounding thin and almost compressed. More heavy and rhythmically inclined tracks suffered similar consequences; the deck seemed to struggle with denser recordings at times. Still, the Interspace Jr. never sounded bad by any means, and generally proved a charming listening companion.

MEASURED PERFORMANCE

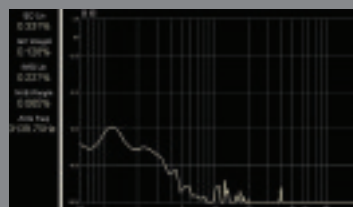
The Interspace arm has a first bending mode at 210Hz, of sizeable amplitude at close to 0.2g and with a fair area under the curve (energy). This means the main arm tube is quite stiff but it is none too well damped. It isn't so bad against old tube arms, but it is not up with today's best. The common third order mode is also present. The headshell is quite well damped, making for clean treble. Speed error of the Interspace turntable was minimal at -0.3% but over a long period Wow and Flutter was stubbornly high at 0.33% and our spectrum analysis shows a component at 1.2Hz as responsible. This result was below par against the other models of this group and in general.

Speed accuracy	-0.3%
Wow & flutter	0.331%
Wow & flutter (IEC weighted)	0.128%

ARM VIBRATION



WOW & FLUTTER



VERDICT

Great with smooth acoustic and classical music, the Interspace Jr. is a capable and likeable performer.

**NOTTINGHAM ANALOGUE
INTERSPACE JR. £1,150**
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FOR

- airy presentation
- fluid midband
- smoothly focused top end

AGAINST

- can sound muddled