



Last meeting

By Jerry Pomeroy

Shine on you crazy BD

The best time for viewing video is when it is dark. This is easiest accomplished at a club meeting when it is dark outside. November with few hours of daylight provides an excellent opportunity to showcase some of the new technologies surrounding video. The expressed purpose of the demo was to show available audio quality from Blu-Ray disc. The club's 2 channel audio system was used so there was no center channel or special processor. All material was sourced from a Pioneer Elite BDP-05FD Blu-ray player utilizing the 2

channel analog audio output RCA jacks on the player. The player has 8 channels of Wolfson DACs and can decode all of them at 24/192 PCM audio or any of the codecs used on DVD and Blu-ray.

I should mention the combination of the Pioneer BDP and Panasonic AE-900 projector was less than an optimal match. Blu-ray disc are generally written 1080 x 1920/ progressive scan. The projector's native resolution is 720 x 1280/ progressive and was built prior to the standardization of 1080/progressive imaging and won't accept that format. The projector will accept a

1080/interlaced image or 720/ Progressive so the Pioneer BDP-05 only sends 480i, 480p, 1080i or 1080p. This means the image on the Blu-Ray disc was written at 1080P then must be interlaced by the player and sent at 1080i to the projector then scaled to 720 and de-interlaced back to a progressive scan image in order to be displayed. So if you thought the image looked a bit soft this is probably the reason.

The evening's material started with a clip from the movie *Just the Ticket*, although the image and audio quality of the DVD is less

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than stellar the demonstration of fine salesmanship while stimulating the “ocular nerve” always garners a good laugh. Moving on to audio quality the members were introduced to the 2L disc from Norway *Trondheimsolistene Divertimenti* this is an audio only Blu-Ray disc of classical music, the package contains both CD/SACD and Blu-ray disc with multiple audio formats so the sonic qualities of each can be compared. *Carmina* was played in 24/192 and Dolby Digital.

One of the early music BDs released was *Legends of Jazz*, although the Sony PS3 wouldn't play it, the Pioneer had no problem; the 2 channel 24/48 PCM audio mix sounded great; *Senor Blues* by David Sandborn/Phill Woods, *12 Year Old Boy* by Robert Cray/Keb Mo and *Killer Joe* by Benny Golson sounded great. Changing disc in the Blu-ray format is a slow task on the Pioneer, about 90 seconds from insert till the menu comes up. The next selection was well worth the time, the 24/96 audio and drum solo from the “*Chris Botti Live*” BD, *Why Not* was the longest track played that evening, almost 10 minutes, it will be remembered by the killer drum solo.

The unknown quantity that evening was the anticipated BD “*Live from Abbey Road*” this disc is comprised of famous artist recording their hit songs in the world famous studio. We watched the LeAnn Rimes track and then the John Mayer track. This disc doesn't have a 2 channel audio mix so the player had to make that by mixing the front 3 channels. The audio Quality of the LeAnn Rimes track was staggering while the John Mayer vocals were weak, certainly the choice of microphones had something to do with it; Shure Beta 58 mics may be rugged but lack the finesse of Neumann's.

It's always good to mix things up a bit so the next track played was from the BD *Shakira Oral Fixation Tour*. She got her first recording contract at the age of 13.

World wide she has sold more than 60 million albums and is one of the top record selling artists in the last decade. Although this was not the best sounding recording of the evening it is a lot of fun and has a strong “live” feeling in the production. The concert was recorded in Miami two years ago when she was 29 years old.

Closing out the evening several songs were played from *Heart, Alive in Seattle*. Recorded at the Paramount Theater in 2002. Ann Wilson still knows how to rock but Nancy's voice isn't what it used to be. The tracks played were *These Dreams, Mistral Wind, Battle of Evermore, Crazy on You* and *Black Dog*.

It is hard to believe another year has

Addendum:

come and gone, as we change the calendar on the wall it is time to pay club dues. Dues are only \$70 a year; this is relatively inexpensive. Consider the music exposure, the ability to meet and network with others that enjoy listening to fine music, this makes the club a real bargain, The club is not trying to sell you anything but provides exposure to different equipment and information so you will enjoy listening to music more. Dues are the only major source of income for the club, if you support the ideals we promote please get out your checkbook and write a check to the Pacific Northwest Audio Society; send it to the club P.O. box listed in the back of the newsletter.

In March we have elections for officers, President, VP, and Treasure, all terms are for a year. If you would like to serve in an official capacity and or feel you have a certain skill set that will cement the club in history consider running for an office. If you would like more info please contact one of the officers.

Due to the busy schedule of

the executive committee we have had difficulty in getting the newsletter out monthly. Wouldn't it be great to have a newsletter full of articles by many of the members, reviewing music and telling us what you have done over the last few months, it would be great we had members writing columns by monthly, every other month would have a different flavor. If you can help by writing articles or putting the newsletter together, this would be great. Please let us know.

The April ninth meeting will be off site. We are planning to have the meeting on our regular scheduled second Thursday, 7:30PM but at Andrews house in Newcastle instead of the church on Mercer Island, more details will be forthcoming.

We're Finally Official!!

Join me in thanking the hard work of our President, Andrew Kosobutsky, Gary Koh, Carolyn Koh and Jerry Pomeroy in finally getting the club approved as a Non-Profit Organization!



Jumping Through Hoops!

Yes, I feel as though I'm jumping through hoops. The weekend before our October 9th meeting I had been in sunny San Francisco for the AES Convention. There were hundreds of vendors vying for your attention.. and wallet! Quite a few vendors had some great new products that would be out in the coming months. One thing that stuck out was that Lynx Studio was working with Digital Audio Denmark to allow their AES16 PCI-e card to be able to utilize sample rates up to 384kHz. This is BIG news! I know that 2L has been uploading DXD (24/352.8kHz) files to their server so everyone can experience what these hi-rez sample rates sound like. For now, only a select few can listen to these files natively. Others have to download the down-sampled tracks just to listen to them. There are more websites popping up everyday offering hi-rez material for download. I believe this is the future of music. People want the convenience of listening to their library of music without the limitations of iPod bandwidth. I feel more and more people are getting fed up with mp3's and music that's crushed to hell.

Just recently there has been a big uproar over the new Metallica CD – Death Magnetic. Evidently Rick Rubin asked Ted Jensen, the mastering engineer, to MAKE IT LOUD! Well he certainly accomplished that! Looking at the waveforms on an editor you can very well see there are no dynamics.... At all! This CD actually hurts your ears to listen to. Now Metallica fans around the world are asking for a re-mix/master. Funny thing though, someone noticed the same tracks in the Game Guitar Hero were much more "musical". Guess the tracks for the game were untouched by a mastering engineer and people are download-

ing them from the bit-torrents. This has really sent Lars Ulrich over the edge. We all know how much Lars loves to lose money from illegal downloading. He has only himself to blame!

Korg has a new hard disc recorder out (MR-2000) now that utilizes 5.6 or DSD128fs. Unfortunately there are no editors that can manipulate these tracks, but it's still a great play-back or archive deck for location recording.

The last meeting was the night before I was to leave for RMAF. There were several vendors that were going to be playing First Impression Music discs. I had also made a disc that I was going to give away at the show that showcased the mastering that I had done the past year. There was a sparse crowd at the meeting but everyone had a great time. Some of the tracks that I played from my CD are:

Miles from Home – This City Life

www.myspace.com/milesfromhomerock

Lonnie Mardis – About the Day

www.lonniemardis.com

Silent Epidemic – Silent Epidemic

www.myspace.com/silentepidemicband

Fat Dog Heavy

www.fatdogheavy.com

Povilas Stravinsky

www.osses.org/performers/stravinsky.html

Michael Stearns

www.michaelstearns.com

I'm sorry I had to leave early, but Jerry was kind enough take over with playing some music that people

had brought in. After the break the music continued. The first CD was Lori Carson; *Stars* on Restless Records lable. Lori was formerly with a local Seattle band The Golden Palominos and has been in several movie soundtracks. This was followed by *Like a Star*; from Corinne Bailey Rae's self titled LP, these are still available new. The next CD was *Luna Negra* by Ottmar Liebert, the track played was The River. I had never heard of this artist the track was kind of a jazz Flamenco guitar type sound.

The next LP was Espania-Argentina by the London Symphony Orchestra. This was not an original but a Speakers Corner repress; these are currently available. The next track was also from an LP; *There Goes Rhymin Simon*. The DCC pressing (S/N 0935) of the Paul Simon LP have long been out of stores. Like all DCC pressings they are hard to find used and all seem to suffer from exaggerated highs around 3-4Khz, members may have enjoyed *Kodachrome* more than *Let me take you to the Mardi Gras* but it is almost always fun to listen to the tracks that are rarely played. The last songs played that evening were a couple tracks from Jennifer Warnes, *Famous Blue Raincoat*; *First We Take Manhattan* and *Bird on a Wire*. This is a classic album and has been hard to get for years. The album has just been re-released in by Cisco records in a 45RPM box set. I received my copy 740/6000 Friday following the meeting. The 45-RPM version sounds very good with tighter bass than my 33RPM that was played at the club, the 45 version has a considerable higher surface noise than my original LP. I am going to leave the original as my primary copy and put the boxed set on the shelf as a back up. My primary consideration for this choice



Jerry hard at work!

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since the audio quality is somewhat of a trade off is the boxed sets take up a lot of space and space is a limited commodity in my "premium display rack". If you have a poor condition copy of the LP or just the CD the 45 boxed set is a must provided you can stomach the \$80 purchase price?

Unfortunately our esteemed leader is still in Russia and won't be here for the November meeting. We wish him well and a speedy return back to the good 'ol US of A!

The November meeting will feature video. I'm sure Jerry will have some great news about Blu-ray and other formats on the horizon. I hope to see everyone there!

Upcoming Meeting

The meeting scheduled for February 12th is something everyone will want to know about. With the popularity of music servers, one of the questions everyone is faced with is "what DAC shall I use"?

There are several choices out on the market today from integrated

soundcards to outboard mega-buck models that can reach into 5-figures.

The collective brains of the club have assembled a collection of DAC's that will fit any budget. I'd like to see a big turnout for this meeting. We've got some great music on tap as well as door prizes. Hope to see everyone there!

We also want to encourage volunteers for the position of Editor. We are now in "Editor by Committee mode" Anyone that would like to submit an article, review or information on an upcoming event, please see either Andrew or Bruce.

Don't Blame the ME...

In the earlier article I had mentioned the new Metallica album was crushed to hell. Seems the producer wanted it that way. This is an excerpt from Ted Jensen, the mastering engineer, when asked about the sound.

"I'm certainly sympathetic to your reaction, I get to slam my head against that brick wall every day. In this case, the mixes were already brick-walled before they arrived at my place. Suffice it to say, I would never be pushed to overdrive things as far as they are here. Believe me, I'm not proud to be associated with this one, and we can only hope that some good will come from this in some form of backlash against volume above all else"

Also being a mastering engineer I run into this almost every single day. Some of the comments I get from bands are: "We're not Emo kids, we want it LOUD"! What can you do? Mastering engineers are here to service our clients. If the clients are not happy, we don't get paid. It's a double-edged sword. The next time someone puts in the CD and says it sounds like crap, whom do they blame? Certainly not the producer or the band members that approved the tracks. They are going to blame the last person that handled the material... the mastering engineer!

I was faced with this predicament just last week. I had a young lady call a couple weeks ago to inquire about mastering rates. She said she had some Christmas music that her daughter had sung with an accompaniment. I gave her my rates and set up a couple of days for the project. In the mean time, I told her to send me over the track sheet and list of performers.

HOLY SH*T BATMAN!!

Evidently this family has \$\$\$. For the past year, she had arranged for world-renowned professionals to accompany her daughter in a studio for her Christmas "project". There are 12 tracks on the CD with about 7 guest performers. I started looking up the names on the Internet. There was a principle pianist from the Seattle Symphony, a cellist that has traveled the world, a harpist with her own label, a percussionist from Senegal and many others whom are no less talented!

I got the mix down from the studio and listened to the tracks. This was some very beautiful music that only needed a tweak of the EQ at the high-end and maybe give it a little low-end weight. This was going to be easy!!
NOT!!!!

I mastered the tracks the best I could. I would get chills up my spine listening to these tracks. This was something special. I gave the client my finished work for her to listen and approve the work. The next email I get was: "Lacks definition and clarity. Make it louder!"
O'okay... I thought about this and started working again on this. I used an ambience recovery process to bring out the room and surroundings. I also had to use a bit of compression to take some of the dynamics away so I could make it louder. I didn't use much compression, only 1.1:1, the lowest setting I could attain. I gave the finished CD to the client, knowing I had done the best work of my life. The next email I get was: "still lacks definition and clarity. Doesn't sound much different from the mixed down tracks. Still isn't loud enough".

What does this client want? I asked if there were any reference CD's that she had been listening to. She brought over some CD to compare loudness and processing to what I

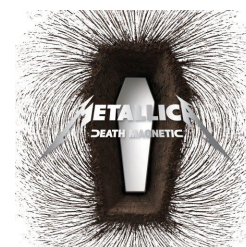
had just done. Well, guess I know what she wants now. Her reference CD's were Celine Dion, Selena, Mariah Carey and others! Now this pissed me off. All of these CD's are over compressed, over processed and generally sound like doo doo!

I then started twisting dials. I brought up 1.1k about 3dB, I used an upward expander followed by 2 compressors at 1.5:1. I put a high-shelf at 7.8k and a low-shelf at 125Hz. For the grand finale, I used a mid/side matrix to make the stereo image as wide as I could. I could hear sounds behind me! I gave the CD to the client and the next email I get is:

"WE LOVE IT. THIS IS THE SOUND WE WANT. COULD YOU RUN ALL THE TRACKS THROUGH THE SAME PROCESS".

Now I'm floored. I asked her about the phasiness and the dis-embodied sound. What about the bloated low-end? What about the shrill piercing treble? She said "what phasiness". Well this afternoon I handed off the finished discs to a happy client. I'm totally embarrassed to have my name attached to this product. What are people going to say about the mastering of this album? I'm at a loss for words now.

So, the next time you hear a CD or album that's just a little crushed/shrill/bloated or whatever. Don't blame the ME. We do what we can to make the client happy. End of rant!



Have You Seen Me?



I am the President of the Pacific Northwest Audio Society. I am stuck in Russia, again. Sorry I haven't been able to attend the meetings but my comrades have been very helpful in sailing the ship. I have been trying to develop a sub-woofer powered by CAT diesel power!

Classified Ads

Ads are free to members and will run for three consecutive issues unless renewed. Please limit ads to make, model, short description, condition, MSRP, asking price, contact information.

Gallo Reference 3.1 speakers

Black and stainless with black base. Great for 2 channel audio or home theatre.
Very good condition. New \$3400 asking \$1800
Call Ken at 425-785-7517

Genesis I60 integrated amplifier

This sold out and much sought after 60 watt stereo integrated tube amplifier is being offered at a special price [to PNWAS members only](#). This unit is brand new, in unopened box. It was recovered from a dealer. \$2250 or best offer. Submit your bids to garyk@audiosociety.org

Club discounts

Northwest Sinfonietta

The Northwest Sinfonietta (a classical chamber orchestra) provides discounts to members of our club for performances of the 2007-2008 season. The regular single ticket price of \$38 will be only \$20 per person per performance at the door (or by phone or mail). Just tell them or note on your order that you are a member of the PNWAS. Information and order forms are also available at their website: www.nwsinfonietta.org.

Kosmic

www.kosmic.us
Contact Joe Pittman
206-878-3833

Pro Sound and Vision

Contact George H. Pro
425-889-9499, 425-445-3308 (cell)

Revolution Power

[Www.revolutionpower.com](http://www.revolutionpower.com)
Contact: Ken Garza

Visitors Welcome!

Meetings are held on the second Thursday of every month at 7:30 p.m. at 4545 Island Crest Way, Mercer Island, WA 98040.

PNWAS Mission Statement

- ◆ To bring together people with a common interest in music reproduced at its best, for their mutual edification and pleasure.
- ◆ To facilitate the exchange and dissemination of accurate data concerning audio equipment and musical recordings.
- ◆ To promote, sponsor, and cultivate the highest quality reproduction of music in the home.
- ◆ To encourage maintenance of high standards in the performance, recording and transmission of music.

PNWAS Objectives

1. Provide a forum for meeting other audiophiles and exchanging information on musical recordings and audio equipment.
2. Demonstrate and compare equipment and recordings.
3. Give members opportunities to become familiar with the techniques of audio manufacturing,

testing, repair, recording, broadcasting, etc.

4. Explore related avenues as the membership deems appropriate.

Club website

www.audiosociety.org

E-mail

info@audiosociety.org

U.S. Mail

Pacific Northwest Audio Society, P.O. Box 435, Mercer Island, WA 98040

Annual dues

\$60 due each January. New members pay a prorated \$5 per month for remainder of year.

Executive Committee

President: Andrew Kosobutsky
AndrewK@audiosociety.org
Vice-President: Bruce Brown
BruceB@audiosociety.org
Treasurer: Gary Koh
GaryK@audiosociety.org
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Mariusz@audiosociety.org

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Equipment: Jerry Pomeroy
jerry@audiosociety.org
Refreshment: Laura Francis-Brown
lgfwo@yahoo.com

Editorial

Editorial submissions are welcome.

Content must be audio-related or of general interest to the club in plain text or Word document format without automation (macros or scripts). We reserve the right to edit for style, content, and length.

Editorial deadline: two weeks before meeting date.

Publishing any editorial material is contingent upon the approval of the Executive Committee.

Disclaimer

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