



The club's modified Rega P5 table with Audio Technica OC9 MKII low output moving coil cartridge was used as the source.

June 12th Meeting Recap by Joe Pittman

A whopping 7 phono preamps were played at the June meeting. So instead of using a classic A-B comparison method, which would take too much time and be horrendously tedious, we decided to “just” listen to them and keep it simple.

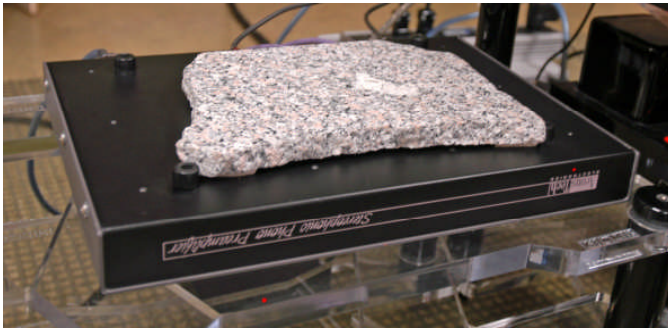
Gary Koh and Jerry Pomeroy brought the vinyl (see page 3, mostly from Gary's unobtainium stash).

Everyone was given a sheet of paper to record their own impressions, but the results were not in-

tended to be tabulated as we were not trying to be ultra scientific. The audience were told to relax and listen, instead of straining to hear differences. During the set-up session, we discovered that some of the

(Continued on page 6)

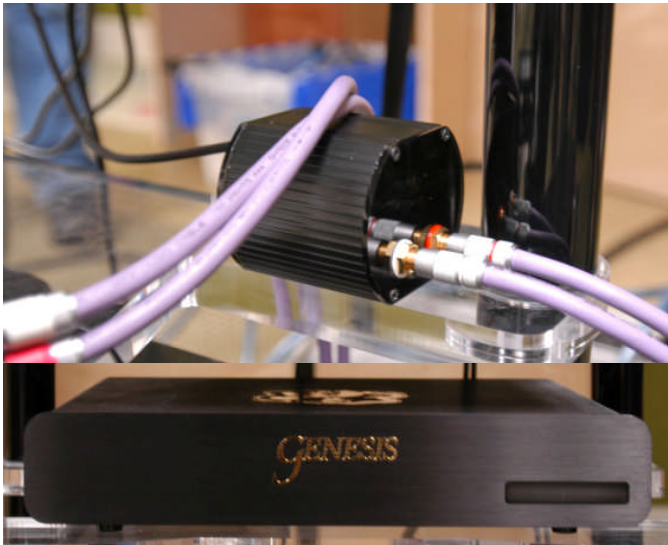
Phono Preamps



1. **AcousTech PH1** phono stage should be familiar to everyone and was our base-line reference for the comparisons (original MSRP was \$1200, current value?). Notice our typical set-up where the preamp is up-side down and the chassis is damped by a heavy piece of granite. None of the other preamps were tweaked in any way.



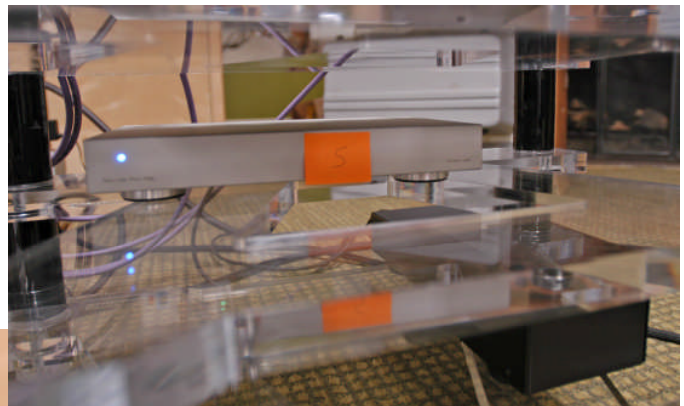
2. **Musical Fidelity M1** phono preamp was provided by Definitive Audio, MSRP \$1200, being offered to the club for \$700.



3. **Genesis** prototype phono preamp from Gary Koh is nice and compact. He brought a battery power supply (not shown in photo) and reference power supply (bottom photo). There was a big difference between the two PSU's.



4. **Z-Infinity** phono preamp from Zsolt Mathe is battery powered and includes series and parallel impedance selection.



5. **Lehmann Silver Cube** phono preamp from Sean Archer uses an external power supply (black box on bottom shelf). Made in Germany, current MSRP \$4,500.

6. **Linn Linto** phono preamp provided by Jerry Pomeroy is no longer in production, original MSRP \$1500.



7. **Thorens MM-008** phono preamp provided by Gary Koh, is a new entry level preamp that includes an ADC with an MSRP of \$450.

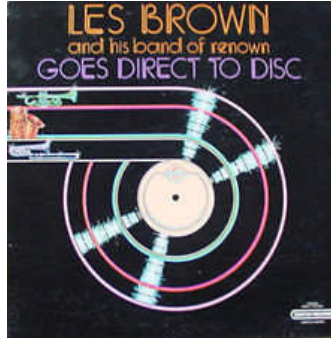
P L A Y L I S T

1. Temptation



Holly Cole
Temptation
Blue Note JP5003
Classic Records Re-issue
33-1/3 RPM version (1995)

2. On Green Dolphin Street



Les Brown and his band of renown
Goes Direct To Disc
The Great American Gramophone
Company
GADD-1010 (1977)

3. Aria



Ito Ema
Bach Goldberg Variations
MA Recordings MA 024-V
Test Pressing
(not available yet - Fall 2014)

4. Jupiter: Dani California



Red Hot Chili Peppers
Stadium Arcadium
Warner Bros. Records 44391-1
(2006)

5. Far More Drums



The Dave Brubeck Quartet
Time Further Out
Columbia CS8490 original issue
(1961)

6. Prelude - Carmen Suite



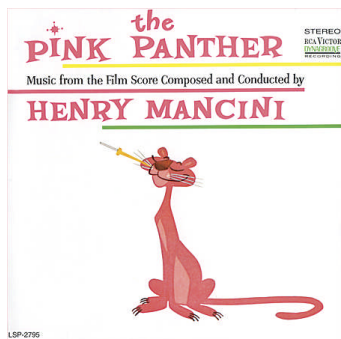
Alexander Gibson/Royal Opera
House Orchestra
RCA LSC-2449
Classic Records Re-issue (1997)
also 45RPM Clarity one-sided

7. More Than You Know



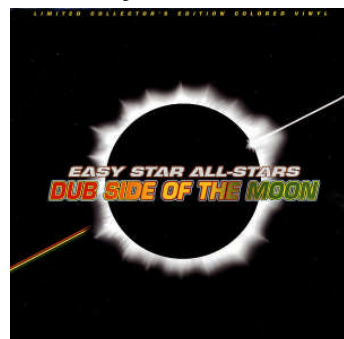
Sarah Vaughan
How Long Has This Been Going On
Pablo Records 2310-821
(1978)

8. The Pink Panther Theme



Henry Mancini/The Pink Panther
Sony Legacy Records Re-issue on
Pink Vinyl for Record Store Day
2014 to celebrate Mancini's 90th
birthday & 50th Anniversary of the
original release & mastered from the
original analog tapes. Limited Edi-
tion No 135 of 6000

9. Money



Easy Star All-Stars
Dub Side of the Moon
Limited Edition, Green Vinyl
Easy Star Records ES-1012V
(2003)

Not Unobtainium by Gary Koh

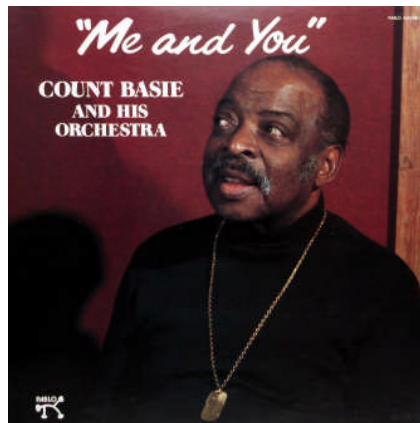
I don't know why, but some of the club members think that I have the monopoly on "unobtainium" LPs. I don't, but I do love music. This will be an irregular series of some of my favorite albums - not necessarily on analog, there will be some digital albums too.

My favorite genre of music is big band jazz/swing - it's got it all, the foot-tappiness, explosive dynamics, massed brass, double bass, piano, woodwinds. When it's fronted by an exponent like Count Basie, it is difficult for me not to stand up and groove.

Count Basie passed away in 1984, and one of his most popular albums among audiophiles (and rightly so) is 88 Basie Street - recorded the year before he died. This won the Grammy for Best Jazz Instrumental Performance, Big Band. Recorded at Ocean Way studios and engineered by the masterful Allen Sides, the sound quality is great as is the musical performance. There is a very contemporary feel to the album as Cleveland Eaton plays electric bass on this album.

However, whenever I think that of Count Basie's final 3 albums, the best of the lot (the one I prefer) is

Me and You. Recorded just 3 months earlier at Group IV Studios and mastered by Dennis Sands, Me and You is more explosively dynamic, has better bass, and a more



swinging groove.

On Me and You, Eaton plays upright double-bass and this shows better as more warmth and tonality of bass. It is over-shadowed by the award winning 88 Basie Street, but

IMHO, it is the better album both for music and sound.

Unfortunately, unlike 88 Basie Street, there was only one release of Me and You - the 1983 LP on Pablo: 2310-891. For both 88 Basie Street and Me and You, the CDs remastered by Joe Tarantino in 1987 are good, but the original Pablo vinyl are SPECTACULAR!

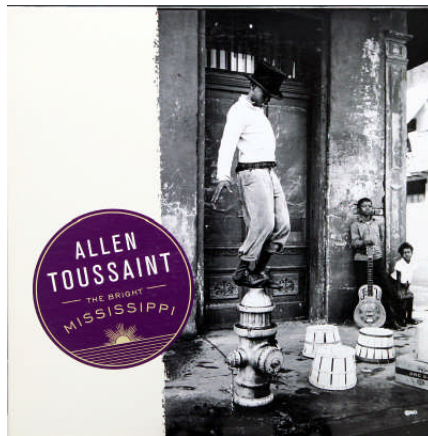
You need a really good turntable, tonearm and cartridge to do justice to Side 1 Track 2 on Me and You - Moten Swing. It starts very simply - and really shows what Count Basie is capable of as a band leader/pianist.

His hands fly over the keyboard, but only strikes a note when it is the perfect note at the perfect time. After a couple of bars of the intro, BAM!! The entire band comes in with saxophones, trumpets, trombones as a triple crescendo. Great as a demo piece when some asks you - are your speakers dynamic?

Allen Toussaint was born in New Orleans, the Birthplace of Jazz, but is better known as a rhythm & blues, rock and soul musician. He wrote a roll of hits and many of his songs got covered by others - Robert Plant, The Rolling Stones, Aaron Neville and Boz Scaggs among others. In the 1970s Glen Campbell took one of his songs to the Number One position on the Pop, Country AND Adult Contemporary charts. In 1998, he was inducted into the Rock and Roll Hall of Fame. He was also inducted into the Blues Hall of Fame in 2011.

However, this album is a Jazz album - with jazz standards from Louis Armstrong, Duke Ellington, Thelonious Monk, Django Reinhardt, Billy Strayhorn and Jelly Roll Morton. Allen was accompanied by jazz stars such as clarinetist Don Byron, pianist Brad Mehldau, and saxophonist Joshua Redman.

The Bright Mississippi had its genesis during a studio session with music producer Joe Henry - Toussaint was amusing himself between takes by blowing freely through a song by Fats Waller. Henry said, "I



was stunned. It was a revelation to hear this music interpreted through Allen's very unique point of view. The song, inherently rhythmic as a composition, was transfigured by a left hand schooled in New Orleans,

and by the melodic sensibility of a most particular kind of songwriter."

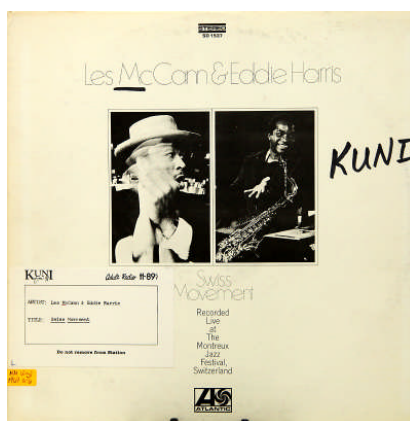
Recorded in the famous Power Station (now Avatar) Studios, it has a wonderful live, fresh sound. As noted by Toussaint, "This isn't the kind of assembly line music where somebody put the wheels on here and somebody put the top on there. Everything got done at the same time, so everybody fed on each other, their personality and tonality."

A truly wonderful album - I thought that the CD was great, but I am glad that I took the time to hunt down the vinyl. It is one of those rare albums that distribute the music across four sides at 33 1/3 rpm instead of cramming everything into two. As a result, the pressing and production does justice to the fabulous music and musicianship. On the Nonesuch label catalog number 480380-1 - as a double LP pressed in Germany.

One of the things that I work very hard on with my speaker designs is the "get up and boogie" factor. I believe that music is appreciated not just with our ears, but that we listen to and appreciate music through our bodies. Movement and feeling are as much a part of music as are the notes and timing. As part of my "design tools", I use a set of music that has this boogie factor. This is one of my key albums.

The Les McCann Trio and the Eddie Harris Quartet performed with great success at the 1969 Montreux Jazz Festival in Switzerland. Towards the end of the festival, Eddie and Les felt like they wanted to play together. They recruited Benny Bailey to join them on trumpet, Leroy Vinnegar on bass, and Donald Dean on drums, and recorded this joyous impromptu jazz

concert. The energy of this jam session is incredible and the album was one of the most successful jazz albums of the period - certified Gold

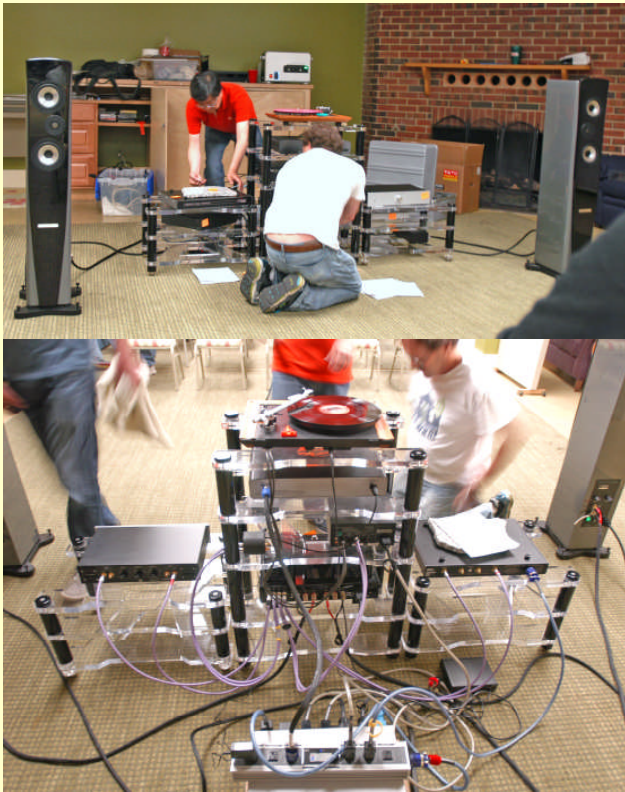


in the US - fantastic rhythm and boogie with all the energy and excitement of good friends jamming together.

The album is jazz at its live, raw best - but the stand-out on this al-

bum is the first track "Compared to What". It is a funky breakout to mainstream music - and emblematic of the time, the Vietnam War. The lyrics contain a rant against the Vietnam War and President Nixon, but they seem just as relevant today "The president, he's got his war / Folks don't know just what it's for / Nobody gives us rhyme or reason / Have one doubt, they call it treason."

The album is easily available used as millions were sold. There were also a couple of re-issues, notably on Rhino Records in 1996 and 2010 and on 4 Men with Beards in 2001. The few copies of the original 1969 pressing have been excellent, so I have not explored the re-issues. Of course, the original 1969 pressings I own are all promos.....



The Set-up

Jerry Pomeroy and Gary Koh did the system set-up. And Jerry brought several pairs of Oyaide PA-02 TR interconnects so as to eliminate sound differences due to interconnect variation. In addition, time was spent setting impedance for the OC9 cartridge (when possible) and matching playback levels to +/-1dB on the club's Genesis I60 integrated amp for all the phono preamps.

The committee tried as much as possible to present a level playing field for the preamps with identical or similar interconnects, power cords and even the rack. The club has had the AcousTech as our reference for many years and we had already determined that it sounded best when placed upside-down with a granite block damping the underside (now top) of the chassis.

Also prior to the meeting, members of the Executive Committee were given a speaker set-up lesson by Gary Koh for our Genesis G7.2f's. He used his CD with music tracks selected to dial in the speakers. The set-up would then present the best possible sound for the phono preamp listening.

(Continued from page 1)

EXCO members felt that the harder they tried, the less of a difference they heard.

A cut from the first 4 albums were played on all 7 preamps. After listening to the Holly Cole, Les Brown, Ito Ema and Red Hot Chili Peppers, we all agreed that the AcousTech, Musical Fidelity, Linn, and Thorens were not in the same league and were eliminated. The Genesis, Z-Infinity and Lehmann phono amps were used to play the rest of the albums after a short break.

The Z-Infinity was warm, lush and pleasant but also eliminated because its bass was not sufficient for our system. Zsolt told us that he had the bass of the unit tuned to his system at home. That left the detailed and highly resolved Lehmann and the transparent and musical Genesis. I really liked what the Genesis did to bring the music that is on the album closer to me. Gary told me that he had only worked on the design for less than a month, and that it was only his first prototype (he was waiting for more parts). I can't wait to hear what his production model will sound like.

I hope everyone enjoyed listening to all of the phono preamps and the outstanding music as much as I did. And thanks to everyone who provided the phono preamps to listen to and especially to Jerry for being the Master of Ceremonies, Spin Meister and Cable Swapper (MCSMCS or MCS²).



We now have the Klaudio ultrasonic record cleaning machine in hand and are in the process of getting a padded case with wheels to move the beast around. Thanks to Peter Cheon for giving the club such a great deal on the machine! The Executive Committee is working on the use schedule...

Coming Up July 10th... Summer Social & BBQ At Andrew Kosobutsky's House

by John Stone



photos by Andrew Kosobutsky

Our July 10th meeting will be our annual summer social event and BBQ. This year's party will be held at club member and former club president Andrew Kosobutsky's house in Newcastle, WA. Andrew has a wonderful listening room and will be spinning vinyl (and digital if you insist) from his extensive collection strictly for our listening pleasure.

Andrew's system features the Forsell Air Reference turntable with Ortofon Anna cartridge and Manley

Steelhead preamp/phono stage, Evolution Acoustics MMThree speakers driven by the DartZeel NHB-108 amp, all wired with premium cables and power conditioning. There will not be a formal program for this event; members and guests are encouraged to socialize, eat, and sample the audio treats. Andrew's listening room is of modest proportions, so sweet-spot sharing and seat swapping will be necessary to allow everyone an opportunity to listen.

On the culinary menu for this event will be grilled burgers and hot

dogs. We encourage members to contribute side dishes, salads, or desserts, and your beverage of choice.

This event is one of the most enjoyable events of the year. Don't miss it.

Members will receive an email notice with address and directions. For more information, contact any of the members of the Executive Committee (see back page for email addresses).

Coming Up in August... "The Puget Sound"

Terry Olson reminds everyone that we will be having our biennial "The Puget Sound" speaker building contest at the end of August (date TBD) so get ready. The event is a lot of fun. Try and attend if you can.

Classified Ads



From Damon Coffman at Coffman Labs: I'm going to be bringing out a newer version of the G1-A (G1-B) later this year—main difference will be around extras (including gold wire for all internal connections) and the price will go to \$6995. The existing internal RIAA and line stage design will not change. However, I am going to sell off the existing inventory, so this is an excellent opportunity to get one of the G1-A's at a

fantastic price. Two of them do not have the remote or the MC option, but the price is \$2500 plus shipping if you are interested. I have just two or three pieces of this type remaining, they are the last MM/MM that will be made. I actually use the MM in my own system with the Blackbird

cartridge for fabulous sound. The quality of the MM cartridges is so good these days that you really need to get close to 5 figures to get a significant improvement with MC. This BlackBird is better than the \$5000 Koetsu Urushi that it replaced.

I may have two of the MM/MC variety with and without remote coming available as well. These will be \$3000 and \$2750 respectively.

Finally, if anyone wants to prepay a 50% down deposit (non-refundable) for the coming G1-B before the release announcement, I will hold the original G1-A pricing and sell them a G1-B". You should plan on delivery with 30 days of the product announcement, which I'm targeting for September. Please email: damon.coffman@gmail.com for more information.

Disclaimer: The Pacific Northwest Audio Society does not endorse nor is liable for any advertisement in any way. Everyone is cautioned to proceed at their own risk.

Visitors Welcome!

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

PNWAS Mission Statement

- ◆ To bring 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 member-

ship deems appropriate.

Club Website

www.audiosociety.org

E-mail

info@audiosociety.org

US Mail

Pacific Northwest Audio Society, PO Box 435, Mercer Island, WA 98040

Annual Dues

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

Elected Officers

President: Jay Hope

jay@audiosociety.org

Vice-President: Jerry Pomeroy

Jerry@audiosociety.org

Secretary/Treasurer: Bruce Brown

bruce@audiosociety.org

Committee Chairs

Editor: Joe Pittman

joe@audiosociety.org

Equipment: Jerry Pomeroy

Music: Gary Koh

Refreshment: Open

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 and scripts). We reserve the right to edit for style, content, and length.

Editorial Deadline: three weeks before meeting date.

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

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The Pacific Northwest Audio Society
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