

Welcome to the MAIN EVENT!



Vs



Last meeting

By Jerry Pomeroy

Mike's Barn by Jerry Pomeroy

Unfortunately we couldn't have our last meeting at the church due to a schedule conflict. Fortunately Mike L. invited us to his barn. Those that made the trek to North Bend enjoyed great audio, wine and cheese. A visit to Mike's Barn is always an adventure and learning experience. This year we were treated not only to the *Rockport* but tapes on the *Studer/Revox*. Arriving about an hour before the start of the meeting all the seats in the Barn were full. Opening a bottle of *Klinker Brick*, a few munchies on the deck and away we go.

Starting off the meeting by establishing what month it is, general announcements and a few attempted

jokes; seems most people came to listen to music. *Isotek* has re-organized and will re-start production so all warranties will be honored. Gary Koh will no longer be the US distributor and is now clearing out his stock. The local dealer Joe Pitman of *Kosmic* offered a limited time special price for club members.

The Process of electing officers went exceptionally quick. Andrew will be working in Siberia for the next two years and Gary will be traveling a lot over the next year so they couldn't continue in office. It didn't take long for nominations to begin and the club elected Jerry Pomeroy as returning president. I met the guy, he needs a good supporting executive committee. John Stone is the new VP, Bruce Brown

moves to Editor and Willie Chang is the new club Treasure. Again I want to thank Andrew, Bruce and Gary for serving over the last year. The head position for equipment committee is available. If interested, please drop me an email.

The first musical selection of the evening was David Oistrakh, *Scottish Fantasia*. This is a violin classic that has been released many times. First we listened to what I believed were a Speakers Corner repress, an RTI test pressing and Mikes R2R. Next, spinning a request from Leo, he had brought his LP *Frampton Comes Alive*. We heard *Kinda Blue* on tape, Ben Webster – *Sweet Edison* on tape, the *Rockport* and then on the

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modified *Garrard 301*. What evening is complete without Patricia Barber; *The Beat Goes On*. The last I was able to hear was *Jazz at the Pawn Shop*, Re-issue LP, original Pressing and then the tape.

Here is a short editorial on the evening. There are few places you can compare formats and get a feel for the different animals in the zoo. Mike's is one of those places. When people talk about listening to different formats you think of CD and LP. At Mike's it is LP vs. R2R. We didn't hear any CDs that evening. This is the first time that I've heard the *Studer*. It is truly an amazing machine. I didn't hear any tape flutter. Mike has some wonderful recordings. Is there an undisputed winner? Not in my opinion. In many ways I preferred the *Rockport* to the *Studer* because of detail and edge that the R2R just didn't seem to have. I wonder if the loss of cutting edge may be a result of the original pre-stage in the tape deck or possibly the longer cable running across the room to the *DarTZeel* pre-amp. In general, I loved the warmth and depth of the tapes over the LPs. I should note that vinyl is a very good long-term storage media because there is no magnetic plus and minus charge to neutralize over the years. Tape and LP are different animals. They just sound different. Mike never stops upgrading his system so it is always an audio adventure. It was a great night and ears were tickled. Play em if you got em!

See you all at the church May 14th.

A'gon Excerpts by Mike Lavigne

April 11, 09

The Audio Club meeting on Thursday night was great fun.....but before I get to that I must explain about some 'pre-funct' activities.

First, last weekend Jonathan Tinn traveled up to my place and we worked on tweaking the Evolution speakers to perfection. After messing around Saturday night, it was sounding quite good. We listened 'till 2 am, but Jonathan thought he could do better. So early Sunday morning we measured each speaker with the Phonic PAA3. Turns out with all adjustments set to flat, the

left speaker is pretty much flat, but the right one has a big dip at 30hz and a significant bump at 130hz. The room is perfectly symmetrical, but for whatever reason (maybe it's the fact that the left wall is an outside wall....I don't know) they measure differently. So Jonathan lowered the crossover on the right speaker to 65hz (we tried many different crossover points) and lowered the bass volume by 2.5 notches (not sure what that means in db) and all was much better. Now the right speaker was nearly flat too. How would it sound?

In a word, wonderful. Bass performance improved by a large factor which then allowed more neutral settings everywhere else and the balance was greatly improved. Best bass I've ever had. A speaker without the adjustability of the Evolution Acoustics MM3's would have been very challenging to get to sound correct.

Then, Monday morning I was off to Las Vegas for a business meeting.....returning Wednesday late afternoon.

Wednesday night I picked up Steve Dobbins and his friend Kari at the airport. Besides his considerable vinyl expertise and good humor, Steve brought some goodies.....the Allnic H3000 phono stage, a brand new Allnic Verity Z cartridge and Steve's Lyra Olympos cartridge. Steve is still working on my Technics SP-10 Mk3. So that will arrive 'soon' on another trip. Immediately on arrival at the barn, we moved things around to accommodate the Allnic phono stage (it's on the bottom shelf of the Grand Prix Audio Monaco SE-Formula shelf with the proper compliance discs). Steve installed the Allnic cartridge on the Rockport and the Olympos on the Garrard. We were up till 2am listening and tweaking. Thursday morning I had to work but I was back home by 1pm when we resumed our (me watching Steve) turntable set-up efforts.

We listened to the Allnic Verity Z (on the Rockport) thru the darTZeel and then thru the Allnic H3000. Later Steve moved the Verity Z onto the Garrard/Triplaner. My favorite spot for the Verity Z was on the Garrard thru the Allnic....there was a wonderful synergy happening. The Verity Z is a really wonderful cartridge, smooth, full bodied, detailed and big full bass. This was brand new out of the box. You would hear some tiny little 'nasties' any new cartridge would have, but this might be a

keeper.

The Lyra Olympos (the Lyra website spells it both 'Olympos' and 'Olympus') is legendary, expensive and scarce. I recently acquired an original Lyra Parnassus in anticipation of using it as a donor for an Olympos. Steve was kind enough to bring his so I could hear it. It did sound excellent on the Garrard but I thought the Rockport would allow it to really show how much information it could dig out of the grooves. Also, the Olympos is closer to my reference vdH Colibri sound than the Allnic. Steve moved the Olympos to the Rockport. We tried it thru both the darTZeel and the Allnic and we ended up preferring the Allnic. I have not heard every cartridge out there, specifically the Air Tight Supreme or the Koetsu Coral Stone, but the Lyra Olympos is really something very special. I'm not sure I can do it justice by a description, but it seems to possess the best attributes of any cartridge I have heard. It loves the Rockport.

My initial impressions are that the Allnic H3000 is the best tubed phono stage I have heard, period! And maybe the best phono stage I have ever heard. Steve was kind enough to leave the Allnic H3000 and the Verity Z with me after the show. He also re-mounted the vdH Colibri back on the Rockport. The Colibri sounds wonderful thru the Allnic. All these opinions are provisional. I am in recovery from this last week of audio exploration, travel, late nights, 25 people meeting and everything else. I need to come back to earth and then listen in a more relaxed way to the Allnic H3000 and Verity Z to form solid conclusions. I will be going down the Lyra Olympus road, that's a no brainer.

Later today or tomorrow I will post my thoughts about the meeting and all the tape stuff. We started playing music at about 5:45pm and did not stop until approx 1:30am. By midnight it was just one friend from Vancouver B.C., (Rugyboogie who crashed in my barn loft since he had a long drive back) Steve, his friend Kari and myself. We did take about 20 minutes for Club Business.

Preliminarily, in my opinion, pretty much the tapes kicked ass.....even with arguably as good a vinyl set up as one could find tweaked to perfection by

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an expert. To be fair, I was sitting the whole time on the right side, mid room operating the Studer A-820....so I was not anywhere near the sweet spot.

Hopefully others will chime in here and share their take on the evening.

Response by Mike R (Rugyboogie) Vancouver, B.C.

Hi Mike

Thanks, first of all, for having all of us at your home to enjoy listening to music, and for a very entertaining evening ,,,,,,, and for allowing me to crash in your "Barn". Also, thank St. Pam for putting up with all of us.

For those that missed the event , you missed a BIG ONE !!

The evening was a huge eye/ear opener for me and I am quite sure for several others as well. To be in a room, meeting with so many music lovers and aficionados, was a great experience. This is something that we do not do in Vancouver..... Hello Vancouver BC.

I arrived early at Mike's place, the border line up being ONLY one hour at that early hour.

For those of us that were there early, music was played on a request basis and if you brought your own it was also played.

The first album that Steve Dobbins cued was Roger Waters "Amused to Death" on LP. This album on Mike's system made it sound like there were speakers all around the room. Never have I heard it played back with such resolution, energy, and ambiance. J. Tinn did work his magic on the placement of the EMM 3.

Once all of the members showed up at the meeting the business part of the meeting was conducted, con-

cluded, and then onto the music.

The evening unfolded with music listening, first through Mike's Rockport and Garrard 301 as sources played through the Allnic phono stage. First time that I saw this phono stage in person..... stunning sound quality, versatile and build Q is first rate.

We got into playing "Jazz at the Pawn Shop" on vinyl. Gary, one of the members, had first and second pressings of this album. To listen to these two pressings was very enlightening. The differences were so profound that you could tell the second pressing was missing dynamics. One person asked to hear this on SACD, which Mike had of course.....lasted all of 20 seconds.

Now for the highlight of the evening...

One of the other members brought a R to R tape of "Jazz at the Pawn Shop". We then played the the first pressing of "Jazz at the Pawnshop" on the Rockport again and then switched to the tape copy on Mike's Studer 820 R to R. Holy sh!! Nothing but oohh's and aahhh's!

It became so obvious that the tape just "had it all over the vinyl".

It makes me wonder, why did reel to reel disappear as a source - convenience ?

We did this comparison with a number of different artists for many hours. The R to R won every time except for one cut, cannot remember which one it was.

The evening played on with music and laughter that was brought on by the clear superiority that the tape demo's had.

Steve Dobbins needs to be thanked as well for the excellent turnta-

ble set-ups and for being the DJ on a very entertaining evening. Mike kept him hopping all night long. The Garrard 301 that Steve builds is shockingly good, remember the other table is the Rockport that we were doing the comparisons.

IMHO some of us came away discovering how superior R to R is a source. The evening ended for with us listening to more of Roger Waters until the time hit 1:30 am and it was time for me to hit the sack upstairs in the Barn.

Until next time.

Thanks again Mike & Pam!

Mike R

April 13, 09

Further thoughts on the Thursday night meeting. I'll try to list some of the tapes and LPs we played.

We started off with Pink Floyd's 'Wish You Were Here' on vinyl, 1st domestic pressing--the best one I've heard, then on 15ips 1/4". the tape killed the vinyl.....not close.

Then the 'Jazz at the Pawnshop'.

Then we played the Mose Allison from The Tape Project.

In no particular order;

'Kind of Blue', 45rpm Lp and 15ips 1/4".....the Tape was much better.

We did Patricia Barber, 'Companion', Premonition 33rpm LP (better than the MoFi 45 which I also have), then 15ips 1/4".....tape much better.

The XRCD and LP of 'Albeniz, Suite Espanola', then the 'Tape Project' version.....again the Tape was much better.....and the very good digital not even in the ballpark of the vinyl.



The Speaker's Corner Decca LP 33rpm reissue of Ostrakah on the Bruck 'Scottish Fantasia and then 'The Tape Project' 15ips 1/4". it was on this comparison that many preferred the LP. My opinion as to why I think that happened was that the tubed Allnic H3000 phono stage brought a sweetness to the sound that my stock Studer A820 could not match. We are talking about 2 turntables which were vinyl at its best. Oistrakh's violin communicated so much emotion and the tone was wonderful.....the Allnic

simply went further with this.

Ben Webster-Sweets Edison, 45rpm LP.....15ips 1/4".....the tape smoked the LP.

We played the 'Jazz in the Pawnshop' LP -Tape comparison again for those who did not come early.

Dark Side of the Moon, UHQR LP and 15ips 1/4".....not close...we played the whole side one of the tape. Magnificent!



Count Basie and Orchestra, 1961 Party in L.A.--no LP, never released. 2 reels, live to 2-track....15ips 1/4". Breathtaking!

We started at about 5:45pm and ended at 1:30am.

What a night of music!!!

I cannot speak for anyone besides myself, but I would be stunned if anyone came away from this event not fully convinced of the clear superiority of 'tape done right' over vinyl and that digital is not close to either.

George Martin; In My Life on MCA/Universal 11841, CD,

George Martin; In my Life by Pony Canyon Inc. Japan, PCCY-01179

Growing up, the Beatles were hot. It seemed their songs maintained at least one if not two of the top ten requested songs of the year on KJR radio. Obviously the melodic tunes have survived the test of time. 40yrs after the demise of the group KZOK classic Rock FM has a two hour program each week comprised of the groups recording's; *Breakfast with the Beatles*.

Upon the release of the 30-year anniversary edition of *Yellow Submarine* on DVD, I didn't realize a new wave of Beatle Mania was starting. The disc started flying off the shelves; submarines are supposed to stay under the surface; forceful and undetected. Several people at work mentioned they got it and their kids love it. At the time I questioned the marketing of the movie. What would the "Y" generation see in songs written during the 1960s? In the early 60s many household telephones were party lines now most of these kids have had a cell phone by the time they were a teen-ager. It seems an entire generation didn't know what an LP was, it won't fit in the CD tray so how do you play it?

All good things come back around from Baggy pants to LPs. Just the other day I heard a Queen LP collection that is an exclusive to Best Buy. Fred Meyer sells vinyl but no R2R tapes, they don't have as big an LP selection as in 1979 but they have them. Music is much like food or wine; some like cheese while others won't taste it. Ten years ago I would say no thanks to cheese, now I love a good smoked cheddar or white Stilton. Our tastes change over time. I was a rocker in the 70s, my favorite group being Pink Floyd and Boston a close second. In the 80s I remember using the line "I love music, there are two things that aren't music; one is country and the other western" Today the music getting the most play on my system is modern Country/Blue Grass.

What is the relevant spanning decades to a new generation? I don't

know that anyone has taken a survey or could put their finger on one thing; I propose the answer is melody; a *linear succession of tones in time*. A definition easier to relate to would be *music that you have never heard but you can hum along with it anticipating the next note in time*. I may be demonstrating a "my generation" attitude but it seems new forms of music such as grunge and rap evolved from melody based to a rhythm based sound. All I know is the Beatles are popular again. The stage show by Cirque-du-Soleil in Vegas; *The Beatles Love* was sold out for months after opening. This Sept 9th all 13 of the group's original albums will be released. The re-mastered LPs & CDs were done on Pro Tools (can't win them all).

George Martin although not appearing on stage with the Beatles his abilities as a producer and arranger are certainly heard in the groups most memorable and melodic songs. He wrote the movie score on side two of the original *Yellow Submarine*, Eleanor Rigby and many other string parts in Beatle songs. George Martin was a large part of melody in the groups sound. I was pretty excited when I heard of his CD; *George Martin In My Life*. A lady at a wine shop I frequent told me of this disc and loaned it to me, the more I listened to it the more I liked it.

Almost 20 years after the Beatles broke up Martin chose to retire. Spending a lifetime working in music he decided his last commercial project would be producing a CD of Beatle songs sung by entertainers he worked with and or respected. Each song is performed by different artist except for the few tracks credited to Martin. This is a variety collection; all performances are serious attempts of expressing the song with meaning to the artist. Some of the artist will surprise you how good they are, I also found others disappointing and questioned why they were included.

Come Together:

Robin Williams and Bobby McFerrin. Bobby opens with a great imitation of a guitar demonstrating his great vocal dexterity. Robin does a surprising good job on solo vocals. This is a cool rendition of a

great song while not a major departure from the performance we all know.

A Hard Day's Night:

Goldie Hawn.

She is a good vocalist and one of many entertainers who achieved star status during *Rowan and Martin's Laugh In*. Goldie is known for her screen work, she did a CD entitled *Goldie* that was released in 2002. This slow orchestral rendition with a seductive swing sound is a must hear and one of the better recorded vocals on the disc.

A day In The Life:

Jeff Beck. Jeff doesn't sing but his guitar sure does, his work is wonderful. The full orchestra accompaniment throughout the song is wonderful it makes you wish you could mix the original with this to make a killer song. I really, really like this track, it is so cool.

Here There and Everywhere: Celiene Dion

Sorry I just can't get past Paul McCartney's exquisite performance; I find this the only track I want to skip. It is possible Dion fans will be awestruck by her vibrato, to me it sounds like a sick goat.

Because: Vanessa

Mae.

A choral arrangement is back-up to her violin, this Lady can play the violin.

I am The Walrus: Jim

Carrey

As you guessed this is the strangest song on the CD. Don't ask me how Lennon pulled this song off. I have heard some covers of this song and all fall short. Jim Carry is a comedian; not a singer, if you have any doubt by the time you hear this you will know. I enjoy this version primarily because it is fun. Carry says in the song, "I have Defiled a timeless work piece of art" this is a keeper for me.

Here Comes the Sun:

John Williams

The grand scale of an orchestral production with an acoustic guitar is way cool.

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Blackbird: Bonnie Pink

I don't think I have ever heard of Bonnie Pink before. This seems an attempt to copy rather than interpret a musical classic. Her squeaky voice with a mediocre performance instilled a high "Skip" factor. I think this was a bad song for her. The combination doesn't work for me. I understand why this wasn't on the US release.

Being For The Benefit Of Mr. Kite: Billy Connolly

When I heard this, it reminded me of the version in film *Across the Universe* (performed by Eddie Izzard) except much better. It definitely has a "Circus barker" feeling.

The Pepperland Suite: George Martin.

This is my favorite on the CD. This is an updated orchestral performance of side two from *Yellow Submarine*, including Pepperland, March of the Meanies, Sea of Monsters and the Reprise. This is a must have. It definitely has the markings of a movie score. I would get the disc just for this track.

Golden Slumbers Carry That Weight, The End: Phil Collins

This guy could do the entire side of Abbey Road as it is awesome. Phil puts in an extended drum solo you only wish was on the *Abbey Road*.

In My Life: Sean Connery.

A man with a golden voice puts true perspective on great lyrics. This is a fine example of spoken word. After you hear this, you will never have the same feeling about the song. You should be in a quiet place to grasp the full meaning of "In my life I've loved them all". While preparing this mini review, the postman brought my Japanese copy. I am happy to say it sounds considerably better on my system than the MCA copy. To me it was worth the extra \$20 for the audio upgrade. I really enjoy the CD. Music enriches all our lives, especially when it sounds good. Not everyone will like this CD, in-fact, some will find it offensive. Not everyone likes cheese. Thanks Melissa for loaning me the disc.

Upcoming Events:

May 13, Wednesday, 5PM; When Sound Take the Stage.

The focus of the seminar is acoustic design in Theaters. The Event will be at the Moore Theater in Seattle. Did I forget to say it is free? <http://eventful.com/seattle/events/stg-presents-sound-takes-stage-/E0-001-021084167-6>

June 7th, 10-5PM, Record Meet.

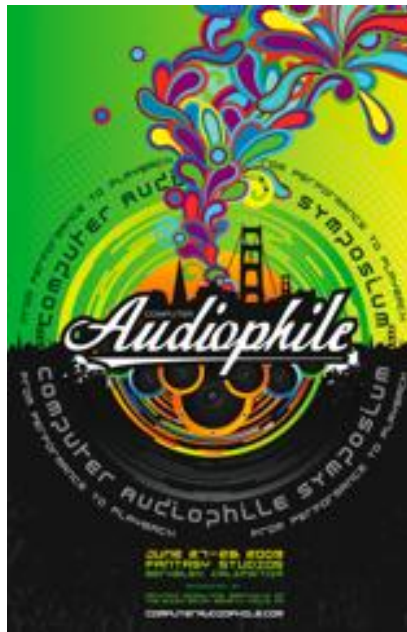
This will be the Tenth Annual Tacoma record swap. 6-foot tables are only \$35 so there should be lots of records for sale. No CDs, DVDs or tapes. General admission is \$3. The event will be at the VFW Post #91, 2000 S. Union Ave, Tacoma, WA, More info or if you want to rent a table call 253-627-1342.

Sept 13th, Record, CD, Memorabilia meet.

Sponsored by Neptune Records, the event is at Croatian Cultural Center, 3250 Commercial Dr, Vancouver B.C. For more info call 604-324-1229

Oct 18th, Northwest Record & CD Show 10-4PM

\$3 admission to the event held at Seattle Center.



**Computer Audiophile Symposium
June 27-28 Berkeley, CA**

Computer Audiophile is proud to announce the inaugural Computer Audiophile Symposium to take place at world-renowned Fantasy Studios in Berkeley, California. Never before has an event demonstrated this complete musical chain. Experience everything from a live acoustic performance to a high resolution digital recording to the state of the art in computer-based playback. Witness legendary Recording Engineer and product innovator Prof. Keith O. Johnson capture this live performance. Industry leaders including Mastering Engineer Paul Stubblebine, Reference Recording's Marcia Martin, Sonic Studio's Jonathan Reichbach, Berkeley Audio Design's Michael "Pflash" Pflaumer, and representatives from Meridian-Sooloos will illustrate every step in the chain from performance to playback. In addition to these well recognized panelists, Matan Arazi will debut a groundbreaking music server and his approach to developing this all-out assault on computer based-playback.

The major purpose of this Symposium will be focussed on clearing up confusion and explaining high quality computer-based playback in the home. Chris Connaker, Founder of Computer Audiophile and accomplished Information Technology professional, will discuss and demonstrate a wide array of music server technologies.

The Computer Audiophile Symposium will consist of two identical sessions the weekend of June 27th & 28th, 2009. Food and Beverages will be served at both sessions. Each session will be at least four hours in length (breaks included). Parking is available in the Fantasy Studios lot at no additional cost. There are a very limited number of tickets available for each session as this is a very intimate setting. The sessions will both be held in Studio A with the live recordings to take place in Studio D.

Cost of session is \$279

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.

Lynx Studio Two-B PCI Soundcard, 2 in—6 out, Great for HTPC or Music server. Pulled from working PC from our studio. AD/DA up to 200kHz! Includes box and cables. Read more about it here: http://www.lynxstudio.com/product_detail.asp?i=12#

Asking \$450 Please contact Bruce @425-369-1392

Vienna Acoustics Strauss speakers, 3-way Bass reflex speakers, Excellent condition. Black Ash More info here:

http://www.sumikoaudio.net/va/prod_strauss.htm
Asking \$3800.00 Please contact Andrew @ AndrewK@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

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Editor: Bruce Brown
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Action Committee Chairs:

Equipment: Vacant—Volunteers?

Refreshment: Vacant—Volunteers?

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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