



photos by Joe Pittman

Amir Majidimehr, founder of Madrona Digital, gives his presentation titled “Video for Audiophiles” to a packed house.

November 10th Meeting Recap by Jerry Pomeroy

The offsite event started prior to the scheduled meeting. Members arrived early to set up chairs, food and equipment. The “audiophile grade” folding chairs will be a standard at meetings from now on: the club purchased 6 while the other 19 are on loan from members, they will all be stored at the church. There was a grazing table harboring a plethora of veggies, wine, cheese cold cuts and bread. Those arriving prior to the masses were treated to one of Bruce’s R2R tapes that he donated to Madrona Digital: it was played on the stores 2 channel system in the lobby. Before the meeting began the Levinson/Revel system was tweaked by some of the members. It is always fun

to listen to the sound change as different things are done: the Fleetwood Mac track was killer.

The meeting offered a great learning experience for the approximate 35 attendees as well as an opportunity for Amir Majidimehr the founder of Madrona Digital to demonstrate what makes this store unique. It takes great understanding to select and converge digitally based system into a communicating network.

There are lots of people that have completed training from technology developers; we in the Puget Sound area are fortunate to have someone that has been in the forefront of developing the technology. Amir has worked for Sony,

Pinnacle, Abekas Video and Microsoft: over his career. He has been part of three Emmy awards and as many patents.

The purpose of this article is not to present the info from the meeting but only a short recap of what happened with some examples. The subject of the meeting was *Video for Audiophiles* the slide show was presented on a rear projection screen in the lobby: narrated by Amir. The bulk of the meeting was taken up by this excellent power point presentation in which you could hear a pin drop. Then people floated in and out of different demonstrations around the store.

The presentation began by listing



several differences between Video and Audio. Video being comprised of pictures it is easier to measure the quality of an image rather than more subjective audio. In short what you are trying to get in video reproduction is the same presentation or as close as possible to what the director and editor put down as

the finished product. One of the reasons it is easier to verify video calibration than audio is that of industry standards. Tools used during filming like SMPTE color bars. These can then be placed on home software such as DVD and Blu-ray. This allows for calibration of your entire home system from player to dis-

play to the same lighting as that in the studio when originally filmed. There are few audio calibration standards; recording studios and engineers try to achieve “their” unique (best) sound.

Amir spoke of compression MPEG2, 4 and VC1 that was developed at Microsoft under his direction. He did

a great job of explaining it. I have added the example below to help illustrate how compression works.

A little understood facet of video is compression yet this is critical to the end item. Rather than do a lot of math and lose most readers. It takes a lot of data to make multiple images resolution of 1920 x 1080 at 24 fps. Your 50GB Blu-ray would be full in a matter of minutes without utilizing video compression.

Compression on a still image is rather simple it works by identifying all the sequential pixels in a row (or block) that are the same color. This only requires the start and end point (pixels) and a color number. Compressing of "image to image" (movement) is more complex.

Imagine a ball rolling across the screen with a fixed background. The pixels in the background remain the same in each frame while the red ball moves across in front of them. A term unused in the presentation but fits well at this point is motion adaptive compression. Assume for simplicity the ball stays the same color and size moving at the same speed. If one had a fast enough processor and good enough software all you would have to change in the images would be at or near the leading and trailing edge of the ball. In this scenario most of the pixels on the screen are defined by compression. Blu-ray is the best source available to the average consumer, even then you are only watching about 5-10% of the actual data. The bottom line being: Compression algorithms and the speed of the processor largely determine the quality of the image you see on your display.

Amir's presentation also included sections on displays, 3D technology and HDMI. He also showed *Keith Yates Design Group* acoustic analysis of their "big" room. The demo of Keith Yates software analyzing the room's low frequency distribution was really good. These were exceptional

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graphics showing frequency/sound pressure in several different quantities of subwoofers in the room. The Software determines the best location for the subwoofers based on how many you have.

The Talk was extremely well received and all were able to learn from one of the great digital masters. Amir has a much better understanding of these concepts and is able to explain them simpler than I ever could. This article is pail compared to his presentation.

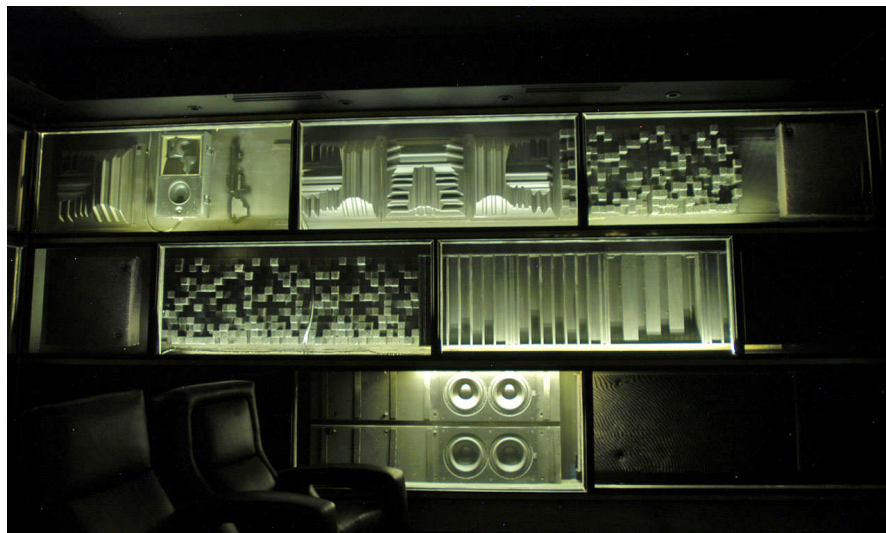
During the last part of the meeting the systems in the store were demonstrated to the members. The house sound system was on display: it utilizes the wall as the speaker. The analog system utilizing R2R tape, Levinson Preamp and No.53 mono block amplifiers with Revel Salon2 speakers.

The great demo of the evening was going the big theater room. This is the compilation of things discussed in the earlier presentation. Lighting the 17' wide screen would be a challenge for a normal projector but the *Sim2 Lumis 3D* puts out up to 3,000 lumens in the 2D

mode and didn't have a problem filling the screen with light even with shuttered 3D images. This 3 chip DLP makes astounding images not only in 2D but the 3d is mind blowing. The JVC Synthesis sound system was chosen for the acoustically treated room. The sound is very dynamic yet doesn't sound like the horn based system that it is. The bass is very smooth and cer-

tainly lives up to the Keith Yates graphics of the room.

The evening was a lot of fun. There were several new faces at the meeting and some of those joined the club that evening. I was able to talk to many members and not stray far from the grazing table. This certainly was a meeting to remember.



Back lighting reveals serious acoustic treatments behind the acoustically transparent fabric on the side walls of the large home theater.

President's Message by John Stone

This year's holiday meeting will include a little something for everyone. While this meeting usually includes a raffle, this year's party will have a gift exchange. Bring almost anything with an audio/video theme. CDs (good or bad), DVDs, T-shirts, LPs, audio (DIY) parts, you name it. Everyone in attendance will put their name in a hat and then select from the pile of goodies based on when your name is drawn. As we will not be selling raffle tickets to raise money this year, consider paying your 2012 dues at the December meeting, and including an additional small holiday donation to the club.

In addition to the gift exchange, we will be playing a lot of holiday music. Please bring your favorite holiday mu-

sic. Prizes will be given to the "best" holiday music and for the "funniest" holiday music based on a popular vote.

To play all of this wonderful music, we will be auditioning the Eximus DP-1 DAC/Preamp. This new product from April Music sounded great at the Rocky Mountain show this year, so we're all excited about hearing this brand new piece in our reference system. Music will be "served" up from Gary Koh's latest laptop server.

The club's Executive Committee is also soliciting your ideas for meeting topics for the next year. If there's something you'd like to hear, or a topic of interest that we haven't covered, please seek out any Committee member at the next meeting, or just drop any of us an email using the links on the club's

website www.audiosociety.org. If any of you have special relationships with nearby dealers, manufacturers, or any other audio subject matter expert, think about talking to them about presenting at a future meeting.

For those of you who attended last month's wonderful meeting at Madrona Digital in Bellevue, or even if you couldn't attend, you'll be pleased to know that Amir Majidimehr (Madrona's President and Founder) has posted a copy of his presentation *Video for Audiophiles*, on Madrona's website. Check it out.

www.madronadigital.com/Library/VideoForAudiophiles.html

Thanks again to all the folks at Madrona for hosting the meeting.

The Crusaders at Dimitriou's Jazz Alley

Concert Review

by John Stone

In October, I accompanied my wife and another couple to Dimitrios Jazz Alley in downtown Seattle to hear The Crusaders. Over the years, I've heard some of their more popular tracks occasionally on the radio, but I'm sad to say that it took this long to hear the legendary group live. Many of you are very familiar with this group and their long and colorful history, but for those of you, like myself, who are less familiar with the group's accomplishments, allow me to fill in a few of the blanks. These blanks were filled in for me by the garrulous and engaging members of the group during the show.

Starting out in various no-name groups in Houston Texas in the late 50's, childhood friends pianist Joe Sample, drummer Stix Hooper, saxophonist Wilton Felder and trombonist Wayne Henderson relocated to Los Angeles in 1960, and formed the now-famous group known as the Jazz Crusaders. Their first recording *Freedom Sound*, (a jazz record) sold 50,000 copies in 1961!! The prolific group recorded a number of albums for Pacific Jazz Records. Their style during this period was hard bop, R&B, and soul. In 1971, the group's name was shortened to simply The Crusaders, and the original members were joined by Bass guitarist Robert "Pops" Popwell and guitarist Larry Carlton. With these new members came a new sound known as jazz-funk, made popular at the time by

artists such as Herbie Hancock and George Benson among others. The group's commercial success peaked with their 1979 release *Street Life*, which peaked at #18 on the pop album chart. The group continued to record, until 1991, but following the departure of several of the members, the group disbanded. In 2003, founding members Sample, Felder, and Hooper reunited and released *Rural Renewal*, which also featured guest appearances by Ray Parker Jr. and Eric Clapton.

Fast forward to Seattle 2011. On a quiet Thursday night, original members Joe Sample, Wilton Felder, and Wayne

motions. I couldn't have been more wrong. The second song, from the first note, just took off and soared. The rest of the show gave my toe a real workout, and judging by the enthusiastic applause after each number, the rest of the small crowd felt the same. Joe Sample and Wayne Henderson took turns between numbers telling delightful stories of how the group came together in the early days, their musical influences, and some colorful tales of their celebrity-studded recording sessions in LA during the 70's. The show ended, everyone was satisfied, and after the MC thanked the band, he told everyone in

the audience that if they didn't mind being re-seated, they could attend the late show for free. After about five seconds of discussion, we decided to stick around.

Although I was very satisfied with the first show, the group was now fully warmed up and ready to really boogie. Playing such crowd pleasers as *Eleanor Rigby*, *Scratch*, *Put it Where You Want It*, and *The Young Rabbits*, put the concert over the top. I've since seen several concert videos on YouTube of The Crusaders, and yeah, they were better in 1970, but it doesn't matter, because I wasn't aware of the Crusaders in

1970. Its now 2011, I *am* aware of the Crusaders, and they are fabulous. They are still actively touring, so if you get the opportunity, go (and stay for the second show).



Henderson were joined by Joe's son Nick on bass guitar and Doug Belote on drums. The group started out slowly, and my initial feeling was that I was seeing a group of aging musicians who were tired and just going through the

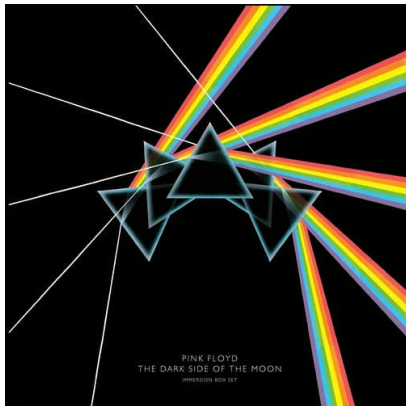
January Meeting Topic by Joe Pittman

We will have Jerry Pomeroy's new Oppo BDP-95 modified by John Tucker/Exemplar Audio at the January meeting. We will try to get a stock BDP-95 to compare it to and we'll play CD's, SACD's and FLAC music files from USB thumb drives and eSATA drive. We may also have one or two other DAC's to compare.

The Exemplar modified player which John calls the Expo 95 is shown in my smallest reference system. The flat panel displays the Oppo's USB drive interface (a display is necessary to navigate the music files) which is very user friendly. The Expo 95 retails for \$3500 and performs in the cost-no-object category in my opinion.



Dark Side of the Moon Immersion by Joe Pittman



Pink Floyd's The Dark Side Of The Moon—Immersion Box Set

It was September 30, 1972 and I was at a Pink Floyd concert at the HEC Edmunson Pavilion at the University of Washington, Seattle, WA. Little did I know that the group would play "Dark Side of the Moon" for the first time in the Seattle area, as it had not yet been released (it would later be released in March 1973).

The balcony of the pavilion had loudspeakers all around and the heart beat of the opening number "Breathe (In The Air)" circled the audience (all of us in festival seating), it was awesome. As the documentary in the Immersion Box Set points out, all of the Pink Floyd concerts on this tour featured a "Quadraphonic" set-up, so it is important to note that Dark Side of the Moon was always intended to be experienced

with the multi-channel mix.

In addition to the quadraphonic effects at the concert, there was a large screen above the band on the stage (rare at the time) with an image of the moon rising on the first number to coincide with the heart beat. The entire concert was a mesmerizing multi-media event.

This was for me the best live rock concert of my life and that's why this box set is so special for me. The included Blu-ray Disc is worth the considerable admission cost. The 2011 remix sounds the best so far.

Expensive, but highly recommended for you Floyd fans.

NEWS by Joe Pittman

Online music sales to grow 7% in 2011

Gartner estimates that worldwide sales of music through online transactions will grow to \$6.3 billion this year, a 7% increase over 2010's \$5.9 billion. The market research firm forecasts that online music sales will increase to \$7.7 billion a year by 2015, reflecting the growth of iTunes and Spotify, while sales of CDs and other physical formats for music will decline from \$15 billion in 2010 to \$10 billion in 2015.

Coming Attractions

January 12 PNWAS Meeting

We will demonstrate the Exemplar modified Oppo BDP-95 universal player and show it's quazi-server capability.

January 21 Head-Fi Meet

At Front Panel Express
5959 Corson Ave South, Suite I
Seattle, WA 98108

See: <http://www.head-fi.org/t/576440/seattle-meet-front-panel-express-1-21-2012> for details

February 9 PNWAS Meeting

Dan Wright from ModWright will demonstrate his latest electronics.

March 8 PNWAS Meeting

Steve McCormack from SMC Audio

will demonstrate his new VRE-1c preamp.

April 12 PNWAS Meeting

Kara Chaffee with DeHavilland from Vancouver, WA will demonstrate her 50A triode push-pull amps.

Local Music



Eastside Jazz Club

Jazz Extravaganza 2011



Sunday December 4 2011 2pm
Double Bill

Featuring the internationally famous Jazz Vocalist Jackie Ryan "A true jazz singer and a damn good one too" - Clark Terry. Jackie headlines the Extravaganza with her trio Randy Halberstadt, Jeff Johnson and Gary Hobbs. The Jovino Santos Neto Quinteto will open the concert, plus pre concert Jazz in the foyer, and hosted by KPLU's Jim Wilke.

For more information call Cooksie 425 828 9104 or email lionel.kramer@comcast.net
See <http://eastsidejazzclub.com>

Classified Ads

Martin Logan SL 3 speakers, in excellent condition, for sale. Excellent reviews - see link below for more info. All black rails. Original boxes and accessories. Single owner. These speaker have very nice upgraded OEM ML matched 10" aluminum woofers with inverted dust cones, from several model iterations later (but spec'ed by ML as replacements for SL 3's), which cost about \$700 for parts alone. The woofer install is clean. The speakers sound warm, clear and fantastic; the new woofers are, IMHO, superior on several levels: cleaner, more refined and detailed with more bottom end punch/

edge than the original paper cones. WITHOUT the \$700 in upgraded woofers, these speakers, in similar condition, have recently sold online for about \$1600/pr. Pick up is in metro Seattle near the interbay golf course. Interested? Please send an email to Andrew at aGem4u@gmail.com and kindly include a phone number. Check out this online ad (without the driver upgrades) for general pics, speaker details and more third party reviews/ links: <http://rossputin.com/blog/index.php/selling-my-martin-logan-sl3>. Thanks for taking a look:)

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 audio-philes 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.

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Music: 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 and 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.

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