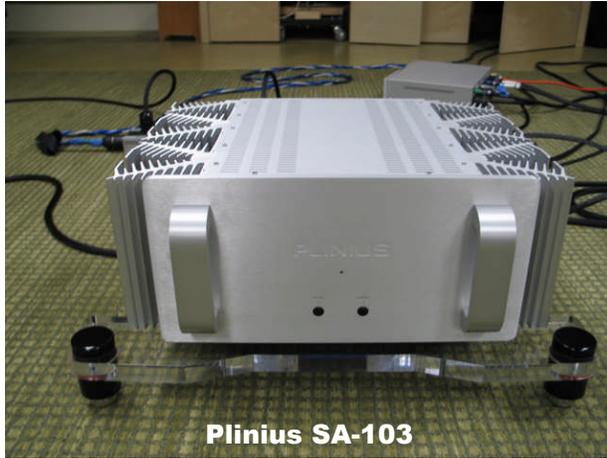


Class A vs Class D



Plinius SA-103



Genesis GR-360 with Max Headroom

photos by Jerry Pomeroy

October 13th Meeting Recap by John Stone

The October meeting provided an interesting comparison between two different amplifier topologies. The Class A Plinius SA-103 and the Class D Genesis GR360 were compared by playing a variety of music. The complexity of the cabling, not to mention the fact that we didn't want to risk damaging the expensive loaner equipment, dictated that the switches between amps be done carefully. No quick A-B comparisons with this setup. Nonetheless, by playing a few tracks in succession on one amp, followed by the same tracks on the second amp, pretty much everyone in the audience was able to form their own conclusions and preferences about which amp they liked the most.

My own preference with these amps was track dependant. Some tracks favored the Plinius, while others favored the Genesis. The Plinius seemed to be smoother and easier to listen to on tracks that had more digital edge. The Genesis had a smidge more

air in the treble and a slight edge in overall resolution.

Although Jerry and I tried our best to get the best sound from both amps, I'm afraid that the setup left something to be desired. Not sure if it was the speaker positioning or the positioning of the acoustic panels in the room, but I feel that there is more to be offered from both amps than we heard. Don't get me wrong, the sound was pretty good and still managed to convey the sonic flavor of both amps, but if anyone was planning to base a buy decision on this listening session, I'd recommend

another listening session or three with some better room acoustics and speaker positioning.

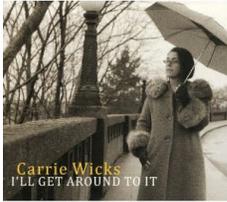
Thanks to members Joe Pittman (Genesis GR360 and several cables) and Peigan Jiang (Plinius SA-103) for the generous loan of the equipment.



A good turnout considering many members were planning on attending RMAF in Denver the next day!

OCTOBER MEETING PLAY LIST

1



FEMALE JAZZ VOCAL
I'll Get Around to It
by Carrie Wicks
from I'll Get Around to It

5



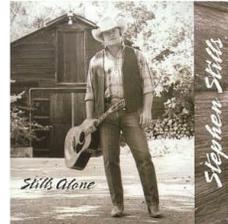
CLASSICAL
Etude – Tableau in A-minor Op. 39 No. 6
by Rachmaninoff
from A Window In Time

2



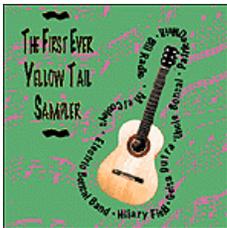
ROCK
The Bug
by Dire Straits
from On Every Street

6



FOLK
Treetop Flyer
by Stephen Stills
from Stills Alone

3



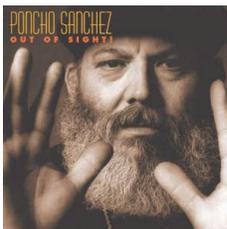
SOLO PIANO
Brejeiro (Nazareth)
by Geisa Dutra
from The First Ever Yellowtail Sampler

7



FOLK
Oh Atlanta
by Alison Krauss and Union Station
from Live

4



JAZZ/LATIN VOCAL
Mary Ann
by Ray Charles and Poncho Sanchez
from Poncho Sanchez Out of Sight

8



ROCK
Can't You Hear Me Knockin
by The Rolling Stones
from Sticky Fingers



The October meeting setup.

RMAF 2011 by Darin Forkenbrock

I didn't take any pictures or notes at the show, so you're stuck with this feeble recap.

After attending RMAF for the first time last year the newness of the experience was mostly gone. My primary goal was business and I still had a great time, however, I was hoping to encounter more new and innovative products than I did this year.

At any audio show there are always some rooms that make you scratch your head and wonder. It never ceases to amaze me how these guys bring in \$100k worth of gear and settle for the sound they get. There's no shortage of exhibitors deserving one of those "Dude, Your System Sucks" t-shirts. No denying that setting up overnight in a different room is a huge challenge, but most of these guys do several shows a year and some have the same room as last year. Don't they have a friend with good ears? At least bring good (and preferably original) recordings with you.

There were some very good rooms. The Triode room was excellent. They had massive 845 mono blocks, combined with a little \$3k tube preamp. The Clement Perry was in the seat next to me for a while and had a disc of mostly top-notch recordings; he seemed to be very taken with the system.

The sound was very clear and musical.

Another room that impressed me was the Isomike room, with a pipe organ emulator software, connected to a system of about 8 single-driver speakers firing upward. Rene' pointed out that it was a poor imitation. I haven't heard a lot of pipe organs, but I think some context is called for. The Japanese have robots that can dance, technically, but don't hold them up as an analogue for humans. Nonetheless, it sounded as cool as anything else I heard coming out of speakers at the show. I wouldn't have thought pipe organ music would appeal to me, but I'd like to hear a real one now.

I ran across a cable company called SoundString, which has manufactured cables for industrial applications for 50 years. It's run by two cousins who've worked there since they were kids.

They don't offer the sort of molecular technology science you'd get from the likes of Nordost, but their stuff is really well-made, high-quality, reasonably priced and made in the USA. I was surprised overall at the number of manufacturers making their products in the US. John Stone and I stopped by Modwright on Sunday to make a pitch for the Audio Society. Dan Wright is one of the most friendly guys in the industry. He said he had presented to the club a decade ago, before he started building his own stuff. John was smart enough to nail him down to February and he agreed. Right after that we went to the Daedalus room (since they're also based in WA and show with Dan) and talked the owner, Lou, into presenting with Dan. Whenever it happens, it should be one of our most exciting meetings and we'll need to turn out a standing-room-only crowd.

John and I attended the multi-channel SACD preview of *Wish You Were Here*. I haven't heard much multi-channel music, but I've listened to the CD enough in the past few decades to burn grooves into it. We found out how important seating position is with multi-channel, as we were seated close to the edge of the middle. John enjoyed the show more than I did. The re-master is quite good, but they had a bunch of boxy speakers, like 1970's JBL 3-ways, which I thought were way too distorted. I was looking to be transported inside the album, but I was instead transported inside something more like a concert at the Kingdome.

Just before leaving I had a nice chat with one of the Zu Audio founders.

The scene was quite a bit different from last year, when they showed up in suit and tie, with their new CEO. According to him, their chosen leader pursued a strategy to liquidate much of their inventory at fire sale prices to gen-

erate cash flow and launched a new marketing plan that failed. In addition he said they're pursuing a prosecution against him, regarding a large sum of cash that went missing around the same time. The company struggling to regroup for sure. However, the way these guys push the envelope I expect they'll have something really exciting by next year.

They're always very friendly and humble and I enjoy how they make a point to avoid that stogy old-audio-show approach. They seem to have figured out that some guests want to listen to music as well as the gear (Dianna Krall was nowhere to be heard).

If you haven't been to the show, you're missing out. With Expedia I spent less than \$500 on the entire trip. For enthusiasts like us (especially if you're trying to figure out what to put into a new system), I think it's well worth the money.

RMAF 2011 by John Stone

The day after the October meeting, I caught a flight to Denver for the annual Rocky Mountain Audio Fest show. This show is a very accessible and friendly way to see and hear a LOT of equipment. There were many interesting rooms, but I'll concentrate on my show highlights. The Linkwitz Orion-4 speakers are a three-way active speaker system with open baffle dipole cabinet. These speakers are designed to sound natural and open in real-world listening environments. As any of you who been to shows can attest, it isn't easy getting good sound in a hotel room. Siegfried Linkwitz did. I went back to his room twice.

The Magico Q-1 speakers, the smallest offering from Magico, sounded superb. Its hard to describe what all Magico speakers do, but they just sound right on all types of music. It helps to

partner with outstanding equipment, and Magico always has the best electronics; this year it was a huge and expensive and beautiful-sounding Balabo amp. For budget speakers, I really liked the Silverline Minuet Supremes. For everything but deep bass, they were really outstanding and would make a great second system.

Three separate rooms were using three different models of YG Acoustic speakers. In previous years, I've not been impressed by these expensive speakers as they have sounded harsh. This year, all three rooms sounded great, particularly one of the larger rooms demo-ing the top of the line Anat III.

Our own Gary Koh was getting wonderful sound from the Genesis 7.2f, partnered with Gary's prototype big-watt amp and Steve McCormick's latest

VRE-1c preamp. Believe me when I tell you that this preamp is special. For those of you who heard and were impressed by the VRE-1 the club auditioned last year, the VRE-1c is better, much better. We may have to invite Steve back for an encore presentation.

Lastly, my biggest highlight was the 5.1 surround demo of the upcoming release of Pink Floyd's *Wish You Were Here*. Played at true rock concert volume (106 dB), it's the closest I'll ever come to hearing this work performed live. If any of you have a surround system at home, or even if you don't, this SACD will be a must have. If not available now, it should be released by the end of the year.



Rocky Mountain Audio Fest 2011, Denver, with Gary Koh, Steve McCormack and Carolyn Koh. Gary is holding Steve McCormack's new Interocitor. See "The Interocitor Saved My Life" on the What's Best Forum.

November Meeting at Madrona Digital by John Stone

Our November 10th meeting will be hosted by Madrona Digital at their facility in Bellevue WA. During the event, company founder Amir Majidimehr will start the session with a presentation titled, "Video for Audio-philies".

Having managed the development of many video technologies in use today, including some mandatory in Blu-ray Disc format, in addition to years of managing the development of high-end equipment for editing/effects in TV Broadcast/Editing industry, Amir will not only explain the key aspects of video reproduction, but also share rare insight into limitations and design challenges of the different components.

Topics covered will include video digitization, transmission and storage, Blu-ray Disc format, video compression and formats, 3-D video, projector technologies, measurement gear, audio for movies and everything in between. Where appropriate, comparisons will be made to the equivalent process for audio and how the two are the same or different. The goal of the presentation is to teach the most important fundamentals about video, which sadly, vast numbers of people, including many in the industry don't understand.

After a slide presentation, there will be hands on demos utilizing the showroom facilities. Included are the following:

- ◆ A world-class reference home theater designed by Keith Yates (www.keithyates.com) using computational fluid dynamics, sporting 14 channels of audio and extremely wide field of view 3-D projection system. Audio equipment consists of JBL Synthesis which includes DSP room EQ, JBL speakers and subwoofers. Video is provided by the new Sim2 3-D Solo projector. Both 2-D and 3-D material will be presented which key aspects



of system performance are pointed out.

A lower-tier theater powered by JVC and Sim2 projectors showing what can be done at price points much lower than #1 and also contrasting performance as the price goes down.

- ◆ Video servers and libraries. The Kaleidescape system (www.kaleidescape.com) will be used to showcase its operation but importantly, the challenges of building a video server both from technical and business points of view. Its method of video distribution will be contrasted with HDMI switching.
- ◆ Show-and-tell of measurement gear for video equipment (Minolta CS-200) and HDMI diagnostics (Quantum Data).
- ◆ Architectural products allowing completely invisible installations for home theater audio applications in living rooms and such.

We will be rotating groups of people through the theaters so during the waiting time, you can feel free to enjoy the rest of the showroom facilities includ-

ing Madrona's Mark Levinson and Revel audio set up.

So come for an enjoyable and educational event!

For planning purposes, we need an accurate headcount for this event, so please RSVP to Joe Pittman (joe@kosmic.us). Just to be clear, our November meeting will NOT be at the usual location on Mercer Island. The meeting will be held at Madrona Digital in Bellevue. Madrona is located at 14210 Northeast 20th Street, Bellevue, WA 98007-3707

The Barber of Shorline by Joe Pittman



I wonder if Kevin plays any Rossini?

Kevin Foley is a Barber in Shorline and is looking for advice in maintaining/repairing his vintage console stereo in his barber shop. Following is a description of his setup and thoughts:

"Let me just say that my console is in like new condition shocking most people who encounter it at my shop. The fact that it is 52 years old is hard to believe to those who see and hear it for the first time. It does, however have issues. For example it has most of its original tubes in it

from the fifties. Made by Rogers of Great Brittan, a division of Phillips at the time, so they are weak. I have been trying to find sufficient funds to purchase new tubes. I have replaced 4 of the six amp tubes with Electroharmonix but don't like the fact that the pins are larger and have to be forced into the sockets. Just noticing on your site that you sell tube amps. Do you have a tube supplier that you would recommend?

Thank you for your generous

offer to have a look at the Gerrard type A turntable. Your are very kind. You are right that it is installed inside the console. It still plays beautifully but does have record changer issues. I believe, as you do, that a cleaning is in order as well as possibly a new idler wheel."

If any of you have some advice or can help out, contact Kevin the Barber at 425-444-2470 or email funco2@msn.com

Apps, Apps Everywhere by Joe Pittman

There were an number new turntable setup tools at RMAF combining traditional vinyl test disks with the latest App technology. A useful and inexpensive one was shown by Dr. Feickert Analogue called the Adjust plus 7" Test Record which retails for \$20. It includes free Apple and Android Apps which you can download from the internet and run on your smart phone or tablet. This disk includes tracks for testing speed, wow & flutter, crosstalk, antiskating, stereo balance and visual control of resonant frequency. That's a lot for just 20 bucks. Soundsmith also has a new App with mo functions for mo money. I'll try to get one and report in the future.



Coming Attractions

November 10 PNWAS Meeting

It's dark outside, time for our annual home theater event. This time it is a road trip to Madrona Digital. They will host the meeting in their new, state of the art theater.

December 15 PNWAS Meeting

Annual Christmas music competition.

January 12 PNWAS Meeting

Comparison of two digital playback units. Our first shoot-out for select-

ing our new system.

February 9 PNWAS Meeting

Comparison of two digital playback units. Our second, and last shoot-out for final selection.

Local Music



The Eastside Jazz Club is proud & excited to present The Pearl Django Group America's most respected and busiest Hot Club style group plus special guest Susan Pascal. at The Marriott Courtyard Hotel (11010 NE 8th Street Bellevue WA 98004) on November 15th 2011 7.30 pm. Though still strongly influenced by the music of Django Reinhardt, Pearl Django's repertoire now includes many original compositions. Their music reaches out across the divides of taste to a wide variety of audiences. The band's fervent followers include Django Reinhardt and Stephane Grappelli fans, guitar enthusiasts (and guitarists!), lovers of string music, including bluegrass devotees, who relish nimble, clean, intricate picking, "world music" fans drawn to French and Gypsy accents, plus jazz buffs and aficionados of the new swing music. A light menu will be available for purchase from the Hotel, plus free parking on P3. Ticket Prices \$12, Students 18 and under \$8. (Check their website <http://www.pearldjango.com>)

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



Classified Ads

WANTED Audio Engineer/Product Developer

Job Description: Direct Report: Divisional Vice president of Product management, Consumer Products Division. Job Category: Salaried; Exempt. Experience Requirements: 10+ years product development experience with at least 5 years directly in audio product development. Products will include headphones, headsets, earphones, speaker docks and speaker bars for mobile smart devices, tablets, video gaming systems and other consumer electronic devices. Job Skills & Traits: Lead product development; foster idea generation, develop business cases and strategies, development of product from tooling to final goods. Proven experience preferred in some or all of the following areas: Headphone or Earphone design with respect to ergonomics and acoustic performance, Small speaker integration into smart device accessory speaker docks and/or speaker bars, Embedded controller / digital signal processor design and integration with respect to advanced audio technology such as Dolby, SRS or similar I.P. Bluetooth technology and protocols. General understanding

of consumer products with embedded controllers. Work closely with product development team regarding research and development. Have good working knowledge in some of the following areas : consumer research, creative brainstorming, product conceptualization, consultant and vendor management, product engineering and manufacturing, product testing and validation. Ability to build and manage strong vendor partnerships. Ability to articulate and sell a concept to a client or retailer. Strong interpersonal, communication and presentation skills. Good understanding of computer programs including Excel/Access and Word. Strong organization skills. Ability to plan a versatile assortment of products. Detailed problem solving skills (regarding inventory, liability and potential development issues) Duties & Responsibilities: Product development under the direction of the D.V.P of Consumer Products. Assist with the building of a two year product strategy in the consumer products business. Directly lead the product development of a number of consumer audio products. Includes managing the sourcing, development, creation and

invention of product lines to support the company and client financial and brand business objectives. Involved in the development, marketing and key selling product messages. Able to interpret and react to current business and market trends. Ability to manage relationships and timelines with both domestic and overseas offices and vendors. Awareness of product lines- past and present. Know history and liability concerns. Travel required? Yes. Financial/budgetary responsibility? No. Strategic planning responsibilities? Yes. Number of direct reports? 0. Contact:

Christine 'Chris' Whitney
[Whitney Associates](#)
360-321-2517 O
206-265-2048 Mobile
chrisw@whidbey.com
[LinkedIn Profile](#)

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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Vice-President: Darin Forkenbrock

forkenbrock@gmail.com

Secretary/Treasurer: Bruce Brown

pugetsoundstudios@yahoo.com

Committee Chairs

Editor: Joe Pittman

joe@kosmic.us

Equipment: Terry Olson

CornyGuy@aol.com

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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Audio Society**

Bringing Audio Enthusiasts Together Since 1978

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