



# FEEDBACK

Bulletin of the Sydney Audio Club Inc

Incorporated in New South Wales INC9887653

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June 2008

## ▶ Vice-President's Report

Well, here it is June and the end of the first year of the Sydney Audio Club. It's been a busy year, and we hope that you, our foundation year members, have enjoyed it as much as your committee has.



Looking back over the past year, I think the club has matured very well. Meetings have been well attended, the SIG groups are up and running, we have established contact with other like-minded clubs in other states, we have good support from the vendor community, and we have a website up and running.

Of course, we also have our own newsletter, Feedback. The feedback we have received on Feedback, (I know ... I know ... bad pun) from members and supporters alike, has been very positive, and from this issue, we will be releasing the newsletter once a month.

Of course, none of this would happen without the commitment of the members and the Committee. I thought it might be useful to run you through a typical month for your committee, so you can get a sense of the work that goes on behind the scenes to make each meeting happen.

The Committee meets once a month to review the feedback forms for the previous meeting, and to lay plans for coming meetings and other activities. The agenda covers meeting review, plans for format and equipment for the next few meetings, membership applications, and review and planning for club finances, the newsletter, SIG meetings and general business. These meetings usually take a few hours, but we get through a lot of stuff, and this planning sets us up for the month ahead.

Outside the committee meetings, we put the plans into effect. Someone is responsible for lining up the equipment and supplier for the next meeting. This means a number of calls and conversations to sort out the arrangements. Some committee members usually halep out with transporting the equipment on meeting days, and we all pitch in to help with setup.

Meeting days start quite early in the morning for your committee, with collecting and transporting equipment, opening the hall, arranging the seating, registration books, feedback forms, And. Of course, setting up the gear. For the June meeting, we set up three different systems, with a fair bit of mixing and matching to get the best result in the available time.

John McEvoy, more often than not, prepares the music programme, which takes some thought and preparation. and The June meeting is our "Budget High End" meeting. Members have been invited to bring along components that you could buy today for less than \$1,000. The committee will be assembling a few compatible systems, including vinyl and digital sources, and we will have two guest presenters on the day.

Apart from meetings, we put together the Feedback newsletter (often writing a lot of the content ourselves, but also helped by other members who contribute articles. The SIG meetings need to be arranged, with dates, venues and themes coordinated with the SIG convenors.

We also follow up on members' queries and issues, as well as finalising membership and doing the books and making arrangements for the venue, insurance and all the other organisational bits that have to happen.

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Hopefully, the result of all this frenetic activity is a club that you enjoy, and that provides you with the opportunity to hear some great music and sound, and share the experience with likeminded people.

Your feedback is always welcome, and I will try to acknowledge more of it in the pages of this newsletter.

Your practical contributions are also very welcome – thanks to all those who have brought in equipment and music to share with other club members. Thanks also to those who help with the setup of the room, or hosted a SIG meeting, or written something for the newsletter.

And particularly, thanks to all of you have attended meetings and shared you love of music and fine sound. It has been a memorable year, and I am very much looking forward to the second year of the Sydney Audio Club.

John Vandyke  
Vice President  
Sydney Audio Club

Please note that, owing to space limitations and in order to fit in the many contributions from members this month, the regular FeedForward column has been held over to the next issue.

## ▶ Annual General Meeting



The inaugural AGM of the Sydney Audio Club will be held in concert with the August 2008 meeting.

The AGM is an opportunity for us to reflect on the achievements of the past year. Your President, Vice President and Treasurer will all review the progress we have made and the current status of the Club.

The AGM also sees the election of office bearers and committee members for the Club. Your current office bearers and committee are all renominating for their positions.

The formal notice of meeting is at the back of this issue of Feedback, along with a nomination form for anyone who would like to hold office or become a Committee member. We encourage all members to

consider becoming part of the Committee, and making a further contribution to the success of the Club.

## ▶ Special Opportunity – Bel Canto S300iu Amplifier



Many of you will be familiar with the name “Bel Canto”. This company has introduced a number of interesting products in recent years, with an emphasis on Class D amplifiers and digital to analogue converters (see this month’s FeedForward column for a discussion of Class D).

Thanks to Michael Brook at Crave Audio, the Club has the loan of one of Bel Canto’s latest integrated amplifiers, the S300iu, from the company’s e.One series. This unit has a number of features that may be of interest to members, including 150W/Channel of Class D output capability, full remote control, and a USB DAC built in so you can connect a computer directly and play music from your PC.

The loan arrangement is for the next few months, and Michael is happy for the unit to be auditioned in home by any members who are interested in this type of amplification.

If you would like to borrow the Bel Canto S300iu to audition, please make contact via the club’s usual email address: [sydneyaudioclub@optusnet.com.au](mailto:sydneyaudioclub@optusnet.com.au) to arrange pickup or drop off.



According to some, music always sounds better in the dark



## SIG.Net

By John Vandyke

A regular column dedicated to the activities of Special Interest Groups in the Sydney Audio Club.

### *SIGNificant Events*

As reported in the last issue of Feedback, we have created a new SIG especially for vinyl enthusiasts. The Vinyl Enthusiasts Special Interest Group (VESIG for short) has attracted a lot of interest, and the convenor, Chris Couldrey, has planned an inaugural meeting for Saturday 26<sup>th</sup> July. If you would like to be added to the list of members interested in the VESIG, please drop a line to the clubs email address:

[sydneyaudioclub@optusnet.com.au](mailto:sydneyaudioclub@optusnet.com.au) – I will then pass on your contact details to Chris and he will be in contact about the timing and venue for the first meeting.

Still on the planning horizon is a Do It Yourself Special Interest Group. Anyone who is interested in a DIY SIG should also drop me a note at the email address above.

Remember, the main advantages of participating in formal SIG's are:

- You get to meet with other members who share your specific interests, in a more informal, social setting
- Your get-togethers are supported and promoted by the Club
- The club can help to promote your interests to the members at large
- Your official meetings are covered by the Club's insurance, and by our statement of objectives, values and principles
- You can also contribute to the playlists at subsequent full club meetings

So please consider becoming a convenor of a SIG, and sharing your enthusiasm with other members of the Club. If you would like to nominate as a convenor, or would like more information, or to discuss SIG related issues, please contact me via the Club's email address: [sydneyaudioclub@optusnet.com.au](mailto:sydneyaudioclub@optusnet.com.au).

You can also nominate whether you would like to join any of the already established SIG's.



### *Classical Music SIG – Convenor: Keith Morris*

The Classical Music SIG met on Friday 27<sup>th</sup> June. No official report from this meeting, but by all accounts a good time was had.

### *Rock/Pop/Electronic Music SIG – Convenor: John Vandyke*

The Rock Pop and Electronic Music SIG had a rest this month following some scheduling issues, but is back in business with its July meeting to be held at Suhendran's place at Hurlstone Park on Saturday 19<sup>th</sup> July.

We've carried over the June theme, so all you progressive rock fans can break out your Yes, King Crimson, Gentle Giant, Gong, Tool, Marillion, Rush, Moody Blues, Jethro Tull, Porcupine Tree and other excesses of the rock genres for a solid night of heavy, spacey and quasi-orchestral head banging and/or meditative introspection (depending on the mood on the night).

Please make the effort to join us for this meeting, as Suhendran's system is in very fine fettle, and your favourite prog extravagance will definitely sound at it best. You will not be disappointed.

Places are limited, so if you have not registered your interest in the SIG, drop me a note in the next few days.

We also need to line up hosts for the August through November meetings. I have included the dates for these meetings, and the respective themes, hereunder. If you can accommodate five-six Rock/Pop/Electronic music fans for a Saturday evening on one of these dates, please let me know ASAP.

#### SIG Meeting dates and themes

16th August 2008 – venue TBA – Theme: Soul & R&B

20th September 2008 – venue TBA – Theme: European Artists

18th October 2008 – venue TBA – Theme: Favourite Male singer/songwriters

15th November 2008 – venue TBA – Theme: Jazz/Funk Crossover

In addition, we are planning a special SIG meeting in January 2009 focused on Australian music and artists.

John Vandyke

SIG Coordinator

[sydneyaudioclub@optusnet.com.au](mailto:sydneyaudioclub@optusnet.com.au).



## Great Jazz Labels

By Stephen Chen

For those of you who stayed until the end of last month's meeting, I posed a difficult question to John McEvoy, "Which Jazz label do you think is the best?" Those who were present know the answer; the rest will have to ask him.

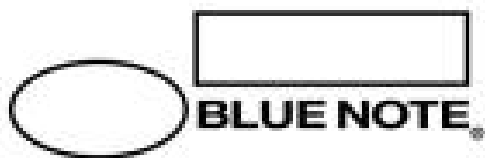
It is common knowledge amongst jazz music lovers and audiophiles that 3 labels stand out from the crowd. They are in alphabetical (but not necessarily merit) order, Blue Note, Columbia (CBS), and Verve. All are now owned by larger recording conglomerates, which I will tell you later. I will open this discussion by giving reasons why each should be considered the top, hopefully, without giving away my personal bias.

### Blue Note Records

Their own slogan is "The finest in Jazz since 1939", but does the walk match the talk? Arguments in favour of this, are that they had, and still have arguably the greatest recording engineer in jazz, the legendary Rudy van Gelder, who recorded these performances in his studio in Hackensack, New Jersey. There is a certain consistency in the sound, which is always natural.

They also had a fine roster, although it appears that few jazz artists recorded exclusively for one label. In the 1960s "Golden Age" the staples were Herbie Hancock, John Coltrane, Freddie Hubbard, Sonny Clark, Horace Silver, Wayne Shorter, Art Blakey and Dexter Gordon. They would often play on the others' recordings and take turns at band leading.

Put these two facts together, and you will see why some of these original recordings fetch up to A\$750!



### Columbia Records

Unlike the other two labels discussed here, which were small independent companies, Columbia Jazz was part of a large corporation, and now part of Sony-BMG.

However, it appeared to operate like a small company under the direction of Teo Macero, who was responsible for two of the greatest jazz recordings ever, Miles Davis' "Kind of Blue", and Dave

Brubeck's "Time Out", which still sound good nearly half a century later.

Gil Evans also took jazz in a different direction, with Davis' realisations of Rodrigo in "Sketches of Spain" and Gershwin's "Porgy and Bess".

In summary, some of the biggest names in the industry backed by an industry giant.



### Verve

Verve was the brainchild of producer Norman Granz. Its biggest star was Ella Fitzgerald, who put the American songbooks on the map, with her definitive interpretations of Gershwin, Kern, Porter, Arlen, Mercer and Rodgers and Hart, some with Nelson Riddle and his orchestra, others in sparse arrangements.

Other greats from the Verve stable include the pianism of Oscar Peterson, and the sax of Stan Getz, who introduced the world to bossa nova, through his collaboration with Joao and Astrud Gilberto, singing the songs of Antonio Carlos (Tom) Jobim.

A mixture of the traditional, plus movement in new directions.



### Conclusion

Something for all of you to think about. There are many other worthy labels to consider, such as Atlantic, Prestige and Concord Jazz; somehow the three I have listed seem to stand out.

Look forward to what the rest of you have to say.

[Editors Note – Verve is my pick, what do you all think?]



## Meeting Report – June 2008

A very different meeting in June. Our objective was to see how much sound quality we could wring out of the measly budget of \$1,000 per component. The components could be old, new, borrowed or blue (I lied about the “blue” bit, although there were a couple of blue led’s in evidence).

We ended up with three very different and very interesting systems. These were complemented by three very different musical selections, from Dave Cooper, John Vandyke and the inimitable John McEvoy.

And just to keep things in the mood, we have three different reviews of the three systems. Here we go ...

### System Number 1



Here are the details of the first system, and the music that David Cooper played:

- Project Expression Turntable with Project arm and Grado Gold cartridge
- Kelvin Labs Class A amplifier
- Project Phonobox Preamp
- Ge-go Orthophase loudspeakers (hybrid ribbon open baffle 1959 vintage)

Music:

Dave Bromberg – Reckless Abandon – “Sweet Baby Breeze” – Fantasy LP FT 536

Jim Capaldi – Short Cut Draws Blood – “Johnny Too Bad” – Island LP ILPS 9336

Nat King Cole – Unforgettable – “Unforgettable” – Capitol LP SM 357

Milton Jackson – Sunflower – “What are you Doing the Rest of Your Life” – CTI LP 6024

Steve Miller Band – Recall the Beginning A Journey from Eden – “Welcome, Enter Maurice” – Capitol LP EA ST 11022

Paul Simon – Hearts and Bones – “Hearts and Bones” – Warner Brothers LP 923921

Joe Zawinul – Concerto Retitled – “From Vienna With Love” – Atlantic LP SD1694

The Cure – 12” 45rpm UK EP – “The Lovecats”

The ‘open baffle’ approach to speaker design is nothing new. Dave’s Ge-go Orthophase are proof that the ‘boxiness’ we hear in some expensive modern speakers was obsolete way back in the 50’s.

Being a Quad 57 electrostatic fan, which are also from the 50’s, I thought these hybrids of Dave’s were excellent. The airiness I heard reminded me of my Quads, so my money went to the first system we heard. I am amazed we’ve heard almost nothing of these speakers over the years, and if it wasn’t for David Cooper, most of us would still have never heard these pearls. The best 25 quid’s worth of audio gear I have heard.

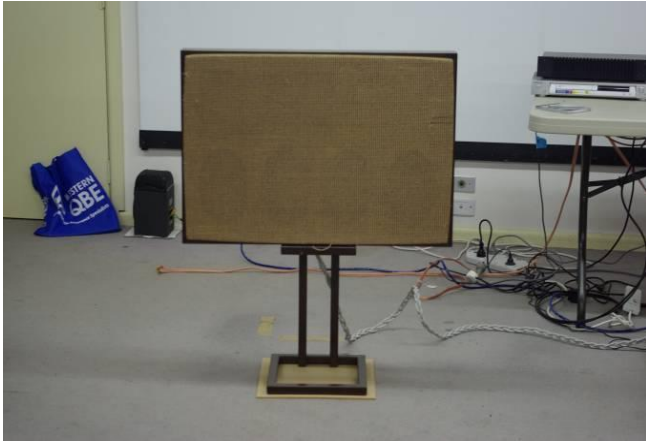
Class A amps are hard to beat for invisibility of colour and this one was a gem.



The turntable and cartridge were very good for the money (\$200 cartridge).



The high's in the last couple of tracks played were a little brittle, I thought, but all things being considered the best 'Budget High End' system on the day.



Proof positive that you don't have to spend big bucks to get listening pleasure at home. However, you do to have spend some time at a club like this one to get the knowledge to achieve a satisfying, successful result.

Keith Morris

## System Number 2



Writing an inaugural review is always something of a challenge, especially when the subject system does not fall into the 'I know every part of this rig really well' category.

Club VP, John Vandyke, and Club Treasurer, Keith Morris, have taken obvious pleasure in assembling a mind-bendingly good budget system comprising:

- a well-tuned Thorens TD147 turntable (with a factory-fitted Thorens arm and an Ortofon MC30 Super cartridge);

- a Pioneer 676A DVD Player (used as a transport only);
- a MHTD Labs non-oversampling DAC (with tube output stage),
- a Kenwood C1 solid-state preamplifier,
- a Trends Audio TA-10 Class D amplifier (8+8 watts RMS),
- Genexxa LX-5 'satellite-style' speakers, and a Richter PMSW101 Sub-woofer.

For want of a suitable amplifier, a set of Gale 401w's had to languish in a corner — but the writer will persuade John to bring 'em on out another day.

The first track offered was The Huelgas Ensemble's "Missa Ut Re Mi Fa Sol La/Gloria" from La Quinta Essentia – Palestrina — Harmonia Mundi CD HMC901922. This pleasant Renaissance piece was not terribly demanding on the system and one could not reach any crucial determination vis-à-vis the rig's performance.

Next up, on vinyl, was Ruby Turner's "A Woman Left Lonely" from Women Hold up Half the Sky — Festival Records LP RML 53228. While the delivery was smooth (expected with the Ortofon MC30), one could sense a quite deeply recessed soundstage; even a significant central void. This commonly indicates a phase problem, something confirmed when John got to Geoffrey Gurrumul Yunipingu's "Bapa" from Gurrumul — Skinnyfish CD SFGU080201.



With the phase switched and the bass pared back a tad, collective hand wringing, head shaking, and other familiar expressions of audio nervoso evaporated. The



system, and especially the DAC, came into its own on Nick Cave and the Bad Seeds' "Into My Arms" from — The Best of — Mute/Mushroom CD MUSH33102-2. Here, the system's warmth and deep, wide soundstage (and the recording's extraordinary timbre) came to the fore.

It was (almost) enough to 'turn' a die-hard vinylphile like myself — and, were it not for "Back in the High Life Again" (see below), I might have finally seen the silver! Moreover, one senior club member was heard to insist: 'Do not tell my wife that speakers this small and a system this cheap sounds so good!'



When John returned to vinyl with Sufjan Stevens' "Chicago" from Illinois — Asthmatic Kitty Records LP AKR014, the left-right soundstage contracted and there was a notable sense of front-to-rear compression. But this had nothing to do with the system (or vinyl!); rather, the recording was at fault.

This, too, was confirmed when the MC30 sublimely traced the grooves of Steve Winwood's "Back in the High Life Again" from the album of the same name — Island Records LP RML 53212. Everything came good (really good, actually) and, for the first time in the segment, John McEvoy's ordinarily CD-sync'd foot was found tapping. Highs were rendered with exquisite precision and the album's lower registers could be felt deep in the ribcage.

The penultimate offering was a CD: Léo Delibe's "Lakmé"/"The Flower Duet" by Joan Sutherland — Decca CD 458220-2. Here, the pitch and left-right imaging was exacting, although the front-to-rear staging was a trifle compressed: again, this may have been the fault of an otherwise terrific recording.

John McEvoy finally treated the assembly to a Philips pressing of The Nutcracker. Recorded on all-valve

gear, the highs were as sweet as one could ever want. So, with symptoms of nervoso ameliorated, the only head-shaking left to be done was wondering why we'd all spent so much on our systems!

Paul Ryder

### System Number 3



And so to System number 3, as provided by John McEvoy, John also provided the musical selection for this system..

The system consisted of Sony DVD player purchased for \$25.00 into Keith Morris's Kenwood C1 pre amp then into John's Nakamichi 420 power amp and then into his B&W DM 2a's. Ancillaries I am assured are affordable and reasonable quality.

This system probably had the most balanced sound quality, especially in the bass which was well extended with good definition and articulation. Well this was a ported loudspeaker with a good degree of solid state power behind it, as compared to the other two systems which had 5wpc and 18wpc from the amplifiers.





B&W have always made speakers which have excellent balance with the bass mid and tweeter being well integrated. Certainly my Old GeGo's have problems in the bass as they are open baffle and at 50 years of age not in their prime. The Genexxa's have little bass so a sub was used, but I felt that this made a mess of the bass. I found the sound quality a touch soul less compared to the other two and certainly much less musical compared to system 1.



As this system had the most power it was able to go louder with better dynamics as a result, but lacked low level detail compared to the other systems especially compared to the first system. Having the extra power and thus loudness made the system more impressive but i imagine that over extended listening would become the most fatiguing of the systems to listen to, certainly in my opinion.

So I am pleased to report that all systems made music and could be considered successful as a first foray into music reproduction in the home on a limited budget. The mix of current new product and careful selection

of older second hand equipment can achieve a wonderful sound for the money.

Which of the systems would be my choice?

Remember I am biased so I would go for the first system (which is my own).

Second would be the second system but I would lose the sub and spend the money on CD's and vinyl instead. I could live with the Genexxa's on their own as they are very musical.

Third would be the third system as I prefer the other two systems, but I would not cry or throw out the third system if it was what I had at home.

So as in all things you pay's your money and makes your choice.

As an aside and to put things in perspective, I recently heard the New Steinway Lyngdorf system (if you have to ask the price buy a Porsche) and if money was no object what would I buy? System 1 seriously, and then I could buy the Porsche 911 GT3 with the money saved.

All in, a most enjoyable day and I would to thank all of those who did put in the effort to select the equipment and the music for our entertainment. Speaking to members after the meeting I was pleased with the positive feedback.

So next time you go to a HiFi store to check the newest and shiniest grab a quick gander to the old and feeble covered in dust in the corner, it may be a killer of a deal. Just make sure that it is not a killer ie needs checking and possible repair. Aussies 240v will kill if you stick your fingers where they do not belong. There are members in the club who can check these potential winners before you purchase, so use their knowledge and experience and buy them a beer at least.

David Cooper







## ▶ Travel Report

By Stephen Chen

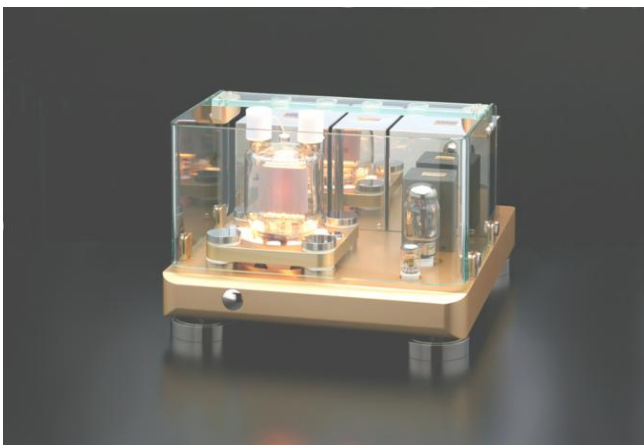
In December 2007, my wife and I had the opportunity to travel to South Korea and Japan. This resulted from a love of the cuisines of these cultures, and the recent success of Korean Dramas, especially MBC's "Jewel in the Palace". Much is written about this elsewhere, so I will keep this report brief, and concentrate on areas of interest to audiophiles and music lovers.

### South Korea



One week was spent in Seoul. With well-known Korean electronic brands, such as LG and Samsung, one can safely assume that Korea would have similar high end audio products. There is one such product, Emillie tube amplifiers, whose advertisements you see in the major audio magazines; unfortunately I did not see any there.

The great majority of the equipment stores are concentrated in the Yongsan district, which has its own subway station, just north of the Han River. On emerging from the station, one enters the i-Park Mall, the majority of which sell consumer electronic products, like computers, mobile phones and digital cameras.



On the 5th floor, I discovered the Meister audio salon, which sold top end products like Transrotor, Burmester

and Wavac, plus audiophile LPs and CDs: I bought a Decca reissue LP there.

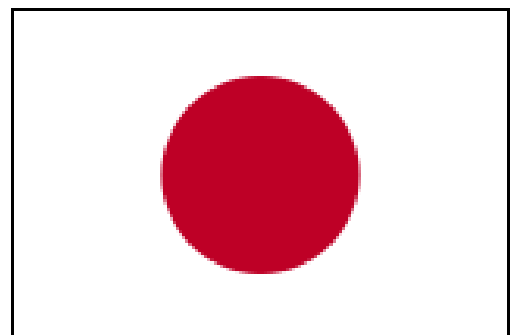
The majority of the stores are in the Jong Jia Land complex, a 5 storey building linked to i-Park by a footbridge. The audio stores are concentrated to 2 floors, and many classic products, such as the Thorens Prestige and EMT turntables were found there, plus a smattering of LP stores. I did not have time to explore the general electronics stores. Obviously the market is large enough to absorb this volume of products, as Seoul is a city of 10 million people.



The software is concentrated in two places, Hoehyeon subway station (near where I was staying in Myeongdong). I did not have time to explore, this area, but it had multiple second hand LP stores.

The other is near Hongik University, a private liberal arts university. The main stores are Purple Record, opposite the university gates, which has a good range of LPs and CDs, mainly popular and jazz, at internationally competitive prices, and Record Forum, a small CD store specialising in Jazz, much like Birdland: Pan (second hand) and Mythos (rock, world and progressive) are also in the vicinity, which I did not get to visit.

### Japan





I missed visiting Akihabara, “Electronics Town” on my last visit, but I made it a point, allowing myself half a day to do so. It is easy to access, being at the junction of two major JR (Japan Railway) lines, as well as a number of smaller subway lines.



Radio Kaikan

Near the station, is “Radio Kaikan” (Central), with the trademark neon signs at the front. There are a scattering of stores on the ground and other floors, but only a scattering of High End equipment. Several blocks away is the famous ‘Dyna 5555’, which is four stores in the one building.

On the top floor is a High End showroom, where the Magico v3s were playing; I was impressed with their clear clean sound, but the nearest you can audition them is New Zealand; contact me for the distributor’s details. They were displayed alongside B&W N802s (my likely next speakers), and Wilson WP8s.



I was a tad disappointed, as I did not find the wall-to-wall Japanese exotica which I expected. However, I will give a plug for the “Ginzo” restaurant in the railway underpass, which served the freshest sushi ever!

The concentration of software is in Shibuya, with the large Recofan store, and Disk Union a good source of LPs (and CDs). Little did I realise that Disk Union has 6 stores in Shinjuku (the geographical centre of Tokyo, and the world’s busiest railway station, with 2 million passing through the gates daily, through 14 lines!).

In the second hand jazz shops, I found some original Blue Note stereo LPs, which were priced up to A\$750! I should have taken down the title, but I would not pay such money. Stick to the Music Matters 45RPM reissues for US \$50 for 2 single sided LPs ([www.musicmattersjazz.com](http://www.musicmattersjazz.com)).



Transrotor ZET1

### Conclusion

So much to see, so little time. I have a dream – to lead a HiFi/Music tour to Korea and Japan, and take advantages of bulk rates for air and land travel, food and accommodation, and make it accessible for members of both SAC and ASoN, plus any other interested audiophiles who wish to join us.

Acknowledgement given to Lonely Planet Seoul guide ([www.lonelyplanet.com](http://www.lonelyplanet.com)) and Time Out Tokyo guide ([www.timeout.com](http://www.timeout.com)).

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[Editors Note – we would love to hear from other club members who have enjoyed a music/audio focus on their overseas travels. Anything from concert reviews to the to die for shopping experiences that Stephen recounts here would be very welcome.]



## ▶ CD Review – Porcupine Tree – “Fear of a Blank Planet”



Atlantic 2-115900

All those who have a distaste for heavy rock music should turn the page now. - Porcupine Tree is unashamedly retro in their musical stance.

Porcupine Tree is the brainchild of Steve Wilson, guitarist and multi-instrumentalist who developed the concept in the late 1980's. The original idea was to create a series of recordings and pass them off as the long lost and never released album by 1970's prog rockers Porcupine Tree. Of course, there was no such band, and for the first couple of albums, Steve Wilson wrote the music, sung the songs and played all the instruments.

Eighteen Years on and, despite the addition of a number of very fine musicians, the music has evolved significantly, but never changed its fundamental form. This is arena rock that derives its inspiration from bands like Pink Floyd, the Moody Blues and, to a lesser extent, Jethro Tull, King Crimson and Yes.

The band is highly accomplished. Wilson himself has a number of different projects running at any one time – Porcupine Tree is only one of his outlets. His guitar style ranges from delicate acoustic to gut thumping old fashioned heavy metal, but the arrangements are complex. Continually evolving and seamlessly shifting from lullaby's to thrashing distorted chords chopped out with all the ferocity he can muster.

Keyboards are handled by Richard Barbieri, whose previous claim to fame was as the synth player for 80's art rock/new wave band Japan (fronted by Bowie clone David Sylvian). You may wonder how these styles mesh together, but, thanks to the wonders of

progressive rock's experimental underpinnings, in this band the synthesis is perfect.

Drums are handled by Gavin Harrison, who previously worked with such luminaries as Kevin Ayers (of Soft Machine fame) and Iggy Pop (of ... Iggy Pop fame). Bass is in the very musical hands of Colin Edwin

The production values on this album are of a very high standard. After the disappointing sound quality of their previous outing, *Deadwing*, Porcupine Tree have taken charge of the studio themselves, and produced a real ripper. Take a listen to the epic “Anaesthetize”, 17 minutes of sometimes soaring, sometimes grinding melodic rock music of the highest calibre. This is one of the best recordings of a rock drum kit I have heard, and Gavin Harrison is an astonishingly gifted percussionist.

Other standouts include “Sentimental”, and “Sleep Together”, and the title track gets things off to a fast and furious start.

Really, I have to say that this album transcends the usual genre labels. Yes, it is prog rock in all the positive senses of that term. It has the most manic metal moments, but retains an intelligence and musical integrity that metal almost always surrenders to excess. And it exemplifies alternative rock music as the boundary pushing, quality seeking force that is sometimes is.

So, if you like great rock music, you love a good recording, and you want to know what the 21<sup>st</sup> Century has to offer, this is as good a starting place as any. Finely crafted, musically adventurous and sonically brilliant, it lives in my CD drawer.

Highly recommended.





## ▶ Your Club Needs You

An organisation like Sydney Audio Club is only as strong as its membership. Your Committee enjoys organizing the club meetings, managing the club's affairs, building the membership and generally spending a lot of our spare time trying to make the experience rewarding for the members. But we could do with some help.

If you have some spare time, and are willing to help out, we are particularly looking to fill an important role: Social Coordinator. The Social Coordinator will help to organise club activities, such as live music experiences, vendor presentations, and other social activities.

### The Life of the Party ...

There are lots of ways to share the joy of fine music, great sound and the convivial company of like-minded people. Club meetings and SIG meetings provide opportunities to do just that, but your Committee believes that the Sydney Audio Club can offer even more.

Whether it be sharing the experience of live music, or working with industry organisations, vendors or other audio or music societies to arrange or promote events for members, or simply getting together to break bread and enjoy each other's company, the potential for expanding the positive experience of Club membership is enormous.

If you are the kind of person who enjoys seeking out opportunities for social interaction and the appreciation of music and fine sound (not to mention fine food and fine wine), then you should consider becoming our **Social Activities Coordinator**. We need someone to:

- canvas the members and friends of the Club for suggestions on potential social activities
- develop a range of potential social events that might be added to the club's events calendar
- work with the Committee to prioritise and schedule events of interest to members
- promote and coordinate scheduled activities at meetings and through the newsletter.

This can be a very enjoyable role, so please drop us a line to the Club's email address [sydneyaudioclub@optusnet.com.au](mailto:sydneyaudioclub@optusnet.com.au) if you are interested in helping out.

## ▶ Sydney Audio Club Corporate Supporters

Our thanks go to the following industry participants who have supported the Sydney Audio Club in various ways:

### Audio Connection

455 -461 Parramatta Road Leichhardt NSW 2040  
Phone 9518 3000 ask for Joe Ridiger  
<http://www.audioconnection.com.au/>

### Audiophile Utopia

Tony Cheung  
Suite 11A, Chatswood Village,  
47 Neridah street Chatswood, NSW 2067  
Phone 9412 3226  
[http://www.geocities.com/audiophile\\_utopia/](http://www.geocities.com/audiophile_utopia/)

### Dick Smith Electronics

Evert Dam  
[edam@dse.com.au](mailto:edam@dse.com.au)

### Electronic Enterprises

Mick Stillone  
Shops 2 & 3  
9-11 St Johns Ave Gordon NSW 2072  
Phone 9880 2111  
<http://www.electronicenterprises.com.au/mick@electronicenterprises.com.au>

### Hi-Fi Junction

Phil Brown  
256 Oxford Street  
Woollahra NSW Australia 2025  
Phone 9389 4000  
<http://www.Hi-Fijunction.com.au/>

### Len Wallis Audio

64 Burns Bay Road, Lane Cove, 2066  
Phone 9427 6755  
<http://www.lenwallisaudio.com.au/>

### Pymble Hi-Fi

Michael Beck  
69 Grandview Street Pymble NSW 2073  
Phone 9983 9273  
<http://www.pymbleHi-Fi.com.au/>

### Jaycar Electronics

Various locations  
[www.jaycar.com.au](http://www.jaycar.com.au)



## ▶ Upcoming Events

A calendar of scheduled Club events over the coming few months:

### **Sydney Audio Club Notice of Annual General Meeting**

Notice is hereby given that the Annual General Meeting of the Sydney Audio Club will be held on Sunday 10<sup>th</sup> August starting at 2.45 pm at Dence Park Creative Centre, 26 Stanley Rd Epping NSW 2121

The Business of the meeting includes:

1. Adoption of the Annual Report and Financial Statements
2. Approval of subscription fees for 2008-2009
3. Election of the Executive Committee

All members are encouraged to attend.

#### *July 2008*

13<sup>th</sup> - Sydney Audio Club Monthly Meeting – Dence Park

16<sup>th</sup> – Sydney Audio Club Committee Meeting

19<sup>th</sup> – Rock/Pop/Electronic Music SIG meeting

26<sup>th</sup> – Vinyl Enthusiasts Special Interest Group

#### *August 2008*

10<sup>th</sup> - Sydney Audio Club Monthly Meeting and Annual General Meeting– Dence Park

13<sup>th</sup> – Sydney Audio Club Committee Meeting

16<sup>th</sup> – Rock/Pop/Electronic Music SIG meeting

24<sup>th</sup> - Vinyl Enthusiasts Special Interest Group

#### *September 2008*

7<sup>th</sup> - Sydney Audio Club Monthly Meeting – Dence Park

10<sup>th</sup> – Sydney Audio Club Committee Meeting

20<sup>th</sup> – Rock/Pop/Electronic Music SIG meeting

27<sup>th</sup> - Vinyl Enthusiasts Special Interest Group

## ▶ Your Committee

**John McEvoy**

**President**

Email: jmcev@hotmail.com

**John Vandyke**

**Vice President, SIG Coordinator, Newsletter Editor**

Email: jvandyke@optushome.com.au

**Dave Cooper**

**Secretary**

Email: davohorn58@optusnet.com.au

**Keith Morris**

**Treasurer**

Email: morrisw@bigpond.net.au

**John Fisher**

**Committee Member**

Email: john@jfce.com



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Contributions for each issue of "Feedback" should reach the Editor (P O Box 8, Epping, NSW 1710) **no later than the 10<sup>th</sup> of the month** by email attachment (preferably in MS Word for Windows format) to:

**[sydneyaudioclub@optusnet.com.au](mailto:sydneyaudioclub@optusnet.com.au)**



**Sydney Audio Club Incorporated**  
Incorporated in New South Wales number 9887653  
**Committee Nomination Form**

I, \_\_\_\_\_

**being a financial member of Sydney Audio Club Inc. hereby  
nominate**

---

**for the position of**

---

**on the Sydney Audio Club Executive Committee.**

**Signed:**

**Dated:**

I, \_\_\_\_\_

**being a financial member of Sydney Audio Club Inc. hereby second  
the nomination**

**Signed:**

**Dated:**

I, \_\_\_\_\_

**being a financial member of Sydney Audio Club Inc. hereby accept  
the nomination**

**Signed:**

**Dated:**

**Return to the Secretary by hand or to PO Box 8 Epping NSW 1710 by 31 July 2008**