



Lastly, with respect to the rooms/sounds aspect of the show: I was very impressed with the sound going on in the Wadia room. Admittedly, last year I thought the room looked better than it sounded. This time however, I was very excited as it was the first room for which I could plug in my iPod Touch (via the [Wadia 171iTransport](#)) and listen to something I know well for reference: James Blake's "Limit to Your Love" off his debut album (which I reviewed for *PFO* months ago—check it out [HERE](#)). In the rooms before that, I had to either use a CD or my thumb drive. When I caught my friend Peter Wohelski from [Beatport](#) beginning to close his eyes while nodding his head, fingers snappin' in the air to the sick bassline, I knew we were in for something special. There was a tactile feeling of presence in that room (while that word maybe abused in this audiophile world, I feel it fits perfectly here). Blake's vocals soared, but also contained real focus, and the piano riffs floated in space while never losing their dynamic punch. The bass... well, lets just say we were shaking things up a bit but it felt completely controlled. We also had a great time listening to Eskmo's "Cloudlight" as well. After hearing it, John Schaffer (head honch at Wadia) immediately hounded me for a copy, which is a great compliment as I know that style of music (dubstep) was a definite departure from what was filling the room before we got there. In addition, once we threw the Eskmo track on, the room began to fill. People were getting engaged, and asking who the artist was and how could they get a copy. I love turning people onto new music, especially stuff that defies what many consider to be typical audiophile choices, but still sound fantastic and gets your blood pumping!