



August/September 2023

Club Officers

President: John Harvell

Vice President: Joe Goswami

Secretary/Treasurer: Joe Goswami

Newsletter Editor: Roy Cook

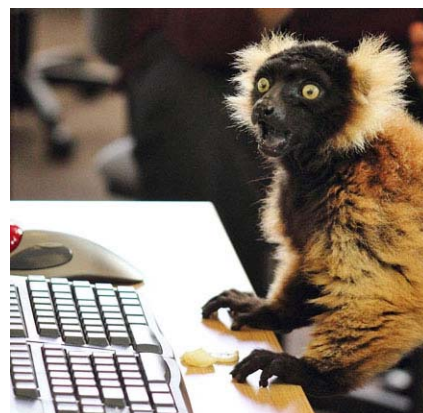
SC Members: Ben Taylor, David Prysock, Paul Johnson, David Hjortland



President's Message



Last Month's Meeting



Member Articles



Sundry Stuff



Dealer Area



Humor

Email Info@AZAVClub.org

Website <https://azavclub.com/>

Please join the Club for 2023, if you have delayed this rather painless endeavor.

You can find PayPal links on our website, or send money to Joe Goswami (address forthcoming on website), or bring check, cash, or money order to the meeting. See the President's Message for upcoming highlights, and a special raffle.

PRESIDENT'S MESSAGE

John Harvell

September Event Announcement:

September Meeting of AZ Audio/Video Club



Wednesday 27 Sept from 7 to 9 PM

Join us for our next AAVC meeting, Wednesday, September 27th from 7 to 9 at the Faith Lutheran Church in Phoenix. The address is 801 E Camelback Rd, Phoenix, AZ 85014.

The September meeting was originally planned for Andrew Jones to discuss and demonstrate his recent Mofi SourcePoint 10 speakers. However, due to a recent medical procedure he was required to postpone this meeting by a few months. We hope to be able to bring this meeting back early next year. In its place the SC has arrived at what should be a very fun event. The plan is to host: **A Tribute to Jim Fosgate** featuring Black Ice Fusion F100 Mono-block Tube power amplifiers, Fusion F360 Tube Preamp, and Aries Headphone Amp/DAC with Klipsch Cornwall IV's (with much better Speaker placement than last time) and a pair of stacked sealed box 901's dating back to 1968 (Series 1) & 1972 (Series 2).



Black Ice Fusion F100 Mono-block Tube power amplifier



Black Ice Fusion F360 Tube Preamp

This preamplifier enables the user to have substantial control over the perceived sound-stage giving the ability to influence the depth, width, and height of the resulting sound field.

Paul Johnson will be providing a DAC & CD Player from Schiit. USB playback only. PCM only. We will have a PS Audio DirectStream MK1 for DSD files.

So, come on out and experience this system with Joe demonstrating the flexibility offered by these new products from Black Ice.

If you are not currently an active club member please sign up and pay your membership on the club website at <https://azavclub.com/join> and follow the instructions.... Repeated here for your convenience:

2023 Annual Dues - \$35

By PAYPAL:

Go to paypal.com and type azavclub@gmail.com in the "send money" field

1. Pay \$35.00 - select the "Sending to a friend" option. This ensures that the Club doesn't get hit with a PayPal fee
2. Optional - In the "What's this payment for" field, just type 2023 Club Dues

By Check:

1. Make \$35.00 check payable to Arizona Audio Video Club
2. Mail check to :

Joe Goswami

4116 West Townley Ave.

Phoenix, Arizona, 85051

Summary of August AAVC Meeting:

The August AAVC meeting Hosted by Paul Henningsen, Steve Carroll, and Leslie at LMC Tempe was attended by the largest number of club members in attendance at any monthly club event this year. Steve and Paul described their store objectives and highlighted many impressive products from the likes of Linn, Burmester, McIntosh, Wilson, Sonus Faber, and Magnepan. Following some description of the products, the meeting members fanned out into numerous listening rooms which allowed us to witness firsthand many of the fine products that were in active displays. The following photographs document a few of the products that were displayed, and in many cases demonstrated during the meeting. It was an enjoyable evening for all that attended. If you haven't had a chance to visit LMC Tempe or Scottsdale stores recently, take some time and pay them a visit.



Dan D'Agostino Progression
Integrated Amp, Linn Selectt DSM,
Wilson SabrinaX Speakers



Linn Majik DSM, Audio Research I/50
Integrated Amplifier, Marantz Stereo
70s AV Receiver, Linn Majik 109 (on
stands), Linn Majik 140 floor-
standing speakers



McIntosh MAC700 2 Channel
Receiver, MA7200 2 Channel
Integrated Amp, MCD350 and
MCD600 2 Channel SACD/CD Players,
MC152 and MC312 2 Channel Solid
State Amps, Magnepan 1.7i and 3.7i
speakers



McIntosh C22 2 Channel Tube Preamplifier MK V, MC1.25KW Mono Amps, Sonus Faber Aida Speakers

Summary of July AAVC Meeting:

Our own Ben Taylor and Clarke Rigsby of Tempest Recording fame hosted this meeting with insightful and rousing discussion of their experiences supporting the music industry for over 40 years. What follows is my interpretation of what I heard at this meeting and does not reflect what was explicitly stated by either Ben or Clarke. However, I have tried to capture the essence of the discussion.

The recording process typically starts with meeting the musicians and a discussion of their vision and desires for their recording(s). As an agent for or owner of a recording studio, the recording engineer will be exposed to some individuals with limited talent/skill with a vague idea of what they want and others with virtuoso talent and a clear understanding of exactly the product they're looking for. Regardless of the raw talent of the musicians and the target product, the successful recording engineer is able to capture a high quality performance which emphasizes the musician's strengths while hiding their weaknesses. At the beginning of the recording process, the recording engineer will have to decide how they will record the various musical presentations offered by the musicians. This process can vary tremendously, from live recordings of the musicians during a show to individual recordings of each independent musician.

As audiophiles, we spend a lot of time evaluating and comparing the audio characteristics of the equipment in our systems. So, I asked Ben and Clarke how much time they spend evaluating the cables and recording electronics for use in their recording systems. My interpretation of their response is provided here: The industry has done a good job identifying the critical features of cables and electronics to enable high quality recordings with current professional quality cables and recording electronics. Experienced audio recording engineers have learned what microphones they like, what cables they prefer, and what electronics and monitor speakers yield the sound they are looking for. While some recording studios still chase potential benefits of improvements in cables, electronics, and speakers; Ben and Clarke both felt that more gain/loss was associated with the artistic process used to construct a high quality recording. So, they spend the majority of their time focused on this artistic phase of the job.

In that artistic space, the recording engineer needs to capture the best performance possible from the musicians. They have to decide what types of mics they will use and where they will be located in the sound field. They may record multiple members of the group together, but may also capture close mic'd recordings of vocals and individual or separate groups of instruments. In many cases, multiple recordings are captured with different musical emphasis. It is not uncommon for recordings to take place at multiple locations with a number of different artists in different locations around the country. This entails not just the mechanics of the music recording process but also includes capturing the emotions, complexity, harmonization, and cohesiveness of the music.

After the individual constituent pieces of each recording have been captured, the effort to assemble the finished recording begins. Each of the recorded pieces are mixed together with the desired spatial alignment, while emphasizing the bits the engineers and musicians want to highlight and softening passages that provide support. The engineer constructs the sound stage and places the band within that sound field. When I think about the number of choices and the options available, the mixing task must feel herculean. However, high quality recording engineers are able to do this in a way that transparently enhances and reinforces the music. We, as listeners, get the final product which ultimately sounds like a coherent natural three dimensional image of a musical group playing a musical piece with vibrancy, emotion and natural sounding musical instruments.

In some cases, the music we experience from a high quality recording is the only place where we will be able to hear that specific musical presentation. Live music will often sound different due to the characteristics of the venue, differences in the band make up, changes in the emphasis of the live mixing engineer and more. We as audiophiles can only start with the music that the recording engineers have worked to prepare for us. Without their diligent efforts, we are doomed to experience lower fidelity music which may completely miss the realism and **emotion** we hope to experience. As a result, I feel, we are seriously indebted to those high quality recording engineers like Ben and Clarke and studios like Tempest who have figured out how to make the high quality recordings we can experience in the venue of our choice. Without them our hobby would be sadly lacking. I also find that with some of these high quality recordings, we have the potential to experience musical presentations that are arguably better than what we might hear in a live presentation. With that said, thank you Ben and Clarke for the job you do and for taking the time out of your schedules to educate us with your fun and interesting stories and experiences. in the recording industry.

Future Event Plans:

October Meeting: Join us for an exciting meeting hosted by Ed Goff (an AAVC club member). He has been diligently working on his passion to develop an active three-way speaker system which uses independent amplification and signal processing for each speaker driver. He will discuss his design choices, the selection of his speaker layout, the construction of the resulting speaker system, and then the tuning of each driver in the speaker system through measurements and adjustment of the signal processing engines independently controlling each independent speaker driver.

Ed has graciously offered to host this meeting at his home starting at 11am on Saturday 21 October with a potential additional date on Oct 19th or 26th if there is enough member demand. This event will require members RSVP so we can manage the size of each meeting for optimum member interaction (up to 14 people can attend each event). Look for the RSVP signup request which will go out in a separate email during the week of 24-30 September. I expect this to be a high interest event so make sure to RSVP early to lock in your position.

Here is a description of the speaker components and system that Ed will be discussing and demonstrating:

Speakers are home-made 3-way units featuring:

Tweeters are Satori TW29BNWG-4 Beryllium Dome with Waveguide.

Mid-woofers are Purifi Audio 6.5" PTT6.5X04-NFA-01.

Woofers are Scan-Speak 12.6" 32W/4878T00 in sealed boxes.

Amps are built into the speakers:

Hypex FusionAmp FA253 (250W per transducer).

The speaker crossover networks are implemented in the amps' DSP software prior to any D/A conversion.

Amps have built-in D/A (AKM chips) at the input to each transducer's power amp channel.



Sources

a) ifi ZENStream receiving music from a Roon Rock core built (by David Snyder) on an Intel NUC PC. Connected to a Qobuz account. Roon user interface is a phone or tablet. ZENStream is connected to the amps via a coax carrying SPDIF digital signal.

b) For music videos, YouTube premium streamed through an LG TV. The TV's digital optical output is connected to the Hypex amp's optical input.

Interconnects

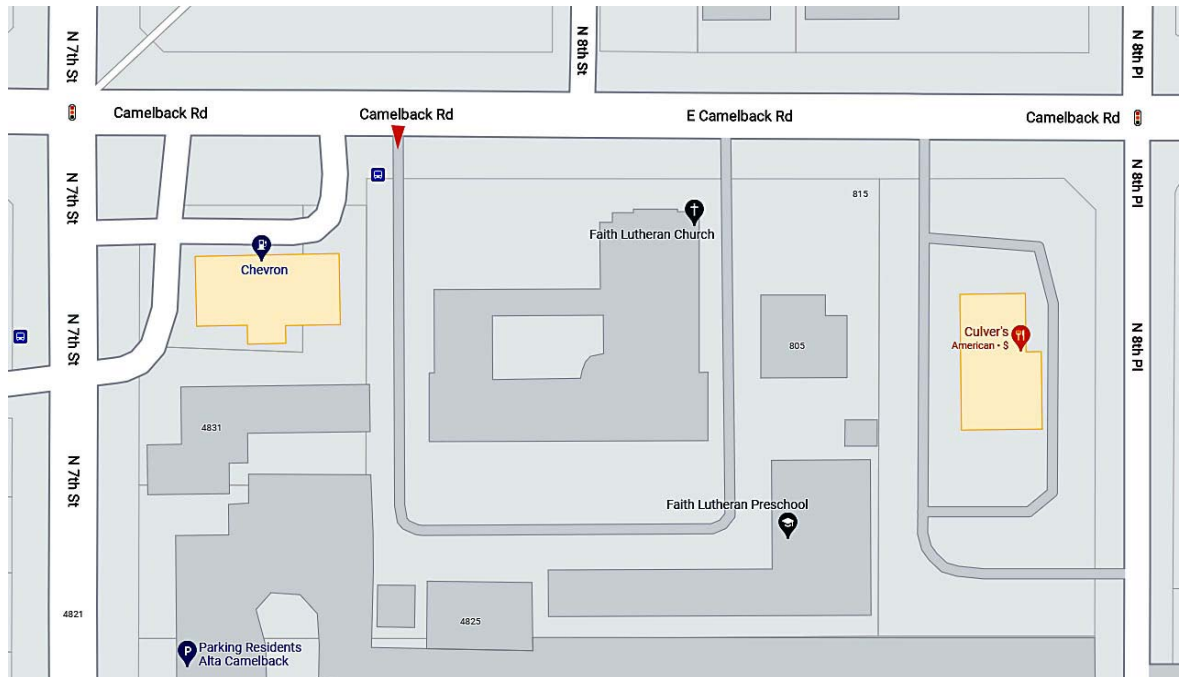
Um... Copper wires and glass fibers :)

November Meeting: Join us for a summary and comparison of the various streaming services available to the audio community today. We will try to highlight and ideally demonstrate the capabilities and limitations of the different streaming services and discuss some methods for getting the best quality out of those products. This meeting is planned to be held at the Faith Lutheran Church from 7-9pm on a date that is still being firmed up.

So, please come out and enjoy the many events planned and put together by your club steering committee and help make the club stronger and more interactive by making suggestions and helping to organize club events in the future.

Health of the AAVC Club: As of 8 Sept, the club has approx. \$5000 in the bank with active club membership at a respectable 61 members. If any of you have suggestions or concerns, please pass them along to a club steering committee member or contact me directly.

Respectfully,
John Harvell
Current AAVC
President



LAST MONTH'S MEETING RECAP

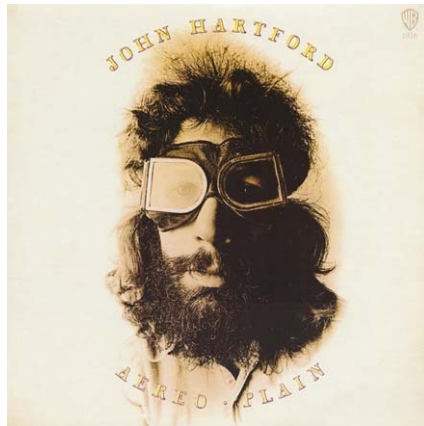
[See the President's Message](#)

MEMBER ARTICLES

Dave's Record Reviews

John Hartford – **Aereo-Plain**

(LP & CD, Warner Bros, 1971)



So not everyone in the AAVC is into bluegrass or related music – I get that. I write in the hope that a few folks have an open mind and willingness to experience quality, well-done music of genres that may be a bit outside their normal wheelhouse. The music of John Hartford is some of the finest folk/country/bluegrass that has ever been produced.

I am tempted to launch into a long-winded exposition about Hartford (1937-2001), his life and his music, but will try to be reasonably brief. Hartford recorded more than 30 albums, ranging across a spectrum of styles from the traditional country of his early recordings to the experimental sound of his “newgrass” recordings, to the traditional folk style to which he often returned later in his life. His second album (**Earthwords & Music**, 1967) included his song “Gentle On My Mind,” which Glen Campbell recorded and went on to become one of the most widely recorded country songs of all time. Hartford later became a regular on the Smothers Brothers TV show, appeared on several other shows, and played on a number of other artists’ albums. He won many awards for his music over the course of his lifetime.

I love Hartford’s work and have collected many of his albums. He’ll toss in more serious songs here and there, but much of his music is undeniably quirky and often *fun*. Deciding which of his albums to review/discuss proved unexpectedly difficult. His **Mark Twang** album garnered him a Grammy, but is probably too... ah, traditional for me to recommend here. My favorite is **Nobody Knows What You Do**, which is even more ‘out there’ than most and has a couple songs on it that might possibly offend some folks who may be afflicted with... shall we say, an under-developed sense of humor.

Aereo-Plain was Hartford’s 8th album, and while it was considered a commercial failure by the Warner Brothers record label it has gained in popularity in the years since its release. It came to be quite influential in the blossoming of “newgrass,” aka “progressive bluegrass” music, and is now regarded as something of a classic. Many fans of the genre regard it with reverence. Hartford’s intelligence and genius is fully in evidence here, along with his quirkiness, his innovation, his songwriting talent, musicianship, etc., etc. Backing Hartford were other luminaries of the genre, including Norman Blake, Vassar Clements, and Randy Scruggs, and it was produced by David Bromberg – a noted and eclectic musician himself.

Speaking of eclectic, the songs of this album are certainly that. The album opens with and closes with choruses of an old gospel classic, “Turn Your Radio On” (one of only two tunes of the 16 on the album not written or co-written by Hartford.) Other songs lean more into bluegrass style, as do the numbers “Up On the Hill Where They Do the Boogie” and “Steam Powered Aereo Plane” – undeniably great bluegrass tunes undeniably well done. Instrumental tunes are tossed in among vocal numbers, all of which evince what must be deemed “mighty fine pickin’.” With “Tear Down the Grand Ole Opry” John shares his love of traditional country music and that iconic venue.

And there is more good stuff here. Per my perception and taste, there are only a couple of numbers on this record that are throw-aways – which is to say, ones that *I* would throw away. The production and resulting sonics are exemplary, verging on audiophile quality.

As I opened by implying, perhaps this isn’t an album for everyone. However, it is a wonderful work, and for those who might be able to stretch their perceptions to encompass the genius that was Hartford, the enjoyment of this album is a true reward.

CLASSICS CORNER



Nat King Cole – Just One of Those Things

(Capitol, LP & CD, 1957)

Nat King Cole (1919-65) was indisputably one of the great crooners of American jazz and popular music. Though he died at age 45, he released 40-some record albums over the course of his career and received numerous awards and accolades, including many posthumous ones. I have a smattering of fine albums by Cole, and wanted to review one of them for my Classics Corner. My Analog Productions, 2-disc, 45 RPM copy of **Just One of Those Things**, one of seven Cole albums remastered by Kevin Gray & Steve Hoffman, figured to be an obvious choice.

There is a decidedly ‘big-band’ approach and sound to this album, and that is quite deliberate. The songs are carefully chosen classics from the earlier, big band/swing era. While there are a *few* slower, more ballad-style numbers here, for the most part Cole sings with more up-tempo swing than he does on much of his other work. This album has been compared to Sinatra’s “swingin’” albums, and the arrangements and conducting of Billy May, one of the premier band leaders of the day, who also worked with Sinatra, contributes to that impression.

The songs are basically break-up songs, love gone wrong songs, usually performed on other albums with a slower-tempo treatment you would think appropriate for the subject matter. Not so here – here Cole and May set out to *swing*. On the lead cut, “When Your Lover Has Gone,” for example, Billy May leads off with brash horns and an up-tempo beat that almost seem to conflict with the lyrics. That sense continues with “A Cottage for Sale” and “Who’s Sorry Now,” before

“Once in a While” slows things down a bit. Nat swings into a slower mood though the orchestra still kicks out when he steps back from the mic. “These Foolish Things” continues the slower mode.

The title cut is an out-and-out swinger. (I’m over-using the term, but can’t think of a better word for it.) You can almost see Nat giving his all into the mic as the orchestra kicks into overdrive behind him. “The Song is Ended” slows things down again a bit, and it’s a beautiful treatment – a poignant reminder right here of the giant talent of this man. My favorite is the old classic, “Don’t Get Around Much Anymore,” a jazz standard by Duke Ellington. Cole’s vocals wrap around the lyrics as only he could sing them, while

May's arrangements swing a bit more softly in the background until Nat takes a brief break and they step up and let loose.

All-in-all, **Just One of Those Things** is regarded as one of Cole's finest, with good cause. If you haven't figured it out yet, I recommend it highly. He produced many wonderful albums, and you won't go too far wrong with most of them, especially with any of the Analogue Productions remastered releases.

I have read comments somewhere that new remastered versions of older albums often seem to lack some of the dynamic range of the originals. I just happened to have a copy of the 1957 stereo version of this album to compare this newer one to, and thought to test that assertion. What do you know, the older disc *did* seem to have just a *bit* more... bite, more heft, more verve, jump factor, or whatever you want to call it. *However*, the new version provides more detail, more finesse to the sound, a wider soundstage, in fact more of everything except that little bit of dynamic energy. All things considered, the newer Analog Productions version has it all over the original. Additionally, it includes an extra cut not on the original, and a wonderful insert that provides details about Cole and the original recording sessions *and* an article by Michael Fremer. Although released in 2010 this album is currently available through Acoustic Sounds.

[CLASSICS CORNER SPECIAL FEATURE](#)

Note from Dave: Following is a review written by a good friend of mine which he did not plan for publication, but I thought was too good not to share. I know there are a number of jazz enthusiasts in AAVC, and as reviews of jazz albums are not my strong suit I am glad to present this as a special addition to my column.

Finger Poppin' with The Horace Silver Quintet **An Appreciation – by Jay Wilkinson, August 2023**

(Blue Note, LP & CD, 1959)



When eyes are closed, it is hard not to imagine that I am at a table in a club. Facing the stage. Thirteen feet away. The table in front of us is, miraculously, still unoccupied. There oughta be the clink of glasses twenty feet behind me and murmurs of drunks and lovers around us. Sax and drummer, Junior Cook and Louis Hayes, are to the left, bassist Eugene Taylor center and trumpeter Blue Mitchell stands to the left, behind pianist Horace Silver, who plays the 1954 Steinway that stretches across the front of the stage. When the snare or trumpet launches a variation or a solo, their sounds arise up. How is the cymbal sounding like it's five feet higher than the piano? A sax solo on the left will not be echoed on the other side of the stage but is heard there organically. Silver vamps behind the horns - a trainer's hands stimulating a horse's shoulders just before the race is run. It's his hands that take off across the keys with a bang of the starter's pistol. Between solos the saxophone and trumpet advance the song in room-filling jazzy unison. The bass drum, bass and lowest piano notes spread across the stage and provide two or three layers of sound under the separated treble strikes by Silver and the fancy valve work of Cook and Mitchell. Each note of the piano and shake of a brush on high hat is distinctive in tone, timbre and placement across and, sometimes, back into the soundstage.

This recording was made at Rudy Van Gelder's original studio at his parents' home in Hackensack, N.J. on January 31, 1959. The stereo LP gives us the detail and sensitivity and warmth that makes records the preferred medium for many audiophiles. Even when at the same time we *know* that digital processing in streaming and on compact discs breaks each slur of a slowing Cook solo into more distinct pieces than we could count in a day and reassembles them perfectly. Sometimes, no, always, the best oil painting, the best bridge, the best feast, the best sprint and the best bebop is each much more than the sum of its parts. How that works with grooves on a record and tiny vibrations on the end of a stylus, I cannot tell you. A CD recording, however excellent, is only ever that mathematical summing of parts. However it happens, some recordings, like *Finger Poppin'*, take me, mind and body, to another place. A stimulated, entertained and joyful place.

Someday, I may be able to address the specific melodies, rhythms, instrumental adventures and the like of *Finger Poppin'*, but today it's just the sound. The sound.



DEALER'S AREA

Dealers Corner

As always we want to recognize and thank all the local retailers who support our club so graciously

DEALERS:

Acoustic Designs Group -- <https://www.adgroupaz.com/>

Arizona HiFi -- <http://tubeaudio.com/>

Audio Video Excellence -- <https://www.audiovideoexcellence.com/index.html>

Dedicated Audio -- <https://www.dedicatedaudio.com/>

LMC Entertainment -- <https://www.lmche.com/>

Woolson Audio -- <https://www.woolsonaudio.com/> (may be closed, more later)

USA Tube Audio -- <https://www.usatubeaudio.com/>

Mythic Home Theater -- <https://mythicsls.com/>

VINYL:

Record High in Phoenix -- <https://www.facebook.com/Record-High-in-Phoenix-225931417539924/>

In-Groove Records -- <https://www.theingroove.com/>

REPAIR WORK:

James Koch
james@highendrepair.com

Audio Doctor
<http://www.audiodoctor.biz/>
602-741-0730

Jeff's Professional Audio Repair, Also Car Stereo work
602-274-0794
jparepair@yahoo.com

Refoaming Speaker Surround Service:
Michael Mitchell
480-749-7003
mmiller43228@yahoo.com

Turntable Set-up and record cleaning:
Richard Jensen
ANALOG resource
602 717 2399 | worksbau@gmail.com

SUNDRY STUFF

Bruce was Right

Roy Cook

My favorite Martial Arts flick of all time is Enter the Dragon with Bruce Lee in the lead. Yes, I know the fight scenes are awful, but there's so much more. My favorite scene in the movie comes right at the beginning and is infused with a cluster of good life lessons. Bruce is teaching a young student four important lessons, two of which I try to instill in my grandchildren. Bruce stresses the importance of proper "emotional content" when executing important actions. Movies, music, plays, books, marriage, basically any human drama tends to be boring without a degree of emotion presented effectively in the participation.



Think Dirty Harry without Scorpio, or Shawshank without the Warden. Every type of entertainment contains a degree of emotion, obviously there are different types and strengths, but it's there. Emotion is clearly a target, look at all the love songs, there must be a million.

There really aren't many of pieces of music that elicit a noticeable emotional reaction from me. Lucky for you there are a few. I have compiled a collection for your listening pleasure. As always I enjoy hearing from my readers.



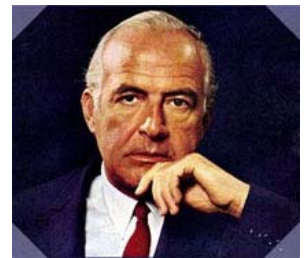
Heart – Stairway to Heaven, Kennedy Center Honors

Watching this is an experience; Plant tearing up and his joy at seeing Jason Bonham. Ann Wilson is smoking hot on the vocals, stunning.

Samuel Barber – Adagio for Strings

This piece is easily the most emotional orchestral piece of music ever. Used to good effect in the movie Platoon.

Shostakovich Symphonies, Haitink Decca – Many places are full of raw emotion, enjoy the journey.



Puccini, Gianni Schicci, Callas – O Mio Babbino Caro

Maria Callas is always presented as the ultimate diva and the greatest female opera singer of all time. I wholeheartedly agree with this conclusion. Does she have the best voice, is she the prettiest, no on both accounts. There's quite a few that are more attractive (and a lot that aren't) and IMHO Montserrat Caballe has the sweetest voice. The feeling and passion she imbues into her singing is far and away the greatest. There's far too much opera with little to no emotion in the performances.

Puccini, Turandot, Pavarotti, Sutherland – Non Piangere Lui

Not sure if this is supposed to be a point of emotion in Turandot, but it gives me chills like crazy on a good system. The better a system sounds, the more goosebumps I get. Pavarotti conveys passion and emotion without undue hyperbole, he is the GOAT.





Leoncavallo, Pagliacci, Corelli – Recitar

This is the performance that drew me into opera. Corelli sings this with such gusto and passion.

West Side Story, Beymer, Wood – Somewhere

When I was a child my parents took me to the Muni in Forest Park St. Louis. One night we saw West Side Story. The actual performers are lost to the annals of time. I remember so many tender parts of this “violent” drama. No available version touches my heart like this one; sorry, all you Rita Moreno fans out there.



Fiddler on the Roof; Stein, Bock, Harnick, Cast 1971 – Almost every song performed. A milestone of great performances, the first time seeing this drained me.



The Greatest Showman, Britain’s Got Talent, Allred – Never Enough

Wish I could put my finger on why this particular performance of this song lights me up. I get a bit teary eyed and clearly more emotional than any other sung/performance. There is no available copy of this that I can find other than MP3 (bummer). The “Golden Buzzer” performance is available on You Tube with Simon Cowell and the gang. If you’ve been on Mars and haven’t seen her sing *Never Enough* you have look this up. The performance from the movie is superb, but not emotional for me.

HUMOR

More silly stuff, and Deep Wisdom

I found \$20 in a parking lot and thought to myself, What Would Jesus Do?

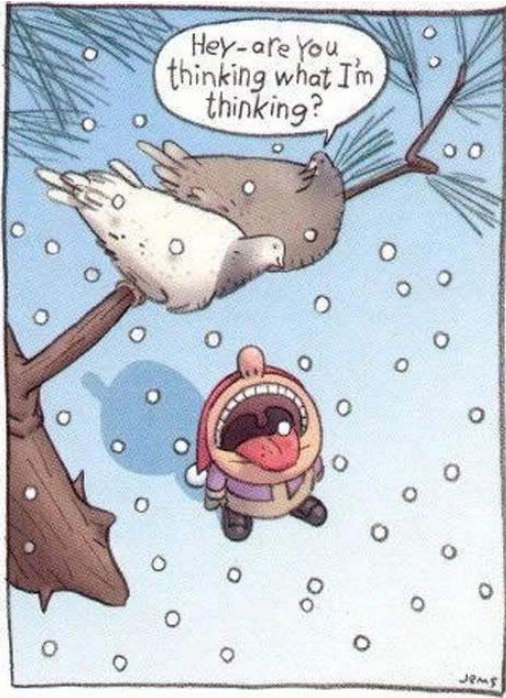
So, I turned it into wine.

Who would've thought one day we'd be smoking weed at a family gathering, but the illegal part would be the family gathering. 🍓

MY WIFE ASKED ME WHY I SPOKE SO SOFTLY IN THE HOUSE.
I SAID I WAS AFRAID MARK ZUCKERBERG WAS LISTENING!
SHE LAUGHED.
I LAUGHED.
ALEXA LAUGHED.
SIRI LAUGHED.

CURES FOR EVERY SICKNESS I HAD AS A KID





Possibly the best cartoon of this century



I personally would suggest government. They never go to jail.

