



# Newsletter

## December 2024

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### **In Memoriam**

It is with a heavy heart that we need to report that long-time club member Warren Rosebraugh has passed away after a long battle with Cancer. His service was on December 02 at Best Funeral Home in Peoria. Please remember Warren and his family and friends in your thoughts and prayers.

### **President's Message**

By AAVC President John Harvell

As we head into the new year, here are some thoughts about the club:

1. **Maintain Your Club Membership:** Club memberships generally expire at the end of the calendar year (unless you've been specifically told otherwise). Keep your membership current and active. Renew your membership at the beginning of January 2025. Our current club membership is 62, and our financial position is healthy.
2. **Volunteer for a Club Leadership Position:** The club needs your help to provide interesting and enjoyable events. Active participation from club members helps target our events at topics of interest to you. Volunteer for club organizational roles (president, vice president, treasurer, secretary, website support, newsletter, or steering committee positions). No experience required, bring your ideas and a willingness to support steering committee planning meetings and help support event setup activities. Steering committee positions are available (requires one [zoom/in person] meeting a month, and periodic support to organize/coordinate events)

3. Club elections for the 2025 leadership and steering committee membership are planned for January 2025. Submit your name for any club leadership position and help us make the club better.

4. Several club members regularly participate in club events and actively promote/support in-home listening sessions. I've found these events to be both enjoyable and educational. If you haven't been to any of these listening sessions with other club members, you are missing out on a lot of fun. If you find this idea attractive, consider attending Friday AAVC Zoom calls and getting more involved with club members.

Play an active role in your club.

John Harvell, current AAVC president

## Future Meetings

**January** - Thursday, January 16th, from 5-8 pm, the club will be meeting at [Cinematic Home AV](#) --- John Ackors (President) will be providing an RSVP in the near future. This event will demonstrate their High-End Theater Room system.

**February** - Wednesday Evening on February 26th from 7-9 pm; the club will meet at the Church (Faith Hall) to demonstrate **Dave Cheskey's** new printed speaker design. Music choices provided by club members will be streamed through the Church WiFi and played through examples of Dave Cheskey's speakers.

**March** - Date and time TBD - [USA Tube Audio](#) meet and greet with discussion/demonstration of equipment available from this store.

If you have an idea for a club meeting, please share it with the club's president, John Harvell ([jharvell\\_1@cox.net](mailto:jharvell_1@cox.net)), or the Newsletter Editor, Jim Welby ([catchgroove@gmail.com](mailto:catchgroove@gmail.com)).

## Recent Club Event - Dolby Atmos Demo at the Audio Shrine

Reviewed by David Das

I had the pleasure of attending the Dolby Atmos Demo hosted by Gregory Wann at his Audio Shrine on Saturday, December 7, 2024, with several other club members.

Greg hand-built this 60-foot by 30-foot outdoor shed from a prefab kit with the help of his wife and brother-in-law. Roughly half of this enormous space (30' by 20') is dedicated to Greg's passion for music and movies.

The 85" Samsung QLED TV is dwarfed by the size of this dedicated multimedia room still under construction.



Club member Joe Goswami carefully matched and handpicked all the equipment. Greg tapped into Joe's expertise in multichannel audio to complete this Dolby Atmos system.

A pair of [Philharmonic BMR Monitors](#) serves as the main Left and Right Channels.



They are resting on stable [28" high Rockville 2-Tone Speaker Stands](#).



These stands are the absolute best deal for the money (\$100 for the pair)!

The [Philharmonic HT](#) serves as the Center Channel, which rests on a smaller [8" high Rockville Speaker Stand](#).



A pair of vintage [ADS L880 speakers](#) is used for the Left and Right Surrounds. They are more than adequate with a 10" woofer, 50mm midrange, and 19mm soft dome tweeter covering a frequency range of 40Hz to 27kHz.



Greg's enormous space is bass-loaded with 4 [RSL XDR-300 subwoofers](#) in the room's four corners.



For the Dolby Atmos height channels, Greg has mounted 4 [Dayton Audio Classic B65](#) speakers.



This completes the 5.4.4 speaker array of the Dolby Atmos system.

Greg has set up two instrument racks for amplification to house all his tube and solid-state gear. On top of the right instrument rack sits the [Black Ice Audio F22 Integrated Tube amp](#). Below that sits the [Marantz AV7706 11.2 Channel Processor/Preamp](#). This constitutes the heart of the system, steering the multichannel input to the 5.4.4 surround matrix.



Below the Marantz Receiver is a 4-channel [Emotiva power amp](#) feeding the 4 Dolby height speakers. Sitting underneath the Emotive Solid State power amp is a [Transcendent Sound Tube amp](#), which powers the Philharmonic HT Center Channel speaker.



The turntable, a [Uturudio Theory](#), sits on top of the left instrument rack. Since the event, Greg has upgraded the cartridge on the turntable to an Audio Technica Dual Moving Coil Cartridge (Non-Magnetic Core) [AT-ART9XA](#)



Below the turntable, there is an [SPL Elector Analog Preamp](#).



Next to the SPL sits the [Bluesound Node](#) Performance Wireless Music Streamer on top of the Cambridge Audio DacMagic.



On the lower shelves, you have a Sony 4K UHD 3D Blu-ray player, a [Tascam DA-3000](#) Stereo AD/DA converter, and a PS Audio DAC.



This is an impressive collection of high-end gear, but there is more: a pair of gigantic 30-inch woofers mounted inside massive enclosures are suspended high on the ceiling.



Greg will have them hooked up for a future audio demo.

How does this 5.4.4 Dolby Atmos setup sound?

It was impressive, engaging, and balanced, with seamless 360-degree sound steering and a sense of height that filled the entire room.

I was surprised how the relatively small Philharmonic BMR Monitors effortlessly generated adequate SPL levels in this large space while maintaining pinpoint imaging.

I was the first guest to arrive at 10 a.m. and got to see how Joe set up the volume levels of each channel on the Marantz AV7706 processor. I could see why Joe needed a subwoofer at each of the four corners to even out the bass response. A single sub in this large space would have failed. Joe got them dialed in to blend them seamlessly with the Mains and Surrounds.

By 11:30 a.m., we had a full house, and Joe was ready to play all his selected multichannel tracks.

For comparison, Joe had 2-channel recordings along with Quad, DTS, and Dolby Atmos releases of the same tracks.

Joe played ***The Dark Side of the Moon*** by Pink Floyd.



Joe preferred the original stereo recording on vinyl. He mentioned that the bass was thicker and overall pleasing to the ear. I liked the Dolby Atmos version, where each instrument had better separation in the 360-degree sound space, with additional surprise audio cues from the four-height speakers. While it sounded thinner than the original stereo cut, it had more resolution and projected a tantalizing immersive experience.

Joe had ripped the Blu-ray discs to MKV files on his laptop for convenience. The Quad recordings sounded good but lacked the spatial gimmicks the producers steered to the height channels in the Dolby Atmos mixes.

Joe came equipped with a large selection of Vinyl tracks, Audio CDs, Blu-rays, and audio files on his hard drive. He played various tracks to showcase what this system can do with straight 2-channel stereo and full Dolby Atmos productions.

I felt Joe wisely distributed the funds across all the speakers, amps, and preamps to arrive at the best system synergy that delivered in spades. Greg couldn't have chosen a better system integrator. Every dollar spent was worth it.

The star of this presentation was the seamless blend of the Philharmonic BMR Monitors (\$2,200/pair) and the Philharmonic HT Center Channel (\$1,500). I do not know of any other LCR speaker array that could deliver this level of performance for \$3,700.

The next critical component in this multi-channel setup was the Marantz AV7706 11.2 channel processor (\$3,200). This is essential to steer your sound and level match each channel with built-in Audyssey MultiEQ XT32 room calibration.

When Joe played the Dolby Atmos productions of Pink Floyd, I was impressed with how well the bass sounded through the 4 RSL 10" vented subs. The bass sounded tight and fast, never bloated anywhere across the room.

Greg has spent a fortune building this dedicated multimedia room. I want to thank Greg a million for his generosity and willingness to host these club events at his Audio Shrine.

I certainly had a terrific time and would be eagerly looking forward to future events.

## **Recent Club Event - November Meeting - fellowship and music**

Notes and photos by David Snyder

The November meeting at Faith Luthern Church focused on fellowship with other members and a music-listening session. Although it was a small group, everyone had a great time. Here are a few photos from the event:





Thanks again to John Harvell and others for bringing drinks and snacks.

Here are some links to [Tidal](#) and [Qobuz](#) playlists - These are missing a few tracks, but they may be more convenient for folks who subscribe to one of these services. An Excel spreadsheet with a complete list of tracks played at the meeting is attached to the Newsletter email.

## **Member's Corner**

### Laurie Anderson A Retrospective for Audiophiles By AAVC Member Barrett Strong



Laurie Anderson c 1981

If I told some of you there was an 8-minute, 20-second avant-garde recording inspired by a French opera and the Tao Te Ching that incorporated a harmonic drone, saxophone, flute, and birdsong and still managed to rise to the 2 spot on the UK singles charts in 1981, you might be incredulous, and I wouldn't blame you. When I heard "*O Superman*" on WDET, the public radio station in Detroit, I stopped what I was doing within the first 10 seconds and listened intently to the finish, dumbfounded. The drone of what seemed like laughter but was so oddly electronic and ominous was something I thought would get old quickly but didn't. When the lyrics began, it all made sense the way things do in a dream, weaving together multiple narrators, shifting perspectives, and audio effects to create a soundscape that both reveled in technology and showed its capacity to instill fear. This was an entirely new kind of "music" to me. Enigmatic and beautiful but also not completely understood - it gave me the feeling that it was working on many levels, and some of it might always be beyond my understanding. I loved it. I hope everyone will listen to "*O Superman*" from Laurie Anderson's debut album at least once if they have not already. I understand it might not be for everyone. We all have different ears and brains. For this retrospective, I will steer around her "hit song" and keep the biographical information on her to a minimum, focusing on the music, in particular, tracks from each of her 14 albums that would be of interest from an audiophile perspective.

Born in 1947, she was one of 8 children, going on to study painting at the Art Institute of Chicago and playing violin in the Chicago Youth Symphony before moving on to a magna cum laude BA in Art History at Barnard College, followed by a MFA from Columbia in Sculpture.

Outside of the arts, her life has been one of exploration and adventure - she broke her back as a young woman trying to flip off a high dive. She was told she would never walk again, only to hitchhike years later from New York with a 70-pound backpack on a quest to escape the hot summer and ended up making it within a few miles of the magnetic north pole. She has traveled extensively, often living in foreign countries with indigenous peoples, to gather the building blocks - the archetypes, myths, and beliefs that appear across language and culture in constantly evolving forms and then meld them with those of contemporary America.

Gathering from the past through literature, her lyrics draw from a varied canon, including Kierkegaard, Wittgenstein, Shakespeare, Melville, William S. Burroughs, *The Tibetan Book of the Dead*, and the Bible. All this is in furtherance of her simply stated goal—"to tell stories."

She spent 21 years with fellow musician and Buddhist Lou Reed, the last five in marriage until he died in 2013. She has performed, sculpted, painted, written a book, and designed art installations and musical instruments, all in pursuit of telling those stories. Her most famous instrument is undoubtedly her tape bow violin, in which a magnetic playback head is mounted on the violin body, and the bow has a section of reel-to-reel tape stretched taught, allowing her to control the recorded sound with amazing results. I've seen her live show on two different tours and they combine music, narration, dance, film, props, and lighting that challenge

the senses and processing speed of the brain. The visuals often utilize enigmatic symbolism, while the words and music offer a more traditional narrative foundation that helps us keep up.

Enough armchair analysis - on to the music.

### **Big Science - 1981**

Studio recordings of selected songs from her “United States Live” performances.

- Laurie Anderson – vocals, Roland VP-33 and Oberheim OB-Xa keyboards, Farfisa organ, percussion, violins, electronics, marimba
- Roma Baran - Farfisa bass, glass harmonica, Casiotone, accordion
- Perry Hoberman – Flute, saxophone, piccolo, backing vocals
- Bill Obrecht – Alto saxophone
- Peter Gordon – Clarinet, tenor saxophone
- David Van Tieghem – Drums, rototoms, timpani, marimba, percussion

Suggested track: “*Walking and Falling*.” Every track on this album is amazing, but the center channel vocal on this song is stunning.



Early props

### **Mister Heartbreak – 1984**

After the success of Big Science, she began working with the best in prog rock talent.

- Adrian Belew, the “Whammy Bar King” on guitar
- Bass legend Bill Laswell
- Kayagum master Song Won Pak
- Peter Gabriel on vocals
- William S. Burroughs on spoken word

Suggested track: “*Blue Lagoon*” – Vast soundstage, deep and dreamlike.

### **United States Live – 1984**

Her magnum opus was performed over two nights and lasted 8 hours. By eliminating segments that were totally visual in nature, the album's run time is 4 hours 21 minutes. Like *America*, it is impossible to sum up—encyclopedic. Suggested track: “*For a Large and Changing Room*” – a beautiful recording of her emotive violin technique.



#### **Home of the Brave – 1986**

It is also available as a concert film. It is highly recommended and the best way to see the whole visual aspect of her performances. Suggested track: “*Late Show*,” which has great performances by Anderson on her tape bow violin, Adrian Belew on Guitar, and Richard Landry on Saxophone.

#### **Strange Angels – 1989**

More musical and less experimental, she trained with a singing coach, and it showed. She worked with 50 musicians worldwide, including Tony Levin, on fretless bass and Chapman stick. Suggested track: “*Coolsville*” which has a huge soundstage opening followed by gorgeous echo delay vocals. It is an earworm in the best possible way - every time I listen to it I hear it for days.

#### **Bright Red – 1994**

Produced by and featuring some musical contributions from Brian Eno. Suggested track: “*Tightrope*” has a transparent soundstage and great surreal imagery.

#### **The Ugly One with the Jewels – 1995**

Readings from her book *The Nerve Bible* are literary and engrossing. They are mostly spoken word with synergistic sonics. Suggested track: “*The Geographic North Pole*,” recounting her hitchhike/ backpack journey from New York to just short of the magnetic North Pole, is great storytelling accompanied by a soundtrack that truly celebrates channel separation.

#### **Life on a String – 2001**

Back to music with 42 musicians this time around, including Bill Frisell on guitar. Suggested track: “*My Compensation*,” with its swirling soundstage and incredible foundation-shaking bass. Headphones, most speakers, or small rooms will not do it

justice. This is what subs are for!

### **Live in New York – 2002**

Live recordings are rarely my favorites for this kind of music, but there are a few gems. Suggested track: “*Puppet Motel*.” You might not think she could pull off a stank-face-inducing funky groove, but here it is.



### **Homeland – 2010**

Like her first three albums, this commentary mainly concerns America seen from different perspectives, but its tone is more ominous. The suggested track, “*The Beginning of Memory*,” uses sound beautifully to create a picture of a story. It has a deep, tall, and wide soundstage.

### **Heart of a Dog – 2015**

The soundtrack to her documentary on her late dog, Lolabelle, is deeply moving. It uses their relationship to illustrate the universality of love, loss, and death from a Buddhist perspective. Suggested track: “*Life Lived Backwards*,” which opens with a spacious street soundstage, introduces the specter of personal data collection and ties it all together with a 19<sup>th</sup>-century Danish philosopher.

### **Landfall – 2018**

This album, a collaboration with the Kronos Quartet in the aftermath of Hurricane Sandy, often lets the strings do the talking. It is another album that focuses on loss and what it means to keep moving forward. Suggested track “*We Head Out*” and its amazing immersive soundstage—180 degrees with great depth.

### **Songs from the Bardo – 2019**

In the Tibetan Book of the Dead, the Bardo is a 49-day transitional state between death and rebirth in which the soul is slowly stripped of its ego and presented with tests that will shape the next life. This album is one of her most experimental, using Tibetan singing bowls and other resonant instruments to accompany her readings from the ancient text to create a guide through this process. It is heavy, deep, and beautiful. Suggested track: ‘*Natural Form of Emptiness*’ with its various bells and Tibetan bamboo flute sound natural, each occupying a different space in front of you.



Recently, at one of her installations

#### **Amelia – 2024**

A tribute to Amelia Earheart's fated circumnavigation of the globe in 1937, it uses actual notes and radio communications to tell the incredible story. Haunting. Suggested track: *"India and on Down to Australia."* The song is a retrospective in itself. It utilizes something from every stage in her career woven together seamlessly. The soaring strings capture the freedom and hope of flight perfectly.

I decided to write this retrospective after listening to Amelia and realizing it seemed a completion of a cycle that started 43 years ago with the release of her first album. On **Big Science**, the fear of flying is one of its recurring themes. By telling the story of Amelia Earheart, who braved not only flight but kept setting records and pushing the boundary over and over of what is feared, she imparts wisdom to her younger self and perhaps the listener. In the end, Amelia died facing that fear - but that is always a risk for those who push boundaries. Some choose not to strive for fear of failure or fear of death, but that's not what moves us forward or creates great art. People like Amelia and Laurie leave a legacy for having lived and pushed boundaries, and the world is richer for it.



Laurie Anderson c 2024

# Dave's Record Reviews

For the AZ Audio Club

#22

K.T. Oslin – **Love In a Small Town**

(RCA, LP & CD, 1990)



*Continuing my mission to champion worthy albums from the past that should not be forgotten...*

Some years ago, while living and working in Wisconsin, I often listened to the radio station in a neighboring town. I was only half-listening one day when a song came on with a hook that somehow stuck in my mind and would **NOT** let go. Four days later, I desperately called the station and spoke to the guy doing the show. “I hope you can help me,” I pleaded. “It was a female vocal, and all I can remember are the melody and the words, ‘Come next Monday.’” “Oh, that’s K.T. Oslin,” he replied. “It’s the title of a song from her album, **Love In a Small Town.**” I thanked him profusely and immediately went online and ordered the album.

K.T. (Kay Toinette) Oslin (1942-2020) won three Grammys and was inducted into the Nashville Songwriters Hall of Fame. She was nominally a country artist, but the public and even the music press made no bones about the fact that her music was at least as much pop as it was country. Her best-known album release was her debut, **80's Ladies**, which sold a million + copies and had four singles released from it. That came out in 1987 when Oslin was 46 years old, which in these days of young chick singers is a pretty late start! That late start was doubtless one of the reasons why she only released six studio albums over the course of her career.

I now have four of the six, all of which have at least a few good cuts on them. **Love In a Small Town** was her third, and it is my fav – it is simply... outstanding. It reached #5 on the Billboard Country Albums chart and was certified gold. Oslin had a great voice, and her vocals here are expressive, and her wide range is well showcased. The several backup musicians are top-notch, and so is the production. It's sort of a concept

album, more of a theme, really, of – as you might guess – romance in small towns in the South. It was classified as a ‘country’ album, and I have to grant that a couple of cuts are probably of that persuasion, but the album as a whole indisputably leans more into the popular realm.

The lead cut is “*Come Next Monday*,” a minor hit for Oslin that grooves right along with that great hook:

*“Come next Monday, I’m gonna start early. I won’t talk dirty for a week or two. Goin’ on a diet, just like sugar baby. Come next Monday, I’m gonna give up on you!”*

OK, so it's not the most intellectual or challenging lyrics here, but it is a great song.

But wait – there’s more! “Oo-Wee” is a very... well, let’s say, sensual song:

*“Let’s just stay in bed all day, don’t worry about the bills that we have to pay  
Let’s call in sick, let’s play hooky all day, and then let’s oh, oo-wee.”*

“*Love Is Strange*” was a 1956 hit for the R&B duet Mickey and Sylvia and has been covered by others, but I like K.T.’s version best. It is done here with depth and feeling and sounds right fine on a good system. “*Momma Was a Dancer*” is a mother telling her daughter of the fun times of her youth. “*You Call Everybody Darling*” is a great old song recorded by many artists, but K.T. makes it her own – including some fun opening chat with her band. Not every song is terrific, but all of them are extremely well done, and the album is a real pleasure to listen to.

The album came out during those unfortunate years of compact disc dominance of the market, and only the CD format of it has ever been released stateside. That said, the sound quality is pretty doggone good for Redbook. It’s available for cheap through Discogs and is well worth it. My enthusiasm for the album is such that I ordered a German vinyl copy through Discogs. Its sound is, of course, superior to the CD. And surprisingly, it isn’t super expensive either...

*Editors Note: Please contact me ([catchgroove@gmail.com](mailto:catchgroove@gmail.com)) if you want to provide an album or artist review to share with members via the Newsletter.*

## Dealers Corner

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

### Equipment 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/>

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

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

### Vinyl/CDs:

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

They also sell audio equipment per the store's website.

Zia Records <https://www.ziarecords.com/> Zia has several stores throughout The Valley.

Stinkweeds <https://www.stinkweeds.com/>

**Repair Work:** The editor recently contacted these repair providers to confirm they are still in business. As of the newsletter's publication, he has not heard back from all the companies.

James Koch - confirmed James is still in business

[james@highendrepair.com](mailto:james@highendrepair.com)

480-398-7362

Audio Doctor - active website

<http://www.audiodoctor.biz/>

602-741-0730

Jeff's Professional Audio Repair [602-274-0794](tel:602-274-0794) - Also, Car Stereo work was emailed on 9/9/24

[jparepair@yahoo.com](mailto:jparepair@yahoo.com)

Re-foaming Speaker Surround Service:

Michael Mitchell 480-749-7003

[mmiller43228@yahoo.com](mailto:mmiller43228@yahoo.com) emailed on 9/9/24

Turntable Set-up and record cleaning:

Richard Jensen confirmed still in business

[602 717 2399](tel:6027172399) | [worksbau@gmail.com](mailto:worksbau@gmail.com)