



Newsletter

December 2025

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President's Message

1. It has been a lot of work to organize, plan, and carry out the club events over the last few years, and it wasn't always fun. But looking back on it, I had a lot of help from club members who provided suggestions, shared their experiences, provided support for events, and generally helped to carry the load for the club. With that said, I believe I got as much back as I contributed to the club in friendships, knowledge shared, exposure to the wonderful system solutions club members have, and introductions to new live and recorded music.
2. So, one last pitch to each of you as club members, you and the club will benefit from your active participation in club activities. So, find the time to make suggestions, add a helping hand for event setup and teardown, participate on the steering committee, write a brief audio story for the club newsletter, and come out to club events.
3. Remember, everyone's annual membership expires on 31 Dec so please remember to pay your dues (\$35) by PayPal or by check as described on the club website at the following link: <https://azavclub.com/join>

4. Since I am stepping down as the club president this month, we will have a new president and likely new ideas and approaches to managing the club. My request to you is that you provide whatever support you can to the steering committee members and new club leadership in the coming year. While we have a solid set of club bylaws and a reasonable structure for club management, there is room for growth and change. I hope to continue to participate in planning for club events as a member of the steering committee. Consider joining me and the other steering committee members to make the club the best it can be.
5. I look forward to seeing you all and interacting with each of you at future club events.

Thank you all for your support and participation over the years.
John Harvell

Incoming President's Message

By Joe Goswami

Well, it's the end of another year. And all of you know what that means... we need money... again! \$35 Bucks...no fee hikes.

Seriously, though, aside from our annual drive for member renewals and, more importantly, new Club Members. We have a lot planned for 2026.

Starting with the 3 Turntable Event (Optical, Moving Magnet, & Moving Coil) in January, where we will also announce our new Steering Committee Roster.

There will be a Trinnov Event at Cinematic A/V sometime in 2026. Speakerfest 2026 will finally take place after a hiatus since our successful event in September 2022. Another D'Agostino Master Audio Systems Factory Tour is also planned for 2026. As dates are confirmed for these events, they will be announced both in the newsletter & on the front page of the Club's website.

While the Steering Committee decides on who to nominate (or transition) into the club Presidency. We will look to the Club Members who attend the 3 Turntable Event in January to confirm all Steering Committee nominations. **WE WILL NOT ACCEPT EMAIL OR SURVEY VOTES !!**

We will also be looking for ideas for the 2026 Event from any Club members, new or old. They can also be a part of the Steering Committee.

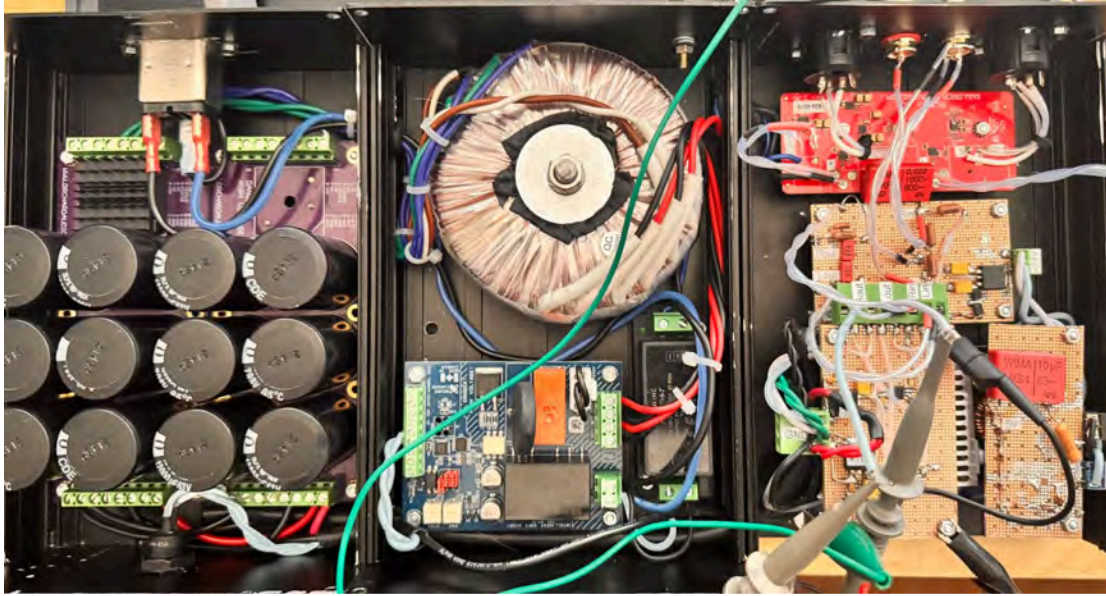
In the meantime, Happy Hanukkah, Happy Kwanzaa, “have yourself a merry little Xmas,” and have a Happy New Year!

January Event - Moving Magnet, Moving Coil, and Optical Demo



First, we do not have a date for the January event due to renovations at the Faith Lutheran Church. We are working with them to confirm a date in a different meeting space at the Church for our January date (we will need to move from our usual Thursday night slot for the next several months).

Joe Goswami recently installed an optical cartridge on his Linn turntable and will demo three turntables with three different types of cartridges: a moving-magnet, a moving-coil, and a [DS Audio 003](#) optical cartridge. An optical cartridge requires a new kind of phono preamp, which is expensive, but Joe came up with a great DIY solution that was inexpensive and effective. Joe will demo and explain his DIY phono preamp solution.



AAVC Year-End Celebration Party Dec 2025

Review by David Das

I had the pleasure of attending the AAVC Year-End Celebration Party hosted by John & Ginette Harvell at their home in Chandler on Saturday, December 6, 2025.

Club members began arriving at 3 pm. We had a full house by 3:30 pm. There were a variety of potluck dishes. This was an impressive spread.



Club President **John Harvell** provided beverages. John thanked everyone who participated in past Club Events and helped organize them, as well as those who helped set up the gear, write the reviews, publish the monthly Newsletter, and maintain the Arizona Audio Video Club website.

John acknowledged that our Club would not have been successful without the enthusiasm and continued support of our members. Club members thanked John for his leadership in 2025 and for running a tight ship.

John welcomed **Joe Goswami** as our new Club President for 2026 and discussed plans for future Club events.

Joe has plans to feature the new Chesky Audio [LC2 Reference Monitors](#).

Ravi Velnati has plans to showcase his flagship Final [Model M35](#) electrostatic speakers paired with Dan D'Agostino power amps at the [Master Audio Systems](#) factory in Cave Creek.

John's expansive 19ft x 58ft open plan living space that flows into the kitchen proved to be an ideal venue for hosting this first-ever AAVC Year-End Celebration party.



John's current Audio/Video System

The star of John's Audio/Video system is a pair of 70-inch-tall [Martin Logan CLX](#) Electrostatic Speakers spaced 130 inches apart, flanking an 82-inch Samsung 4K TV.



The [Martin Logan Theater](#) speaker serves as the Center Channel.



John is using a pair of [Martin Logan ASSENT](#) speakers for his Surrounds.



John recently added a [Linn Selekt Organik DAC](#) to his setup after it was unanimously voted the winner in the DAC Shootout II Event on 11/8/2025 at Cinematic Home AV.



How does John's system sound?

John's system with the LINN Selekt Organik DAC upgrade sounds spectacular, throwing a wide and tall 3D soundstage with razor-sharp imaging and clear separation of individual instruments.

The subwoofers blend in seamlessly, keeping up with the speed of the electrostatic panels, giving a uniform frequency response across the audible range.

The system exhibits the ultimate refinement, rivaling the [Wilson Audio Chronosonic XVX](#) speakers at LMC Scottsdale.

The LINN DAC smooths out any residual digital harshness, adding a layer of analog sheen and finesse to the presentation. This is as close as you can get to the pure sound of vinyl from a digital streaming setup.

You are mesmerized by the clarity and effortless dynamics, leaving you emotionally satisfied.

This level of performance can only be achieved through years of research, experimentation, and system matching. This is the endgame for most of us.

However, John is not stopping here. Read my [full review](#) to learn what John has planned for building his 2-channel Reference System!

The first-ever Year-End Celebration Party at John's place was a success. We spent hours listening to his setup streaming music from Tidal while feasting on the food and drinks.

We would like to make the AAVC Year-End Celebration Party a recurring annual event.

Dave's Record Reviews

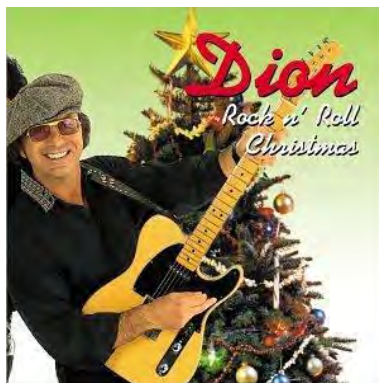
Championing worthy albums from the past that should not be forgotten...

For the AZ Audio Club ~ December 2025

#34

Dion – Rock n' Roll Christmas

(CD only, Right Stuff, 1993)



Something of a different kind of review for you this time around. I ordinarily wouldn't bother to write about a Christmas album, but the season has been busy for me as well as for so many, and with the newsletter deadline coming up on me, I've decided to go with a holiday album that probably isn't on your usual Christmas playlist. And it more or less fits into my credo and mission of "*Championing worthy albums from the past that should not be forgotten.*" This is not only one of my personal favorites, but it has impressed most folks I've played it for.

There is a tradition that, after singers/musicians are established, have a following, and have developed a catalog, they need to make a Christmas album. This tradition stretches back into the foggy mists of early recordings. With only a few exceptions, I will steer clear of such and am happy to leave them behind. I was skeptical about this one, even though I'm a Dion fan. (I reviewed his wonderful **Yo Frankie** album in the August 2022 newsletter issue.) However, when I first heard this CD, I could not help but be drawn in by the infectious, up-tempo beat and the overall cheerful presentation of these songs.

Dion DiMucci has had a long and storied musical career. He virtually exploded out of the Bronx in the late 1950s to become one of the most popular performers of the day's rock-pop music. His catalog, solo and with backing groups, currently numbers 50+ albums, with the most recent released just this year. He is cited as an influence and inspiration for *many* music artists who have followed, including Bob Dylan, Bruce Springsteen, Paul Simon, Lou Reed, and even the Beatles. (Well, he was one of the figures on the cover of **Sgt. Pepper's Lonely Hearts Club Band** anyway.) So, how's that for credibility?

Anyway, here you will find a mix of old and newer songs, some old "chestnuts" but some, shall we say, new and contemporary classics as well. Of all my Christmas CDs – some 50 in number – the great majority are pretty, polite, often limpid, undistinguished, and uninspired. This is a comparative breath of fresh air – no simple, laid-back crooning will be found here! You get guitars, drums, and occasionally horns, all well done. The whole album is performed with panache, good backing and production, and there's that wonderful Bronx-flavored vocal that immediately identifies Dion.

The album opens with "*Rockin' Around the Christmas Tree*," which immediately signals what's in store and the album's overall tone. The fun continues with "*I Saw Mommy Kissing Santa Claus*" and "*Jingle Bell Rock*." There are more serious songs – "*White Christmas*", a medley of "*Silent Night*" and "*What Christmas Means*," and more – and they are rendered with care and respect. And Dion makes them genuinely *meaningful* as well! He conveys the songs' sentiment and the impression that he cares about them. Occasionally, he inserts a brief narrative break that personalizes the song and brings home its message.

Basically, everyone involved in making this album is having fun with it, and unless the listener has calcified listening habits unreceptive to joyful sounds, they should enjoy it too. It's available on Discogs at a reasonable price. It's available streaming (Redbook quality).

Also recommended: Another Christmas standard at my house is ***East Tennessee Christmas*** by Chet Atkins (LP & CD, Columbia, 1983). Here is a master guitarist picking his way through twelve mostly classic Christmas songs, accompanied by various background singers and instrumentation. I will grant that it's a bit maudlin in spots, especially when a children's chorus joins in, but that's just nitpicking. It's good stuff, but be advised that overall it's primarily very fine background music for gatherings of friends or family. Excellent for that purpose, but not up to the impressive work of many of the other albums in Atkins' catalog.

My very best wishes to all reading this, whether you have a religious faith or not, for a happy and blessed holiday season.

Paul's Picks

By Paul Johnson

Searching for physical titles in my collection sometimes leads to pocket universes of avant - garde goodness. I started with the first title listed, undeniable proof the end times are nigh, the comet is coming, etc. Other than the short lived Japanese CD release, I never thought it would be released domestically in my lifetime. Gotta love that capitalism thang.... heals all wounds.

Buckingham - Nicks | Buckingham - Nicks

Sheku Kanneh-Mason | Elgar : Cello Concerto & Bridge, Bloch, Fauré, Klengel | Shostakovich: Cello Concerto No. 2; Britten: Cello Sonata

Wayne Krantz | Two Drink Minimum | Music Room 1985 | Blue Corner

Jeremy Green & Keith Carlock | Standing Eight

Theo Croker | AfroPhysicist | Dream Manifest | Play

Charles Lloyd & The Marvels | I Long To See You | Tone Poem

Billy Cobham | The Atlantic Years 1973-1978

The Roots | Come Alive Too: DYWM30 Live at Blue Note NYC!

Pink Floyd | Wish You Were Here (50th Anniversary Blu-ray Audio) | Studio, Outtakes, 5.1 remix, Live at Los Angeles Sports Arena

Jim Legxacy | Black British Music

Adam Green | Gemstones

Sam Fender | People Watching

Jeb Loy Nichols & Cold Diamond & Mink | This House Is Empty Without You

Temporary Blessings | Sumbisori

Olivia Rodrigo | Live From Glastonbury

Thad Jones, Frank Wess, Kenny Burrell | After Hours

Makaya McCraven | Universal Beings

Karly Hartzman & MJ Lenderman - Live at Third Man Records

Steve Wilson | The Overview (Blu ray / CD)

Brandi Carlile | Returning To Myself

Kenichi Tsunoda Big Band | Big Band Special

Kinga Głȳk | Dream | Feelings | Real Life

Al Foster | Reflections | Live at Smoke

Idris Muhammad | Black Rhythm Revolution! | Power of Soul | House of The Rising Sun

Leopold Stokowski | Live At Lincoln Center (4 CD Box Set)

Wednesday | Bleeds

Rosalía | Lux

Natalia Lafourcade | Cancionera

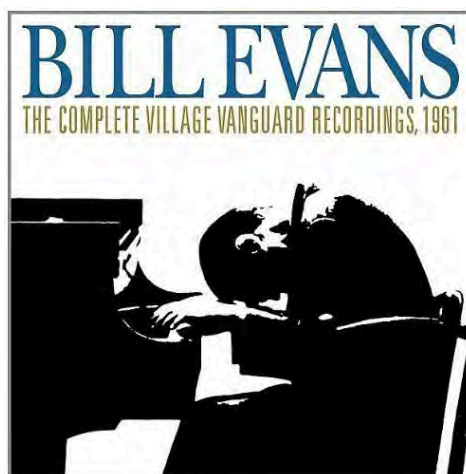
Ichiko Aoba | Luminescent Creatures

Geese | Getting Killed

Nick Drake | Friut Tree (Box Set)

Bill Evans, The Complete Village Vanguard Recordings, 1961 An Appreciation

By Jay Wilkinson



Sunday afternoon in late June, it is hot. You come up the subway steps and head deeper into the Village. Ahead, you spot the Vanguard awning stretching across the sidewalk to the curb. You duck in and down, hand a five to Max at the bottom of the stairs.

The steps are steep, pipes assembled into handrails on each side. The walls are flaking red, as if someone had dunked leaves in barn paint and pressed them onto the wall. A waste pipe runs down and metal conduits up the east wall.

The room is a wedge. The streetside east wall runs from the bottom of the stairs to the stage, not twenty-five feet ahead. The stage forms the apex of the triangle, twenty inches high and no more than ten feet wide. There's a curtain at the right side of the stage, but there's no room for anything other than a wall behind it.

A fellow sits in front at the right side of the stage, fiddling with several pieces of equipment, including a large tape recorder. Three microphones. One angled over the piano near right, one in front of the prone bass, the third on a stand in front of the center-left and rear-placed drum kit. A bald man stepped up, played a run on the piano, got a nod from the engineer, and tapped cymbals, snare, and bass drum with a single stick; thumbs up flashed, and he moved on to lift the bass and pluck a few notes. He squatted down to confer with the engineer and, finding approval, moved to the back of the room.

Wiping the sweat from under the brim of your pork pie hat, you crab-walk ahead and seat yourself in chair 6b. Aisle side of a two-person table. Maybe fifteen feet from the stage front. The crowd fills in behind you, and off to the west and the north, where seats 24a and b could get the full sound but a tenth of the intimacy. You know that, having explored the topography of the Vanguard quite thoroughly. Capacity is 132.

Scott LaFaro, just turned twenty-five, walks out and picks up his bass, attaches the mic, and bows a few notes as Paul Motian comes, adjusts his seat behind the drums, checks the position of the cymbals, and delivers an abbreviated drum roll.

Bill Evans moves quickly through the tables and sits at the piano stool, then rises to spin it an inch higher. He looks like an over-age graduate student, with horn-rimmed glasses, a sports coat, and a dark tie. His pants ride up above his ankles. When finished warming up, he glances out at the audience for the first time, showing a shy smile with a missing front tooth. He mumbles something to his bandmates and tips his head to the engineer.

The engineer stands and speaks quickly to introduce the band and the plan to record the show for Riverside Records. The murmur of waitresses taking orders, the greetings of clinking glasses, and the comfortable laughter of the crowd are welcoming. There is no sense of anticipation, no apparent thought that this show they all chanced on would be momentous.

And so it began.

This was the setting for two of jazz's all-time greatest LPs: ***Waltz for Debbie*** and ***Sunday at the Village Vanguard***. These include the highlights of the afternoon and evening performances that summer day in 1961. And more recently, reissued recordings now contain the whole of that trio's magical performance.

I think that the St. Paul Public Library's Concord/Riverside 4 LP box set may be the best-sounding music I have heard in my home. Yes, I will return it for other listeners, as I have placed an extravagant (for me) order for my own collection.

Reviewers have said that this group, these recordings, transformed the piano jazz trio from a piano plus backing players to a new thing – where the three musicians make equal contributions and lead each other and listeners into new territories. Agreed. Certainly, Oscar Peterson's and Thelonious Monk's partners were sometimes more than sidemen, but this group achieves a different, a superior order of group dynamism.

The show's headliner is Bill Evans. The informative and artful booklet includes a union contract for performance and recording. It reveals that the total labor charge was \$622 (\$6500 today), with Evans receiving about half and Motian and LaFaro twenty-five percent each.

Evans made a huge contribution to Miles Davis's 1959 recording, ***Kind of Blue***—still the top-selling jazz album of all time. The kind of freedom and inventiveness Evans showed in ***Kind of Blue*** is also heard in these sets, which feature songs by each of the musicians and some standards.

Now listen. Yes, the headliner is Bill Evans. But the star is Scott LaFaro. The bass player had been a pro for just six years, playing with Benny Goodman and, more recently, Ornette Coleman. At his very best now with Evans.

Yes, signal for another beer: You sit down expecting to be treated to the highly acclaimed and moving, often delicate and often surprising piano music of Evans. What you hear was that, and a bass player exceeding his leader in inventiveness and delicacy, moving his strings into tones and subtleties that you sometimes hear from the cello in a classical string quartet. And the blues. He and Evans easily trade leadership within songs. Motian's drums only occasionally break into solos, but he is far more than a time-keeper.

Multiple takes of several songs are preserved on these records – not one is wasted to my ears. Rather than describing each song, which others have done, I glory in the overall performance and reproduction. Be forewarned that a couple of seconds of silence (lost tape) interrupt the opener, "*Gloria's Step*" (side 1, take one). Not your equipment.

The sound is superb. I'm lucky to borrow an LP set that seems hardly to have been played. A reviewer says that these are not made from the generally preferred original master tapes but from a digital copy. Whatever, the LPs reproduce a soundstage with a specific sense of the space occupied by the trio. The setup at the Vanguard is only two or three feet wider than my speakers' placement; that likely helps. Can I now hear the difference as you heard it when LaFaro pivoted and faced away from you and towards the center of the audience? I think so. The piano is alive. The piano is on the right side, but sometimes the sound extends well into the center. I hear no hiss, no rumble. The cymbals are high, and the drums fit nicely in the middle until Motian's solos take over the whole stage. And the bass is the most sophisticated I've heard. It's the precision we experience.

Between songs, whiskey glasses clink, and patrons laugh, the musicians discuss what comes next. I hear ice cubes swirling, cooling, and tinkling against heavy lowball glasses. Is it bourbon or rye? Can't quite tell. I am there, except for the smoke and the heat and the seat-numbing chairs. Would gladly have endured such discomforts.

Each instrument sounds in organic authenticity, and Evans, Motian, and LaFaro play with and against each other with power and delicacy. As Evans wrote in the ***Kind of Blue*** liner notes:

“Group improvisation is a ... challenge. Aside from the weighty technical problem of collective coherent thinking, there is the very human, even social need for sympathy from all members to bend for the common result.”

On this afternoon and evening in New York, these men thought collectively, coherently, and produced a sympathetic, uncommon result.

Scott LaFaro was a true revelation that day in June. He died in a car crash ten days later.

After hearing this music, I listened carefully to ***Bill Evans, Some Other Time***, a 192k 24-bit CD from Resonance Records. Unreleased previously, ***Some Other Time*** was recorded in 1968 at the highly regarded MPS studio in Germany's Schwartzwald and featured Evans, Jack DeJohnette (drums - RIP, 2015), and Eddie Gomez (bass). Recorded in a very high fidelity setting and given Resonance's careful remastering. It's really good.

However, both sonically and performance-wise, you need to go down into The Village Vanguard on a Sunday in June 1961.

Jay Wilkinson, December 2025
jewilkinsoniii@gmail.com

My system: Dynavector 5x15, Thorens 126 Mk III, Audio by Van Alstyne Transcendence 10 SLR tube preamp w/ Vision phono preamp, AVA Synergy 240 solid state amp, Tannoy DC4000s, Onix Rocket sub.

Jay is a retired attorney and friend of the newsletter's regular contributor, Dave Hjortland (Dave's Record Reviews). Jay lives and listens in St. Paul, MN.

Emerson, Lake, and Palmer – My Own Take

By Joe Goswami

“Will you know how the seed is sown?”

It was on the day of my birth, December 15th, 1969, when The Nice (Keith Emerson's Band) and King Crimson (Greg Lake) said let's bail and put a Power Trio together at the Fillmore East in NYC. But they needed a Drummer who could keep up with Emerson. Enter Carl Palmer (The Crazy World of Arthur Brown).

“See the Show”

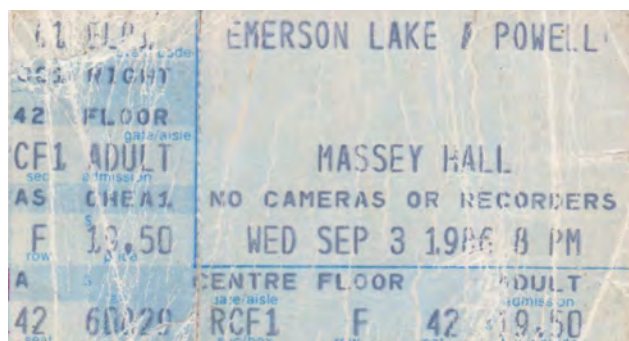
September 3rd, 1986 – Massey Hall, Toronto, Ontario, and my musical path changed forever, and to this day. I knew a bit of Yes, Genesis, Pink Floyd, Tangerine Dream, and of course Rush. I borrowed a copy of Trilogy from the Library to prepare for this show. I had never heard of ELP!

Then I saw this guy with all these keyboards and a Macintosh Computer (we were four rows in front of KE's side of the stage). I'd never heard or seen anything like that straight (I'd smoked Pot for the first time in my life at a Neil Young Concert a year before – my 1st ever Rock Concert). While I was not familiar with most of the material, I was hooked. We stayed for the first encore, then the house lights came up, and we left. As we were outside Massey Hall, we heard what many over the years have referred to as “*The Clarion Peel*” intro to “*Fanfare for the Common Man*.” We ran like hell (Pink Floyd reference) and were let back into the building just by flashing our ticket stubs. Now I am in front of Keith Emerson, standing while he literally takes a Hammond L100, sticks knives

into the keys, throws it on top of his body, pretending to play dead, heaves it up a few times, and proceeds to play “*Flight of the Bumble Bee*” with the keys upside down! Once he gets the beast upright again, he continues to play, but I don’t remember what song.

We went back to Hamilton, Ontario, and could not believe what we’d just witnessed that night. ELP has been my gateway drug into all things Jazz & Classical.

That was Emerson, Lake, & Powell (Rainbow & Black Sabbath). I’d seen Emerson, Lake, & Palmer live on three separate occasions after that at various Venues in Toronto.

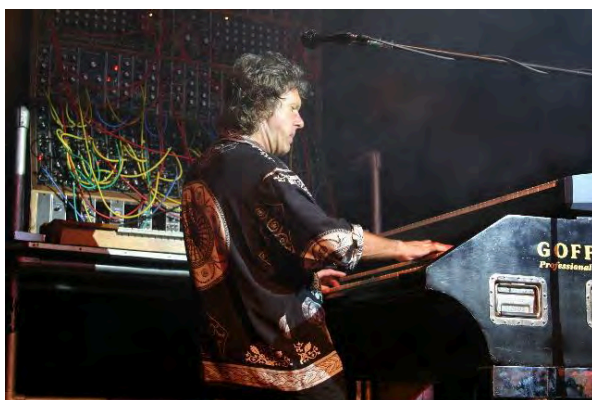


“Emerson Plays Emerson”

Then, in 2004, Keith Emerson came to the Starland Ballroom in Sayreville, NJ, on May 20th, 2004. This was during Moogfest in NYC, and the Keith Emerson Band decided to do a one-off gig nearby. I found out through our “Rock and Roll” Doctor at work in NJ, who actually has a Ph.D in Electrical Engineering from Columbia University. We went to the “Ballroom,” and damn, there were a lot of gray hairs waiting outside. We got there early and found myself in front of Keith Emerson yet again (but this time spitting distance – I didn’t spit at him – who

would). He was also promoting his **Pictures of an Exhibitionist** biography, which I'd read cover to cover already. Lots of storytelling in between songs, and big Modular Moog lovingly went batshit crazy during a couple of songs. Not to fret, his keyboard tech, Will Alexander, came out with a big screwdriver and fixed it. KE even put an overzealous heckler in place while he was storytelling and interjected, "I know what it was like when I drank my first beer, too".

No organs were abused that night. No knives were thrown either. We were not expecting it anyway. I let the lady take these pictures from my viewpoint (cause we prog rockers are always polite, you know).



Why Progressive Rock?

During the 1980s, music on the radio was pure shyte. Confession time (my opinion and by no means the club's), I don't like Prince and, along with my friends in high school, considered him a cheap fake rip-off of Jimi Hendrix and Little Richard (his R&RHof performance was horrible during the Jam Session of "While My Guitar Gently Weeps"). I never liked the "New Wave" music of the time, and the Simmons drum kit, along with the Linn drum machine (samples provided by Jim Keltner) was all over the radio. Most of the "Classic Rock" artists had passed their expiration date and were releasing mediocre to crap releases.

Then in tenth grade, a friend lent me **Fragile, Dark Side of the Moon, Meddle, Foxtrot, Encore,** and **Cyclone**. Music didn't suck anymore.

Each month, I will focus on my favorite Progressive Rock acts from the '60s & '70s only.

Cheers,
Joe

WASTING TIME ON THE INTERNET

TURNTABLES IN SPACE

By Jim Welby

Last month, I included an easter egg in this feature, and Barrett Strong was the winner. Club member David Hjortland has collected a bunch of images of turntables in space and shared them with me. I love the whimsy and impossibility of the images. Here are this month's images:



Catchgrooves' Best of 2025

By Jim Welby

I have been posting a [best-of list since 2011](#) over on my Catchgroove [blog](#). I have a whole blog post on 2025 on my website, but here are my top five albums for 2025:

#1: Jeff Tweedy: **Twilight Override** - I am a huge Wilco fan. I have enjoyed Jeff Tweedy's side and solo projects, but none of them have rivaled a Wilco album, until now. **Twilight Overdrive** rivals the best of the Wilco catalog. In [my review](#) of the album, I said:

*"The collection is generally more relaxed and mellow compared to a Wilco album. Not sloppy, just casual. It is not entirely acoustic, but acousticish (with some trademark Tweedy cacophony, too). It is how I imagine a song sounds before Wilco, the band, "Wilco's it up." You forget that, despite Tweedy's prominence in Wilco (as lead vocalist, composer, lyricist, and frontman), Wilco is first and foremost a band. **Twilight Overdrive** has a singer-songwriter vibe that differs from Wilco's. I am reminded of John Lennon's work after the Beatles - a whole other thing."*

I got to see the live show in support of the album recently in Minneapolis at the legendary First Avenue, and it was so good that I plan to see it again when it passes through Phoenix this winter.

#2 Margo Price: **Hard Headed Woman** - **Margo Price: Hard Headed Woman**. After a detour through psychedelic rock, Margo is back to pure country. I loved that detour, but I am more than happy to have her back to twanging. With **Hard Headed Woman**, she has achieved [Steven Hyden's](#) five-album test. The five-album test is an artist or group releasing five consecutive albums ranging from very good to flat-out excellent. Many artists have five good-to-excellent albums over their careers, but very few string five together consecutively. In [my review](#), I said:

"As much as I enjoyed Margo's rock and roll detour, I am happy to have her back in the arms of country - especially her East-Nashville take on the genre, which aligns with my alt-country/Americana taste."

Margo released a deluxe edition with extra tracks on streaming services in December.

#3: Goose: **Live at Madison Square Garden** - I like this live collection even more than the two studio albums the band released in 2025. Goose is a jam band, and jam bands typically are at their best live. This collection is well-recorded, is an excellent sampling of their catalog, and has some great covers. My favorite cover is "Don't Leave Me This Way," originally performed by Harold Melvin & the Blue Notes, but made famous by Thelma Houston. A horn section joins the band on several tracks. The album clocks in at just over four hours. Playing at MSG was a landmark event for the band as they are from the Northeast and this is the largest venue they have headlined so far in their career.

#4 Larkin Poe: **Bloom** - Although the Lovell sisters have been doing their blues rock thing for two decades now, I have only recently become aware of them. This album is excellent blues rock if not classic stadium rock.. My wife and I had the opportunity to see the band live at First Avenue in Minneapolis this spring, and they put on a great show. It is a wonderful juxtaposition: suburban soccer moms playing cock rock. Here is a [link](#) to my full review.

#5 Craig Finn: **Always Been** - This album is a fantastic pairing of indie rock royalty: The Hold Steady's frontman and singer-songwriter Craig Finn, produced by The War On Drugs' frontman Adam Granduciel. The first time I heard this album, I was struck by the slickness in a good way. I saw a show on a tour supporting this album, and it made me love the album and its songs even more. Here is a [link](#) to my full review.

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>

Cinematic Home AV <https://www.cinematichomeav.com/>

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
480-398-7362

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

Turntable Set-up and record cleaning:
Richard Jensen confirmed still in business
[602 717 2399](tel:6027172399) | worksbau@gmail.com

Scott Cohen- Geared more towards vintage gear, email VintageAudioReview@proton.me with device info and problem(s), and I will let you know if it is something that I think I can help you with. Located in Tucson. Your device might even be featured in a YouTube video. Confirmed in business.

Jeff's Professional Audio Repair [602-274-0794](tel:602-274-0794) - Also, Car Stereo work was emailed on 9/9/24 to confirm if still in business - did not hear back jparepair@yahoo.com

Re-foaming Speaker Surround Service:
Michael Mitchell 480-749-7003
mmiller43228@yahoo.com emailed on 9/9/24to confirm if still in business - did not hear back