



Newsletter

February 2026

Editor's Note: This is the last AAVC Newsletter that will be sent to 2025 dues-paying members. Starting next month, it will only be sent to 2026 dues-paying members. Also, in order to vote for the 2026 club officers, you need to be a dues-paying member by the time of the vote later this month. See the instructions for paying dues below.

Dues (\$35) information is always available on the club's [website](#). But to save you time, here is the info:

By PAYPAL: Go to paypal.com and type azavclub@gmail.com in the "send money" field. Pay \$35.00. In the "What's this payment for" field, just type **2026 Club Dues and your name.**

By Check: Make the check payable to Arizona Audio Video Club and mail it to:
Paul Johnson
1519 East Tuckey Lane
Phoenix, Arizona 85014

Please note you will not be able to participate in the February 2026 club election unless your 2026 dues have been paid.

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- Paul Johnson's playlist and/or some other topic

- Dave's Record Review: Johnny Cash – ***Rockabilly Blues***
- Wasting Time On The Internet (recurring feature) - By Jim Welby
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President's Message

By John Harvell

While I don't want to get too deep into this discussion, it's prudent to briefly address the recent drama surrounding the planned transition of the club president's role.

As we approached January 2026, I made myself available for a smooth handoff of the president's position to Joe Goswami. However, as we approached that transition, it became increasingly apparent that Joe was neither interested nor willing to follow the club's rules as set out in the AAVC bylaws.

The club's bylaws were developed by the membership in the early days of the club's formation and have been maintained by the leadership team. Any revisions have been proposed and ratified by the majority of the club membership.

Joe was informed by current members of the leadership team and by me that he would not be allowed to ignore the guidance of the steering committee and the leadership team. As this restriction became clear to Joe, he chose to resign from the club on his own. He then sent a couple of belligerent emails, defaming club members he believed had mistreated him, calling them foul names and expressing his anger. He canceled the January 23rd meeting on short notice that he had committed to host. Joe sent out emails to some club members promoting an alternative club.

After discussion with the current leadership team and a brief planning meeting, we put together a plan and hosted the first meeting of 2026 in Parish Hall on January 23rd at 7 pm.

We discussed the need to hold elections to formalize the 2026 leadership team and steering committee, and we prepared a draft of the revised club bylaws. The 2025 leadership team remained in place and agreed to conduct the 2026 election during the week of 20-27 February by email ballot to all club members on record. If you have not renewed your membership by that time, you will not be able to vote in this election. Each position on the ballot will have a yes/no option and a space for a write-in name of a club member in good standing who has agreed to accept the position if elected. The AAVC club leadership has taken no action against Joe and will gladly accept members who wish to participate in both Joe's new club and our existing club, with the understanding that we will manage the AAVC in accordance with the current club bylaws.

I notified the people at the January 23rd event and the club leadership team in an earlier meeting that I would submit my name as the club President for 2026 if no one else applied for that role. I care about the club, its membership, and the value it adds to our community; for that reason, I want it to continue, grow, and prosper. I think we have a strong leadership team, and we will work to deliver an informative, enjoyable, and creative program in 2026. As always, we can do an even better job at this if we know what you would like to see, hear, or do. So, please share your thoughts.

I spent some time thinking about what I've gotten out of my membership in the club, so I will list some of the benefits I've experienced in my 5-6 years of membership:

- I've met and spoken with 40-50 like-minded people interested in audio and video reproduction and in improving their experiences, and I've enjoyed hearing the common paths we've followed and the unique experiences they've had.
- I've been exposed to a much broader range of music than my limited experiences had prepared me for.
- I've listened to a wide range of music systems, from entry-level to really high-end equipment, and I've been amazed by the quality and diversity of the music systems club members have created. Each of them had valuable strengths and limited weaknesses.
- I've learned from other club members who have generously shared their experiences and knowledge, enabling me to improve my system integration.
- I have listened to 12-15 club members' systems and gained insight into their trade-offs and choices.
- We have opportunities to visit with local high-end audio/video dealers and manufacturers to see their current product offerings.
- We witnessed numerous amplifier, DAC, Analog vs digital, and cable comparisons with varying degrees of fidelity.
- We have had presentations on Room Treatment, Audio System/Room equalization, and Digital noise reduction opportunities.
- We have shared and compared components in my home environment, DACs, Preamps, Power Amps, and a variety of cables - things well beyond my ability to do on my own.
- I have received critiques and suggestions to improve my system and, as a result, have a much better audio experience today than I ever thought I would.
- But it doesn't stop there; I've established real friendships with people I'm happy to help, and I know I can count on them to help me. Club members

have helped me carry 340-lb speakers upstairs and move 180-lb amplifiers, which I couldn't do myself.

Ok... I've likely gone overboard. But this is just a fraction of what I think this club offers to each of us as members. We can grab as much or as little of that as we want. But I think it has value for us all, and we are much stronger together than we are apart.

Looking forward to a wonderful AAVC experience in 2026,

John Harvell

AAVC February Event Member Music Night

Wednesday, February 25th

Join the Arizona Audio Video Club for an evening dedicated to high-fidelity exploration and the "Real Classics." We're stripping back the complexity to focus on what matters most: legendary gear and the stories behind the music we love.

The Featured System

This month, we are showcasing a unique hybrid dynamic-planar system curated by Jeffrey Behr, with David Snyder providing streaming capability via Roon and Direccion. The **Eminent Technology LFT-8C** speakers are renowned for their "Linear Field Transducer" technology, offering the transparency of an electrostatic with the punch of a traditional woofer.

To ensure these planars have all the current they need, we'll be driving them with a massive **600 watts per channel** into their 8 Ohm nominal load.

- **Loudspeakers:** Eminent Technology LFT-8C Hybrid Dynamic Planars
- **Amplification:** PS Audio Stellar M1200 Monoblocks
- **Analog Preamp:** Topping Pre90
- **Digital Source:** Oppo BDP-205 (featuring dual ESS ES9038PRO Sabre Pro DACs)
- **Streaming Transport:** Dual RPi5 Direccion Host + Target (v148)
- **Software & Services:** Roon, Qobuz, and TIDAL

The Music: Bring Your Favorites



This is a **Member's Listening Night**. We want to hear what you're listening to! We encourage everyone to bring a track or two to share with the group.

We can accommodate almost any format:

- **Physical Media:** CD, SACD, DVD-Audio, and Blu-ray Pure Audio.
- **High-Res Streaming:** We will have lossless access to the full Qobuz and TIDAL libraries via Roon.

The Story Behind the Track: To make the night more interactive, we're asking attendees to share a brief 30-second story about why their chosen track is meaningful, or a specific detail the group should listen for during the playback.

Event Details

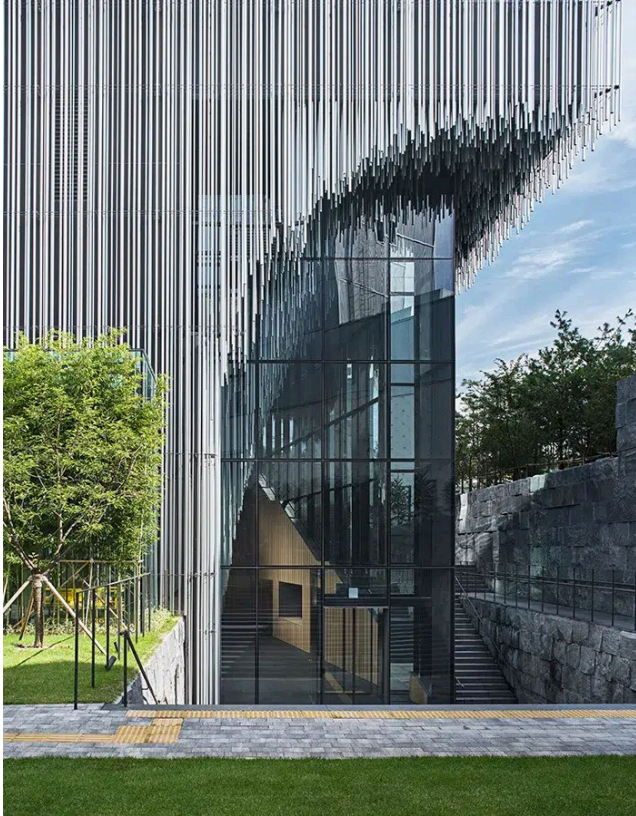
- **When:** Wednesday, February 25th
- **Time:** 7:00 pm
- **Where:** Faith Lutheran Church, 801 E Camelback Rd, Phoenix, AZ 85014
Faith Place (*adjacent to church offices*)

We look forward to seeing (and hearing) you there!

Audeum Audio Museum in Gangnam, Seoul, Korea

By Jim Welby

My social media algorithms feed me a variety of stupid stuff, but recently, I was fed with some amazing audiophile porn: [Audeum Audio Museum](#) in Gangnam, Seoul, Korea. The museum features an extensive world-class collection of sound-reproduction equipment dating from the 19th century onward, including rarities such as the Edison phonograph and the Western Electric loudspeaker. The building itself is a piece of art and was designed by the architect Kengo Kuma, who believed in the importance of reconnecting with nature. Away from the bustle of Seoul, Audeum is located in a residential neighborhood overlooking the idyllic Cheonggye Mountains. The museum architecture, subtle and stunning, draws on aspects of nature, such as the ever-shifting quality of light. I have never been there and likely will never go, but it does look incredible - see photos below:



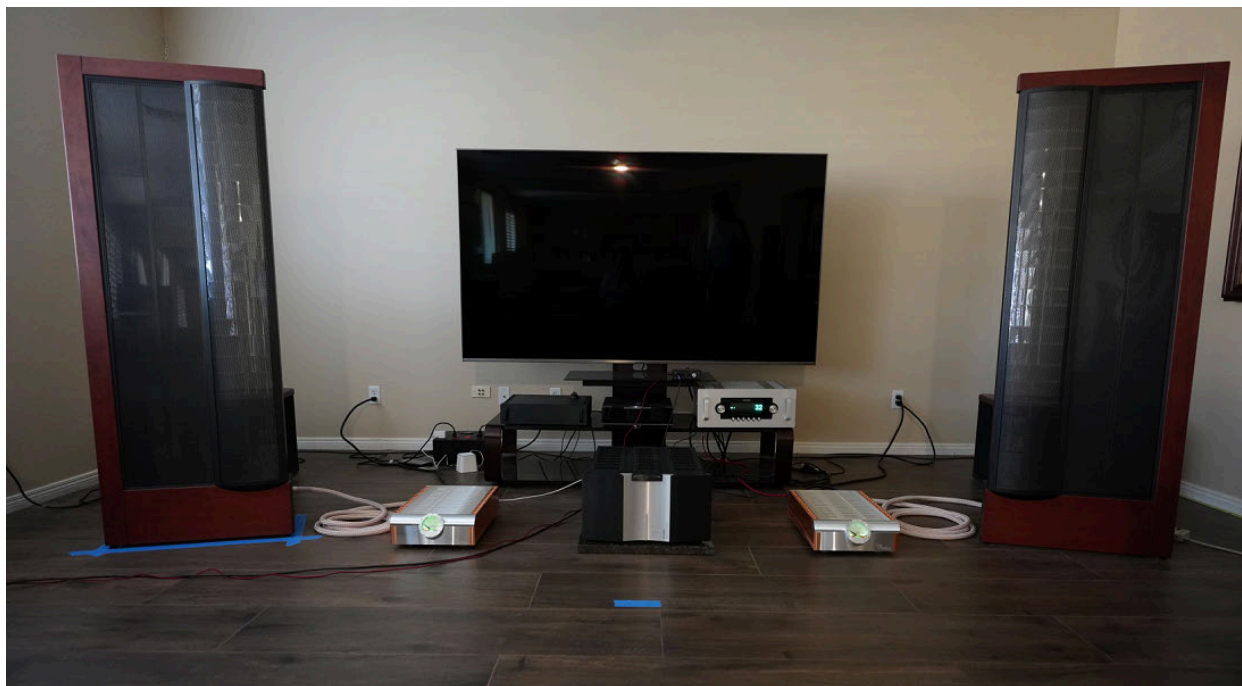
John Harvell's Modified Audio System

By David Das

I had the pleasure of auditioning Club President **John Harvell's** latest modifications to his Audio System on Sunday, February 8, 2026. It sounds

spectacular. This is the culmination of John's passion for Hi-End audio, mixing and matching components to achieve the ultimate synergy and system tuning.

John's system is built around a pair of [Martin Logan CLX](#) full-range electrostatic speakers.



The CLX model was the finest Electrostatic speaker ever built by Martin Logan, regardless of price, before it was discontinued. They can reveal subtle details in a recording that are lost on lesser speakers. They excel at micro-dynamics with breathtaking clarity and resolution. Sitting exactly on axis, you get to hear a wide wall-to-wall soundstage with a solid center image while the giant speakers seem to melt away.

These tall panels are majestic to look at and deliver their magic when placed in a large room with ample clearance from the side and back walls. They need room to play.

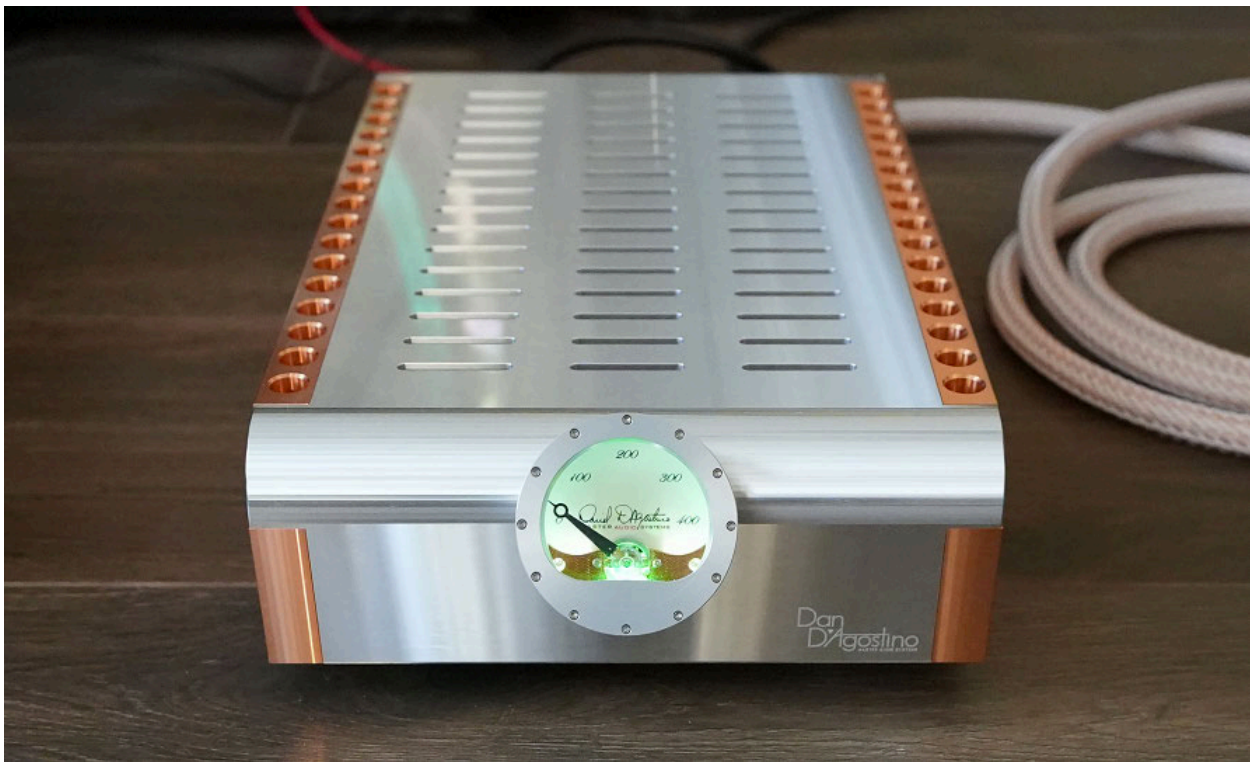
John has replaced the Auralic Vega G1 streaming DAC with the [Linn Selekt Organik DAC](#).



He has replaced the [Classe SSP800](#) Surround Sound Processor with the [Audio Research Reference 6SE](#) Tube Pre Amplifier.



John replaced his Balanced Audio Technology VK-6200 5-channel power amp with a pair of [Dan D'Agostino Momentum 400](#) monoblocks. Each delivers 800 W into 4 ohms and doubles to 1600 W into 2 ohms.



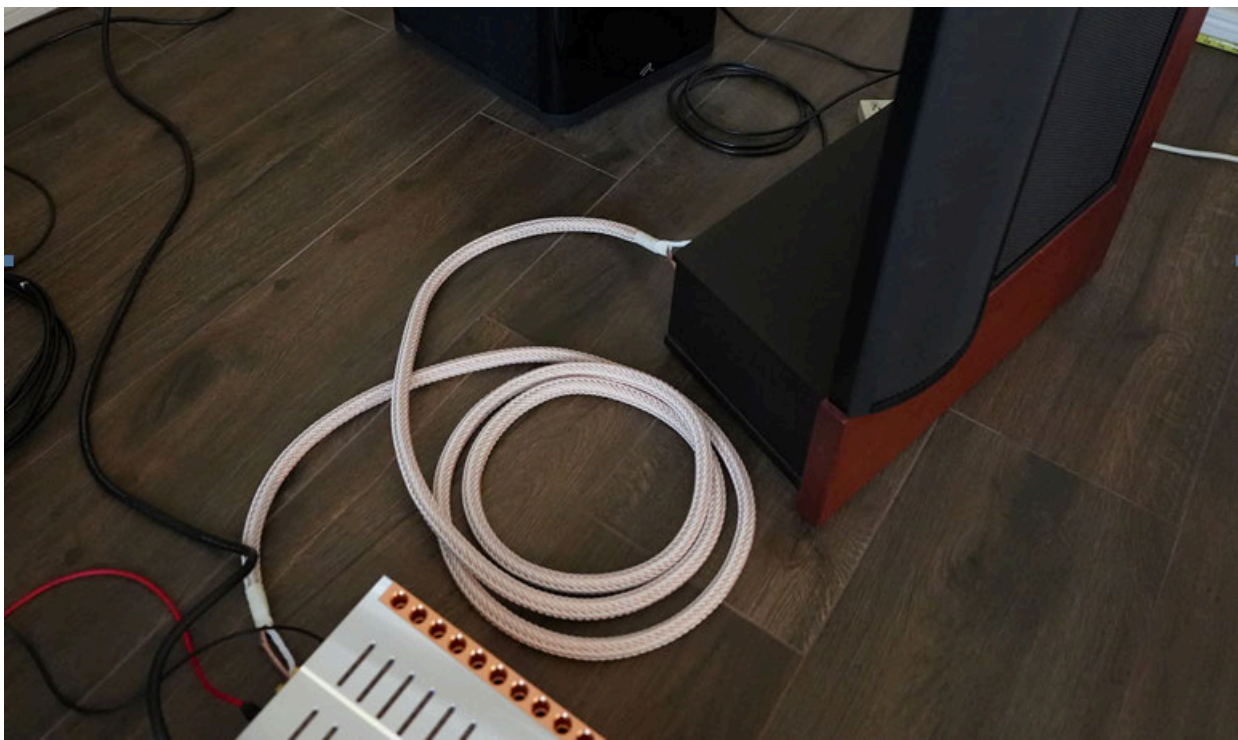
These exquisitely crafted power amps are a sight to behold and weigh 95lbs each. They sold for \$65,000 a pair when introduced in 2016. They are ideal for driving electrostatic speakers that demand high current at high frequencies when the speaker impedance drops to 2 ohms. Lessor amps cannot keep up with the power demand of electrostatic speakers, resulting in loss of transparency in the high registers.



John has a pair of [Martin Logan BalancedForce 210](#) sealed subwoofers behind the CLX panels that take the frequency response down to 20Hz. They are custom-built to blend seamlessly with the CLX Electrostatic speakers.



After carefully comparing 5 audiophile tracks and switching between cables, John found that the [GR Research 24 Strand DIY Speaker Cable](#) imparts an added level of realism and emotion compared to the Mogami 3104 Star Quad speaker cables.



While the fancy GR Research Cables, Dan D'Agostino Momentum 400 monoblock power amps, Audio Research Reference 6SE Tube Pre Amplifier and Linn Selekt Organic DAC played a part in elevating the performance of the Martin Logan CLX towers, the biggest improvement in the sound stage came from pushing the giant Samsung 83" flat screen TV a few feet behind the plane of the electrostatic speakers.



After hearing the modifications, which added depth in the sound field, John remarked, "Why hadn't I thought of doing this simple adjustment before?"

I was shocked by the difference, recalling my experience with his previous setup, where the TV was aligned with the plane of the speakers.

The difference was not subtle. It added the depth dimension to the sound field, projecting a 3D audio image that spanned the entire front wall. Every instrument was in sharp focus. The CLX towers revealed the natural timber and texture of every instrument. The vocals floated slightly behind the speaker plane. The integration with the subs was perfect. I could not tell there was a pair of active subs in the mix.

The listening session began with **Todd Krieger** joining us at 1 pm. John had a playlist of curated audiophile tracks to demonstrate his new system. Todd played a few of his requests.

We both agreed this new system was a big improvement over the previous setup, with the biggest difference being the added sense of depth. By all metrics, this is a reference setup.

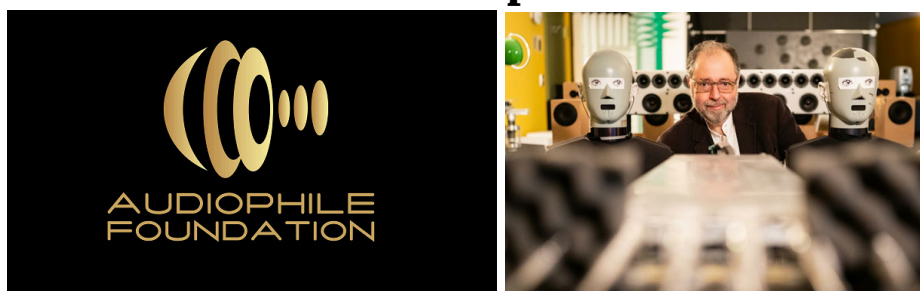
I have never heard Eva Cassidy sound so sweet and natural on “Fields of Gold” on any other system. This was a revelation. John has made a heavy investment to achieve this level of refinement. It is on par with the most expensive multi-million-dollar setups at LMC Home Entertainment. The only area it may fall short is the ultra-low bass impact of reference systems at LMC. Unless you like listening to rock or techno music at very high decibels, you will not find anything lacking.

I thought John’s current system was the definition of perfection. How is it possible to improve on this? Most would call this an endgame system. Three hours of non-stop music listening went by in a flash. I was mesmerized. If you could spare a couple of hours, I would highly encourage you to pay a visit.

John feels very fortunate to have the resources, a wife who supports his interests and passion, and a wonderful group of friends and club members who have donated their time, experience, and sometimes muscles to help him improve the listening experience. This could not have been possible without their contribution.

Here is my [full 14-page review](#), including a sneak peek at John’s next reference system, paired with a pair of Sonus Faber Liliun speakers.

Edgar Choueiri of Theoretica Applied Physics will discuss Spatial Audio and the BACCH SP products — a Zoom event



Saturday, February 28th, 2026
1 PM until 3 PM PST

Edgar Choueiri of [Theoretica Applied Physics](#) will discuss the basics of spatial hearing and techniques for enhancing Spatial Audio reproduction from two speakers. I will focus on the BACCH approach to crosstalk cancellation and go over the main functionality of BACCH4Mac and how it is used to enhance 3D imaging of two-speaker playback systems.

BACCH 3D Sound is a breakthrough audio technology (developed at Princeton University) that yields unprecedented spatial realism in speaker-based audio playback allowing the listener to hear, through only two loudspeakers, a truly 3D reproduction of a recorded sound field with uncanny accuracy and detail, and with a level of high tonal and spatial fidelity that is simply unapproachable by even the most expensive and advanced existing high-end audio systems.

BACCH 3D Sound relies on canceling an undesired artifact, called crosstalk, that occurs whenever stereo sound is played through loudspeakers, thus allowing the 3D cues which the brain needs to hear in 3D, and which exist in abundance in practically all well-made stereo recordings, to naturally reach the brain of the listener.

Edgar Choueiri is professor of Applied Physics at Princeton University where he teaches and directs two research laboratories, one focused on plasma propulsion for spacecraft, and the other on Spatial Audio. He is the author of more than 225 publications, and the recipient of many awards (including a knighthood and The Absolute Sound 2025 Innovator of the Year). He is the president of Theoretica Applied Physics, the developer of the multi-award-winning BACCH-SP and BACCH4Mac products.

This event is free for Foundation members and the public. Registration is required, and a Zoom meeting link will be provided in your registration confirmation email.

[Register Now](#)

Paul Johnson's Playlist

- **Bill Lloyd** | Insta-Mentals
- **David Crosby** | Thousand Roads | Here If You Listen | If I Could Only Remember My Name
- **Adam Ben Ezra** | Heavy Drops | Intermission | Can't Stop Running
- **Joanne Shaw Taylor** | Reckless Heart

- **Devon Allman** | Turquoise | Ride or Die b| Miami Moon
- **Billy Branch & The Sons Of Blues** | Roots And Branches - The Songs Of Little Walter | The Blues is My Biography
- **Duwayne Burnside** | Acoustic Burnside
- **North Mississippi Allstars** | Up and Rolling | Set Sail
- **Ben Allison** | Little Things Run the World (Remastered) | Tell the Birds I Said Hello: The Music of Herbie Nichols
- **Jeff Buckley** | Live At Sin-e (Box Set)
- **The Lone Bellow** | What A Time To Be Alive
- **Ichiko Aoba** | Windswept Adan
- **Jill Scott** | To Whom This May Concern
- **Sabine McCalla** | Don't Call Me Baby
- **Courtney Marie Andrews** | Valentine
- **Cordovas** | The Rose of Aces
- **Roberta Flack** | With Her Songs: The Atlantic Albums, 1969-1978
- **Rockpile** | Seconds Of Pleasure (Expanded Edition)
- **Jonathan Peyton** | Nothing Here's the Same | How We've Come So Far
- **North Americans** | Long Cool World
- **Jeb Loy Nichols** | The United States Of The Broken Hearted
- **Todd Snider** | High, Lonesome And Then Some | Live: Return of the Storyteller | Rest In Chaos | Crank It, We're Doomed
- **Carolina Chocolate Drops** | Genuine Negro Jig (15th Anniversary Edition)
- **Cktrl** | Spirit
- **Bad Bunny** | Debi Tiara Mas Fotos
- **Ted Lucas** | Ted Lucas
- **Samantha Crain** | Gumshoe | B-Attitudes
- **Mary Gauthier** | Mercy Now | Dark Enough to See the Stars
- **Jazz Sabbath** | Jazz Sabbath Live
- **Hilary Duff** | luck... or something

- **Medeski, Martin & Wood** | Omnisphere | Radiolarians I, II & III

Dave's Record Reviews

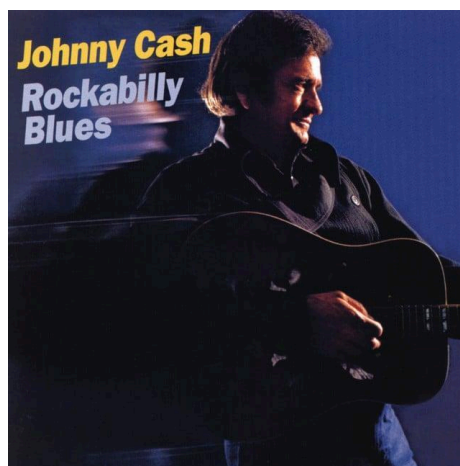
Championing worthy albums from the past that should not be forgotten...

For the AZ Audio Club ~ February 2026

#35

Johnny Cash – **Rockabilly Blues**

(LP & CD, Columbia, 1980)



Many folks who say they disdain country music will nonetheless confess to respecting the music of Johnny Cash (1932-2003). Unquestionably one of the best-known country artists of all time, the Man in Black's catalog lists some 130 albums. His life story is well chronicled, and I won't belabor it here. Likewise, the list of his awards is lengthy, and I will only mention that he was awarded a National Medal of Arts, and among his numerous Grammys was a Lifetime Achievement Award. And he was inducted into every possibly relevant music Hall of Fame.

Anyway, **Rockabilly Blues** is one of his lesser-known albums, I believe his 64th. While Cash was known as and remembered as a country icon, he was no stranger to related genres of popular music. Indeed, some of his earliest recordings for Sun Records could easily be classified as rockabilly, and some reviews described it as a celebration of his Sun-era roots.

His biography or other sources may address the origins of this album, the how and why Cash came to record it. I have to confess I am not quite dedicated enough to ferret out that kind of background for this review. *But* I can say that it was recorded during a time when Cash was going through significant problems in both his personal life and career. He had fallen back into drug addiction, his wife, June, had moved out, and his recent albums weren't selling very well.

Some kind of change probably seemed to be a good idea. Instead of the more basic sound he had previously found success with in the past, for this record, he assembled a wider cast of supporting musicians and went for a more “modern” sound. Some of these people he had worked with on previous albums, but he also brought in some younger talent that had been making names for themselves in the field, namely Marty Stuart, Dave Edmunds, and his son-in-law, Nick Lowe. (I profess to being a fan of all three of these guys and have most of their solo albums.)

To mention a few of the songs: The album kicks off with the rousing “*Cold Lonesome Morning*,” which is a highlight and by rights should be a more recognized song in Cash’s canon. As well as good lyrics and the trademark Cash vocals, it also features tasty harmonica runs and outstanding guitar work.

“One of these cold lonesome mornings, you're gonna kill me, I'm gonna lay there and I'm gonna die. You will soon give me pain enough to fill me, 'cause I'm gone past doin' any good to cry.”

Nick Lowe is a well-known songwriter, and his “*Without Love*” follows that up, with both Lowe and Edmunds contributing guitar work. Leaning more successfully into the “rockabilly” style than some of the other songs on the album, it declares the basic importance of love to being human, at least to the singer. “*The Twentieth Century Is Almost Over*” is a John Prine-Steve Goodman gently-rockin’ song that may be... OK, **it's** kinda dated and isn’t exactly rockabilly, but who cares? It’s a good song, well done here with a small chorus backing Cash’s vocal.

The title cut, “*Rockabilly Blues (Texas 1955)*” is another Cash-penned tune that may not be his best but is nonetheless really good – a story of life on the road and becoming disheartened with a sweetheart that’s not taking his calls. “*One Way Rider*” closes the album, its writing credited to another Cash son-in-law and talented songwriter, Rodney Crowell. Wife June Carter joins him to duet on it, and a fine cut it is, the only cut with backing horns. “*Lovers save your secrets, trust not unto fools. Don’t go look for trouble, it will come for you.*”

As is the case with the vast majority of albums by almost every artist, not every cut is a winner. I think in particular of the Kris Kristofferson ballad, “*The Last Time*.” A good song that is mistreated with pointless synthesizer and rather indifferent vocals.

So just what have we got here? I hear you ask. Well, it’s unmistakably Johnny Cash, but not a typical outing for him. When released in 1980, it was met with mixed reviews and lackluster sales. Some reviewers loved it, but many expressed the view that it was not rockabilly, blues, country, rock, or *anything* –

in short, that it was a mixed bag of a record for which Cash did not have a strong theme or goal. My call? To my ears, he does not succeed in achieving what I think of as rockabilly, though he goes up to the edge and verges on it in spots. If you absolutely MUST categorize, buttonhole, and label it, this is closest to straight country.

But personally, I'm not going to worry about it. Cash takes different elements of different music styles for the songs and creates what is unquestionably an enjoyable listen. Cash's vocals throughout are strong, the material he wrote or chose is (mostly) very good, and his backing people are excellent. Production & sound quality are not audiophile-grade, but they're pretty good.

I will not assert that this is his "best" or finest album. That classification would be more relative, difficult, and open to debate for him than for many other artists. I don't even call this a classic. But this is a fine album, one that should not languish in obscurity.

I have a copy of the original LP, which is available on Discogs for not too much coin. A CD of it was released in 1999 and is also available for perhaps a few pennies less. Independent label Yep Roc Records released a new LP pressing of it with a gatefold cover in 2013, which is probably the best-sounding version. (I haven't heard it, so I can't swear to it, but I have a few other titles by Yep Roc that are very worthwhile.) That's probably the priciest version, starting at about \$15+. And should you be one of those unfortunate folks deprived of physical media, it is, of course, available via streaming.

WASTING TIME ON THE INTERNET

By Jim Welby

Last month, I decided to twist the concept of this recurring feature, turning it from turntables in space (generally AI-generated images) to real space-age turntables. This month, I will take another twist. In my social media feed, I am regularly teased with an article from a site called Headphonesty. I recently received a tease for an article titled: [10 Signs You're More of an Audiophile Than a Music Lover](#). Among my friends and family, I am considered an audiophile, but among AAVC club members, I feel more like a guy who likes music and has a nice stereo (more mid-fi than hi-fi). Here are the 10 signs and my self-assessment:

1. *You Start Using Music to Listen to Your Gear* - I am guilty of this, but only occasionally
2. *Bad Sound Bothers You More Than Bad Music* - I am definitely guilty of this.
3. *One Upgrade Always Leads to Another... Forever* - Guilty, but I know some guys who are worse than me.

4. *You Watch YouTube Reviews and Spend Hours on Forums ‘For Fun’* - Whew, finally not guilty.
5. *Your Room Is Designed for Sound, Not Living* - Not guilty, but only because of money and a wife.
6. *You Justify Spending Thousands on Small Improvements* - Not guilty.
7. *You Secretly Judge People Who Use Spotify* - Well, yeah, doesn't everybody?
8. *You’ve Turned Down Plans Because You Were ‘Testing Gear’* - Not guilty.
9. *You Spend More on Your Gear Than Your Music Collection* - Not guilty - spend way more on physical media than gear.
10. *You Have a Love-Hate Relationship with Reviewers* - Not guilty, I am not technical enough to have a clue what they are talking about.

Curious how other club members do on the “test.”

January AAVC Meeting - Music and Social Event

By David Das

I had the pleasure of attending the January AAVC Music & Social Event at the Faith Lutheran Church on Friday, January 23, 2026. This was the first Club Event for 2026, hosted as a casual listening session and brainstorming session with members about what they hoped to see in the next 12 months and about the leadership changes.

Former Club President and Treasurer **Jeffrey Behr** was generous enough to loan his [Eminent Technology LFT-8](#) speakers and [PS Audio Stellar M1200](#) monoblocks.







Club Secretary **Paul Johnson** was kind enough to bring in his custom-made Star Quad speaker cables with locking banana plugs, which you see here in a gray sleeve.

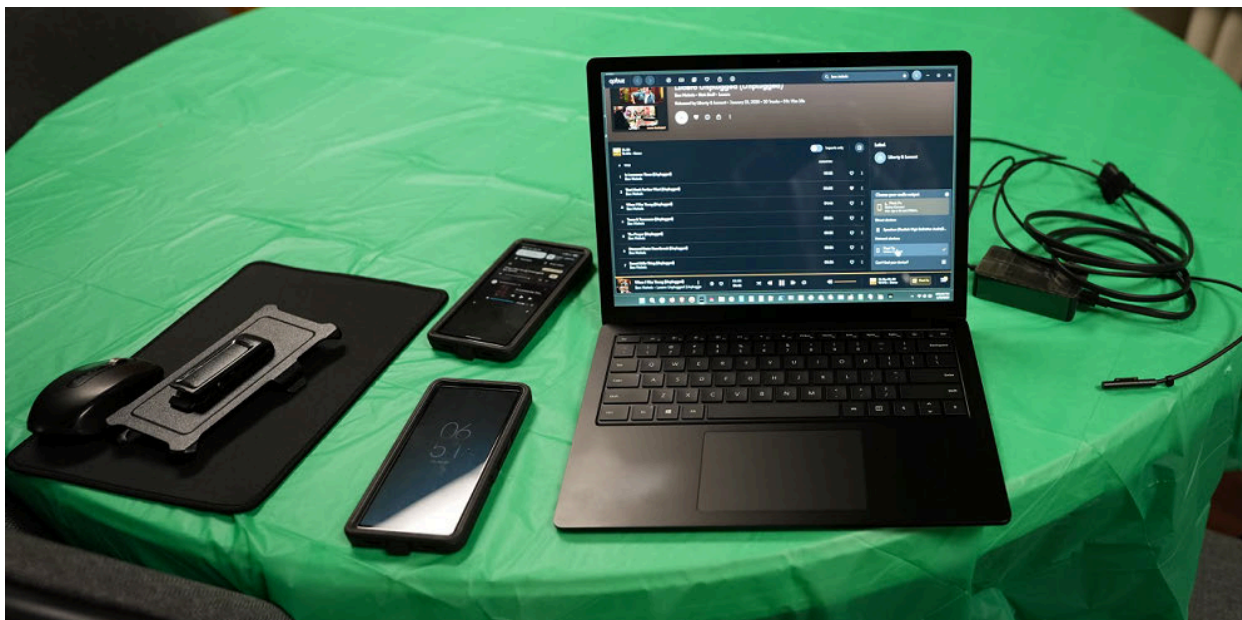


Paul makes high-quality speaker cables cut to the exact length using quality parts that rival high-end brands, saving you hundreds of dollars.

Paul was also kind enough to bring his [Benchmark HPA4](#) Headphone/Line Amplifier, [Bluesound NODE](#) Streamer, and [Oppo BDP-105](#) Universal Disc Player.



Tidal and Qobuz were available for music streaming. Members could play their favorite CDs on the Oppo BDP-105 player.



Club President **John Harvell** came in early to help transport the speakers from Jeffrey's home.



John volunteered to serve as President of the Arizona Audio Video Club for 2026, while Jeffrey volunteered to serve on the Steering Committee. They would be formally assigned to their roles upon ballot counting, from paid members. There will be a club officer election in February. AAVC Newsletter Editor **Jim Welby** will manage the digital voting.

During the conclusion of the meeting, members exchanged updates on their personal audio systems.

Jeffrey Behr

Jeffrey shared that he has reacquired a pair of Sound Lab electrostatic speakers that he originally bought in 2024 and temporarily moved out in 2025. He described the current performance as the best sound he has ever heard in any system. He is currently driving them with Pass Labs Class A 60-watt amplifiers (XA60.8 or similar).

While he noted that the Pass Labs amps provide the best sonic performance he has experienced, he expressed concern over their heat output and power consumption (approx. 400 watts at idle) and mentioned he may eventually look for a cooler-running alternative.

John Harvell

John reported significant acoustic improvements in his listening room by moving the living room television back toward the wall, resulting in a dramatic increase in soundstage depth and clarity.

His system currently features an Audio Research preamplifier and Dan D'Agostino Momentum M400 monoblock amplifiers. He noted that although his speakers are on a new platform, they are currently disconnected pending a visit from a D'Agostino technician to address a trigger output circuit issue with the amplifiers.

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/>

Vinyl Record Dude <https://vinylrecorddude.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:6022740794) - 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 9/9/24 to confirm if still in business - did not hear back