



Newsletter

January 2024

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President's Message

By AAVC President John Harvell

Join me and other club members at upcoming club events:

1. Thursday, 16 Jan 25 from 5-8 pm at Cinematic Home A/V, 10658 N 32nd St, Phoenix, AZ RSVP at <https://www.cinematichomeav.com/aavc-jan16>
2. Saturday, 1 Feb 25, from 1 PM, Vintage AV Receiver A/B Test/Comparison - Richard's House in Tucson (details provided by Scott Cowen at jbsail@cox.net)

Club Actions:

1. Renew your club membership (if you haven't done this yet) at <https://azavclub.com/join>
2. Volunteer for the club steering committee (3 empty spots available). Duties of steering committee members include:
 - a. Attend steering committee meeting once per month (typically Zoom meeting organized by club president)
 - b. Help identify club event schedule (bring your ideas for club events)
 - c. Help to manage club activities and commitments

Please contact me if you are interested in joining the steering committee - jharvell_1@cox.net

The club is healthy, with 62 current members and a solid financial position at the end of 2024. We can always use suggestions from the membership to ensure we are doing

the things that the membership is interested in. So, please bring your ideas to the steering committee members so we can include them in the event schedule. Thanks go out to the current and past steering committee members for the solid support in developing and running the events that were scheduled and communicated over the last year. Thanks to all of you for attending club events and interacting positively with other club members. Shortly, you will receive a ballot to vote on the new club leadership team positions. Please vote for those people you want to see in club leadership roles.

Future Meetings

January - Thursday, January 16th, the club met at [Cinematic Home AV](#) to demo their High-End Theater Room system. This is an RSVP event - see the president's message above for details. Next month's newsletter will review this event.

February - Wednesday Evening on February 26th from 7-9 pm, the club will meet at the Church (Faith Hall) to demonstrate [Cheskey Audio's](#) new printed speaker design. Music choices provided by club members will be streamed through the Church WiFi and played through examples of the Cheskey Audio 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), or the Newsletter Editor, Jim Welby (catchgroove@gmail.com).

Member's Corner

Three Contraptions

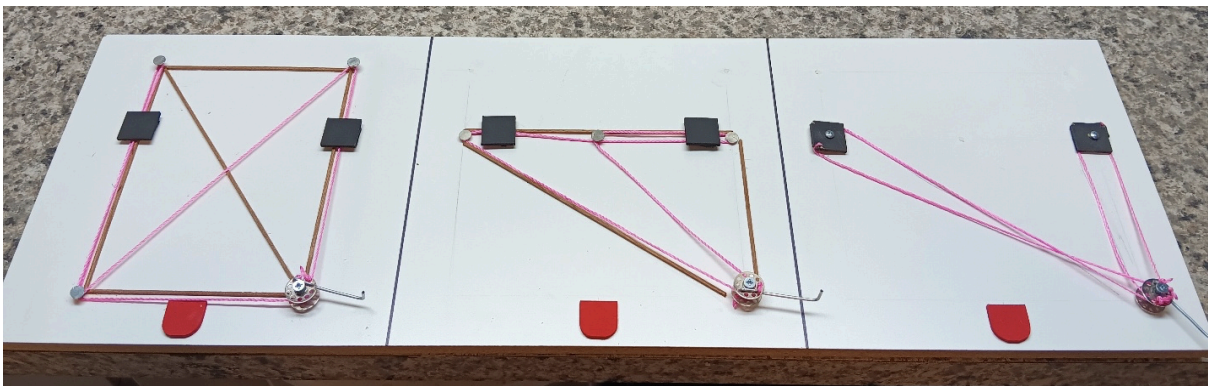
By AAVC Member Barrett Strong

I like making things. In my 40+ years as a Cabinetmaker, I have worked on a wide range of projects. My interest in and understanding of electrical engineering has always been limited, so in the audiophile hobby, I naturally gravitated to making speakers, speaker stands, audio furniture, etc. The last few years with the AAVC have impressed upon me the importance of speaker placement, listener position, and the room. The first two are cheap, and the third can cost more than the system. Being naturally cheap, I was inspired by the challenge of seeing if it was possible to make a contraption that would adjust the speaker position in real-time to more efficiently and accurately dial in the soundstage, my favorite aspect of sound reproduction. Getting up and down to move a speaker and starting the track again to compare repeatedly seemed to be a candidate for an improved process.

My first step was to develop a 1:12 scale mock-up that broke the concept up into three modes:

- Speaker movement from front to back
- Movement from side to side
- Toe in and out.

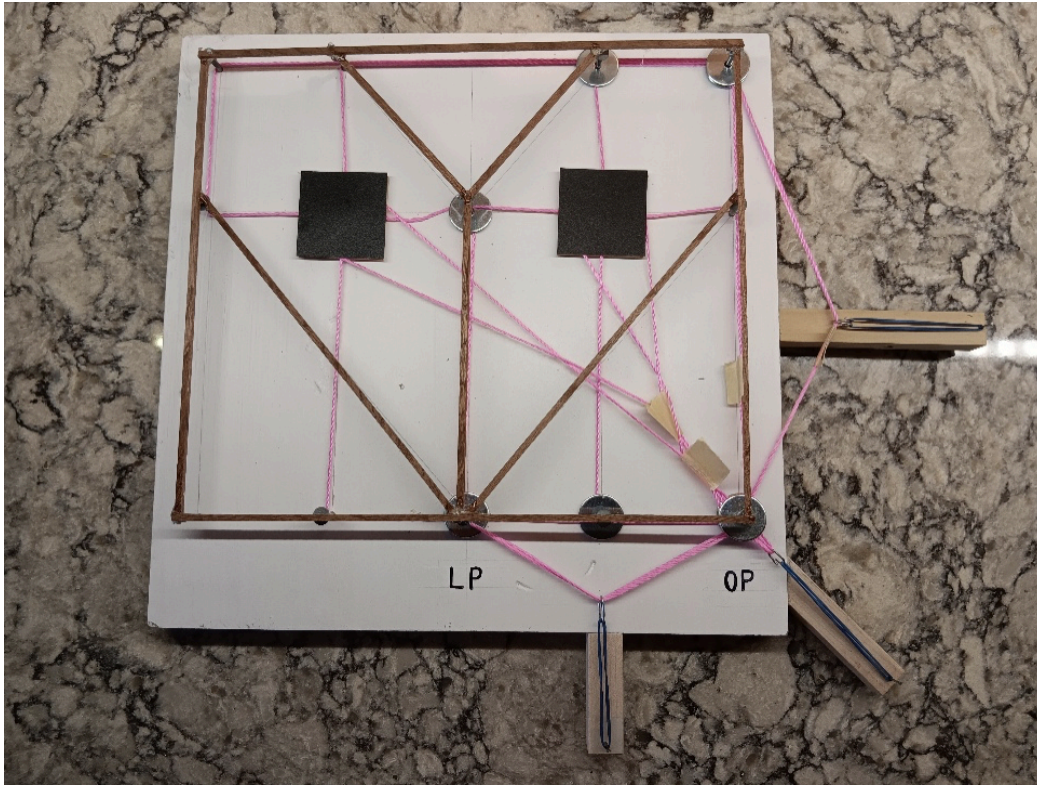
The speakers would be placed on reinforced $\frac{3}{4}$ " MDF platforms with low profile ball bearing casters and controlled by 550 cords that ran to small pulleys attached to a lightweight frame made from $\frac{3}{4}$ " x $\frac{3}{4}$ " hardwood. Ideally, the movement would be controlled by a second person to the side so the listener could close their eyes and give feedback, like an eye test: "A" or "B"? Etc.



Three modes with pulley control in the right rear corner with listening position in red

The next challenge was to see if I could control all three modes of movement with one setup. The difficulty arose because movement on one axis pulled on the taut control lines for the other modes. I overcame this by lengthening the lines to allow movement and applying a spring-loaded slack removal system to each pulley set. In the mock-up I went outboard for space considerations, but in the full-scale version, they could be inboard.

Contraption #1 – MORTSOD



LP - Listening Position

OP - Operator Position

Cheesy masking tape handles control three modes

It was possible to move the speakers in sync within the open area of the structure in every direction with a bit of practice, even diagonally. You can find [my video](#) on YouTube if you type in MORTSOD 1. The acronym stands for **Manually Operated Real Time Speaker Optimization Device** - I like acronyms.

After showing the mockup to a few AAVC members, the feedback I received was that it was unlikely to be used much in a club as small as ours, given its complexity. It would be adjustable for various room sizes but still take at least an hour to set up and would be difficult in some rooms. I felt good about having overcome the design challenge. I chalked it up to another constructive distraction to maintain my sanity until talking with Dave Snyder, who was interested in how the listener position affected the system performance. That led me to develop a simpler design that would allow movement of the listener position, something the MORTSOD assumes is fixed in a room. By creating an adjustable triangle with the speakers and an office chair, one could experiment with different leg ratios and then move the rig in real time to hear how its placement in the room altered the sound. I built it and played around in my main listening space but was somewhat limited by furniture and decided to use the garage as a better environment

to hear its potential. The room is 29'W x 22'D with a sloped floor that takes the ceiling height from 96" to 102", but storage shelving makes the high frequency reflected space more like 19'W x 20'D. Other than a bit bright, it's not a bad space with a decent mix of diffraction on both the side and rear walls.

Contraction #2 - Triangle



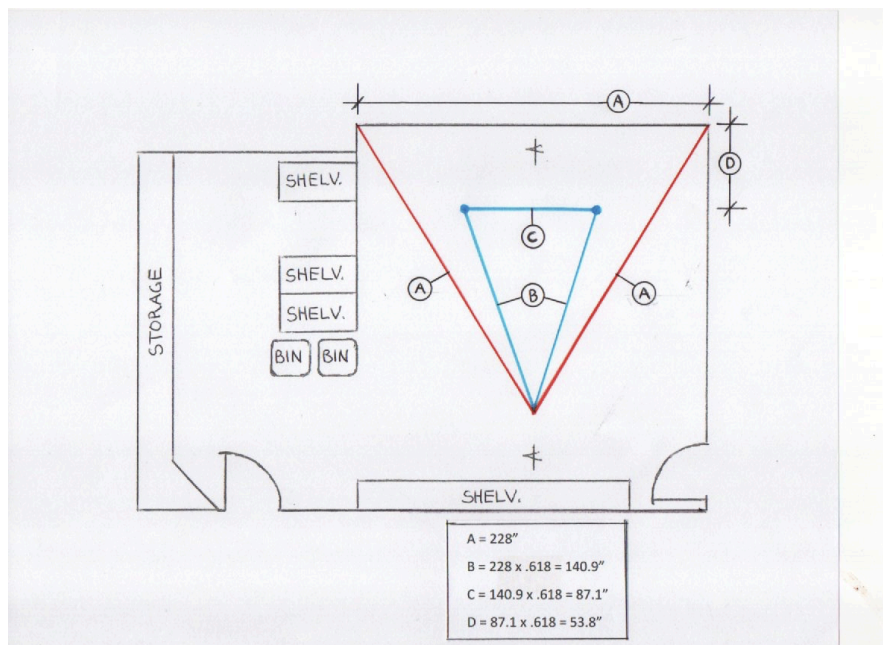
I started with my best monopole speakers, the Klipsch RF-82, which I got water-damaged for \$60 and refurbished. I began with near-field equilaterals of different sizes, but much like in my main listening room, I was not a fan. I heard three distinct sources – two speakers and a phantom center, dry and lacking depth. No matter where I moved in the room, it never rose above mediocre.

The [Cardas website](#) offers several speaker placement formulas for different room dimensions, most based on equilateral triangles varying in size in relation to the room. Magnepan suggests a .6 ratio between tweeter-to-tweeter and tweeter-to-ear for my LRS' but does not mention the golden ratio of .618. Applying the .618 ratio between the triangle leg lengths and the triangle legs in relation to the room width sounded amazing. The difference between .6 and .618 in this room is about 4", and honestly, I could not hear a difference. Toe in also matched what I found with my Maggies, with the tweeter center axis passing by my head about 12" out. I was surprised at how little dramatic changes to toe-in altered the sound – perhaps a testament to the Tractrix

horns' horizontal dispersion. I had a fully dimensional soundstage and was ready for the next parameter – moving the rig forward and back to change the interaction of the front and rear walls on both the speakers' output and the listening position. Not surprisingly, the soundstage died when the speakers were tight against the front wall, and a dramatic unfolding occurred as I moved backward. Around 50”+ from wall to tweeter driver seemed to be the sweet spot. At 60”, it had already begun to fade, with the loss of front wall reflections and the increase in rear wall reflections dismantling the soundstage right in front of my ears. Test tracks included Roger Waters’ “Ballad of Bill Hubbard,” Dionne Ferris’ “Blackbird,” Dead Can Dance’s “Song of the Stars,” Dominique Fils-Amie’s “Birds,” Henry Mancini’s “Pink Panther,” and Laurie Anderson’s “Walking and Falling”. They’re all fun but the Roger Waters track is my favorite for soundstage. The prominence of the 90-degree left phantom image and the distant dog barks change dramatically with speaker placement. The more, the better.

Contraption #3 – Golden Axis

My last setup was used to follow the Cardas recommendation for a square room by creating a pair of axis’ based on golden rectangles in the room's front corners along which the speakers could be moved. I anchored two pulleys in the concrete expansion gaps using 4” spikes and tried variations of speaker and listener locations. Keeping the speakers along the lines may have kept room nodes to a minimum, but the soundstage was lousy anywhere I sat. Speakers were just too far apart. Finally, I ditched the lines and set up what my notes said was the best combination of speaker and listener position. I listened one more time to confirm, measured, and put it all away. It wasn’t until I drew the floor plan for this article that I realized how perfectly the ratios worked and how the listening position was magical at the golden intersection. The red lines are created by the golden rectangle, and the blue lines form a triangle of speaker and listener position that sounded the best.



All in all, I had a blast. Some holiday work hours allowed me to set up again and I tried my dipole Magnepan LRS' and was surprised to get the same results. I think the sloped ceiling of my main listening room is a significant advantage with the flared opening up toward the listener like a concert hall and a few more absorptive surfaces, but this setup sounded very good. Dave Snyder. has offered to take measurements of my main system for a possible filter, and I hope to try some of these configurations if time permits. I'm interested to see if what measures best is what sounds best, at least in regards to soundstage. Am I willing to trade off a flatter frequency response for a bit more holography? We'll see. If we get interesting results we'll put something together for the newsletter, but this piece is long enough for now.

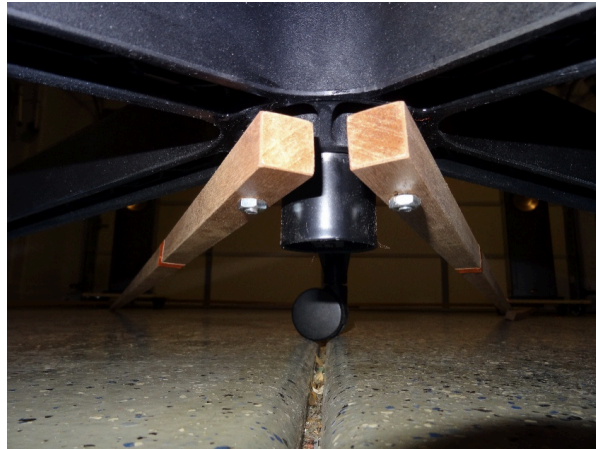
Surprise finding - the mechanical connection of the office chair to the speaker platforms transmitted a startling amount of bass energy. Both the Klipsch and Magnepans made my chair vibrate way more than I would have guessed even with ¼" felt pads between the speakers and the stands. It was fun but seemed out of sync slightly and I would have to say not desirable if you're looking for accuracy. I once bought a pair of transducers for my 1988 Isuzu Trooper that bolted to the floor under the seats with similar results.



Above: Ends of ¾" x ¾" quartersawn mahogany have 6" of 80 grit sandpaper glued grit out, allowing a c-clamp to create a strong, adjustable, and reusable joint.



Above: 18" x 18" platform using laminated ¾" MDF with 2" casters mounted with t-nuts. 800-pound capacity.



Above: The office chair had convenient deep vertical pockets for epoxy bolts. My wife will never know.

Vevor Ultrasonic Record Cleaner Enhancement

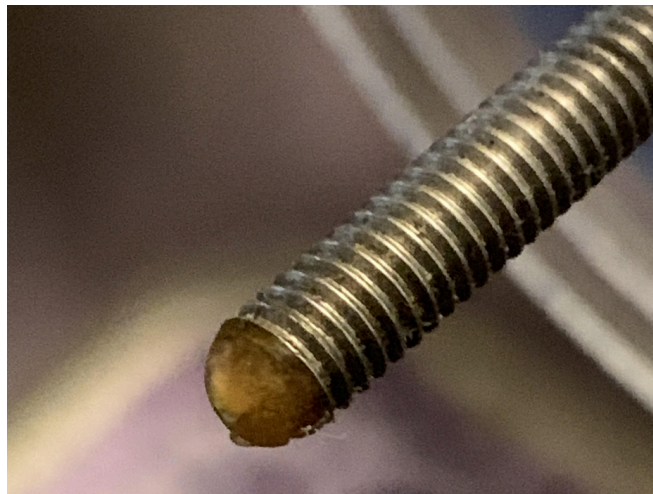
By Greg Wann



I bought a Vevor ultrasonic record cleaner for under \$250.00 from an eBay seller. I had attended an AAVC meeting, and someone mentioned having a record cleaner that I

recall was in the thousands of dollars. So, for fun, I looked on eBay and purchased this one.

When I got it, I filled it up and then tried putting a record on the stub. Hitting the hole was a bit daunting, so I used an old junk record - sure enough, I damaged the label. I instantly went about thinking of ways to use it and not do damage to a label. I tried some ideas in my head. I ended up drilling a small hole at the end of the stub and superglued in a short, small brass rod. I took the bolt that the records mounted on and hung it upside down. I mixed a small amount of Polytek PT Flex 70 and dipped the end in this mix. I had to dip it in layers to build it up. It cures to a honey color.



I also created these blue silicone gaskets to help further protect record labels from water damage. This modification improved the record cleaner quite a bit!



Bob Dylan: Original Mono Recordings Boxed Set (2010)

By Jim Welby (AKA Catchgroove - this review is adapted from Jim's music blog (catchgroove.com))



“This box collects Bob Dylan’s first eight 12-inch LPs...as most people heard them, as they were expected to be heard, and as most often they were meant to be heard: in mono.” Greil Marcus in the liner notes

Well, that is news to me. I grew up listening to stereo mixes. Actually, I know the mono story. The Beatles had taught us the importance of the mono mix with **The Beatles in Mono** (2009) the year before. 60s albums were envisioned as mono mixes; the stereo mix was an afterthought. Mr. Marcus is wrong and right: more people have heard the stereo mixes, but the mono mixes are better.

Specific to Dylan, Bob Johnston, the producer of Dylan’s **Blonde On Blonde**, told this story:

“We mixed that mono probably for three or four days, then I said, ‘Oh shit, man, we gotta do stereo.’ So me and a coupla guys put our hands on the board, we mixed that son of a bitch in about four hours!... So my point is, it took a long time to do the mono, and then it was, ‘Oh, yeah, we gotta do stereo.’”

I picked up this box set when it came out: I was a serious musichead, audiophile, and Dylan fan – I was ripe for this.

The box is the mono mix of Dylan’s first eight studio albums on nine compact discs, the album **Blonde on Blonde** being issued on two discs in tribute to its original vinyl format. The packaging gimmick was that each album was a mini version of the original LP (including inserts if the original album had one), and the CD label is a facsimile of the original LP label.

I played this a lot when I got it, but I have not listened to the set for a long time. My wife and I are snowbirds, and this winter, I enhanced our Phoenix stereo (I fondly call the Desert 🌵 Sessions) for CDs, so I brought down a 14" x 14" box of CDs, and **Original Mono Recordings** was part of the bunch. I revisited the **Mono Box** as a pre-game to seeing the Dylan biopic **A Complete Unknown on Christmas** (2024)*.

I listened to the albums in a haphazard order. I started with my favorites and random after that. **Blonde On Blonde** (1966) was the first album for the Desert Sessions. It is one of my favorite Dylan albums—my favorite of the first eight albums in this box.

Blonde On Blonde (1966) - and praise for mono

Experiencing albums that are well known to you in stereo in mono is quite a shock. First, the soundstage is way better than you would expect. Just because it is mono does not mean it is lo-fi. The studio production values of the 50s and 60s were excellent. The studios sounded good, and the engineers were highly skilled. I have listened to the mono reissues of the Beatles, Miles Davis, and Dylan; they all sound fantastic. The big difference is that the mono mixes sound immersive – surprisingly immersive on headphones, but best on speakers. When stereo became available to consumers in the late 50s and before mono was phased out in the late '60s, stereo mixes were often gimmicky. The worst was jazz, where one instrument would be panned far left, and the other was far right. It did not sound natural at all. The glory days of mono were the '60s for several reasons: the recording profession was highly skilled, overdubbing had been perfected, and sound engineers knew that at least some of their audience were audiophiles with great playback equipment, so they made an effort to make things sound good.

Blonde On Blonde is well known to me, and as I have already mentioned, it is one of my favorite Dylan albums. It was the final piece of the “Bob Goes Electric” trifecta: **Bringing It All Back Home** (1965) and **Highway 61 Revisited** (1965) being the other two. Bob headed to Nashville with keyboardist Al Kooper and guitarist Robbie Robertson, got the Nashville A-Team stoned, and made his psychedelic masterpiece before promptly checking out of pop culture at his first apex. It is widely considered one of the first double albums in popular music with complete original recordings by the artist. Even in the CD era, at seventy-three minutes, it can barely be contained on a CD (which has an 80-minute max, but best practice is to keep the audio under 74 minutes).

I have multiple versions of this album: vinyl (stereo), CD (stereo), SACD (stereo), and the mono CD that is part of this box. The mono is my favorite because, as I have already mentioned, it sounds immersive. I have learned that CDs sound best with a good CD player with a good DAC (onboard or separate), as a quality DAC warms up the digital to near analog perfection.

I drew out **The Freewheelin' Bob Dylan** (1963) next. Although this is his second album, I consider it his first as it is mostly original songs (one cover and one co-write). The recording is just Dylan playing solo: voice, guitar, and harmonica. There is no reason to have a stereo mix. The mono mix is like having Bob in your listening room singing to you directly. The album shows Dylan's genius with absolute classics that would become Dylan standards, if not pop music standards, including: “*Blowin' in the Wind*,” “*Girl from the North Country*,” “*Masters of War*,” “*A Hard Rain's a-Gonna Fall*,” and “*Don't Think Twice, It's All Right*.”

Some very early pressings of the album contained four songs that Columbia ultimately replaced in all subsequent pressings. These songs were “*Rocks and Gravel*,” “*Let Me Die in My Footsteps*,” “*Rambling Gambling Willie*,” and “*Talkin’ John Birch Blues*.” Copies of the “original” version of ***The Freewheelin’ Bob Dylan*** (in either mono or stereo) are extremely rare. Unfortunately, this mono reissue does not include those early-pressing songs.

Highway 61 Revisited (1965) is the album that turned Dylan into a pop star. It was also the first Dylan album I was turned on in college in 1977. Dylanologist Michael Gray argues the 1960s “started” with this album. If someone had never listened to Dylan before and asked for a one-album recommendation, this would be the one. If they could listen to one song, it would be “*Like a Rolling Stone*.” Every song on the album is significant in Dylan’s canon. This is the first Dylan album with a full rock and roll aesthetic. A lot is going on here. Unfortunately, this is the one album in the box that doesn’t sonically shine. The original first-generation mono master tapes could not be found, and this album is made from a second-generation overseas copy of the mono mix.

Bringing It All Back Home (1965) is half electric and half acoustic. I fully appreciate Dylan’s folk era, but when he went electric, that was something special – next-level stuff. This is part one of the most fabulous hat tricks in pop/rock history. Every song on this album is essential. This is when Bob Dylan became BOB DYLAN! Not only does he go electric, but lyrically, he abandons the protest singer themes and becomes psychedelic. This mono mix sounds fantastic – both on the electric and acoustic songs.

After checking out from being the voice of his generation (using a motorcycle accident as an excuse) and going electric, Dylan returned with a new vibe: what we would now call Americana. John Wesley Harding (1968) is not folk nor rock ‘n roll – it is something else. It includes one of Dylan’s most famous songs, “*All Along the Watchtower*,” that Jimi Hendrix rocked up. On JWH, it is an acoustic folk instrumentation song with Dylan’s electric vocal snarl. Hendrix’s cover has influenced Dylan’s live performances to the extent that they have been called covers of a cover. Dylan tries to create a new vocal affectation in almost every song on the album. This is the final mono recording – subsequent albums would be envisioned as stereo.

Bob Dylan (1962) is Dylan’s recording debut, featuring folk standards and two original compositions, “*Talkin’ New York*” and “*Song to Woody*.” The album was a commercial flop at the time (selling about 5000 copies). However, the album stiffed initially but sold more copies once Dylan became more successful. This is just Dylan solo: voice, guitar, and harmonica – which works flawlessly in mono. Although it is primarily covers, it shows Dylan had a clear vision of his folk style at age twenty.

The Times They Are A-Changin’ (1964) is Dylan’s third album but the first to feature only original compositions. This is the album that defined him as a protest singer. The songs mainly concern racism, poverty, and social change. The titular track is one of Dylan’s most famous. Dylan is at the height of his protest/singer-songwriter skills.

The original master tape for ***The Times They Are A-Changin’*** could not be found for this reissue, so a new master was mixed from the original three-track tape, using the original vinyl pressing as a guide. Again, this is just Dylan’s voice, guitar, and harmonica, and it sounds great in mono.

Evidence of the care that went into this reissue is that the jacket is reproduced in the original album's matte finish.

Another Side of Bob Dylan (1964) was the last of the pure acoustic folk albums before Dylan went electric. Dylan foreshadows his future by writing with personal/emotional/psychedelic songs rather than protest songs. When I first discovered Dylan at the end of the 1970s, this was one of my favorite of his albums. I loved the novelty song with a yodel: “*All I Really Want to Do*,” the reflective “*My Back Pages*” (a hit for the Byrds), and the prototype for the classic cruel Dylan love song: “*It Ain’t Me Babe*.”

The ***Mono Box*** includes a liner notes booklet with photos, an extended essay by Greil Marcus, and recording details. As best I can tell, the Mono recordings are unavailable on streaming services. However, the CD box is readily available for about \$80. The vinyl LP version is also available but ridiculously expensive (\$600 plus).

There is an old joke: “Do you like Dylan?” to which the response is “Which one?” These first eight albums were a fantastic foundation to build a career on. If Dylan had never recorded another album after ***Freewheelin’***, he would still be considered consequential in pop music. But that was just the beginning. He wore the folk musician coat for a while, and at his apex as a folkie, he changed to a psychedelic rocker – changing the world only to check out of the culture. Only to return as something else – an Americana artist before there was such a thing. Not even mentioned here is he took an obscure backup band and made them The Band during this period. The original point of this review was to reflect on mono recordings, but the gift was being reminded how brilliant the first decade of Dylan’s career was.



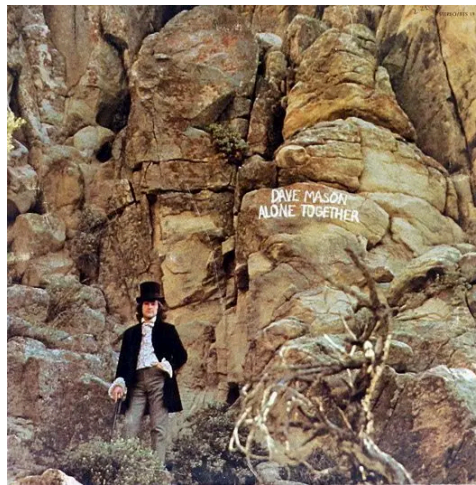
*Postscript: **A Complete Unknown** – my wife and I saw the movie at the first showing at our local theater on Christmas day and were blown away. I came into the film with a lot of trepidation. Most biopics stink. I think what the movie did right was to capture Dylan’s vibe as his career blew up rather than try to be historically accurate – it is accurate enough. You learn how fast his career took off after arriving as a Midwest nobody in New York. You also get a good understanding of how Dylan bristled under the orthodoxy of the folk movement. Despite every indication that he should stay the course with folk music, he could not help himself and had to go electric. For those who don’t know the Dylan story, this does a good job of telling it. For those who know the story but were too young (which includes me at 66) to witness it in real time, it is emotional (my eyes welled up, and I got goosebumps from several scenes) to see a glimpse of the early magic—highly recommended.

Dave’s Record Reviews

By Dave Hjortland for the AZ Audio Club

#23

Dave Mason – **Alone Together** (Blue Thumb, LP& CD, 1970)



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

Who is/was Dave Mason? Well, he was a friend of Jimi Hendrix and was a backup player on Jimi’s **Electric Ladyland** album. He was also a session player on the Rolling Stones’ **Beggars Banquet** album and on George Harrison’s **All Things Must Pass** album. If you were into popular music in the 70s and 80s, you would remember the English band Traffic. Though he didn’t play with them long, Mason was a founding member of that extraordinarily talented group of musicians and was inducted with them into the Rock and Roll Hall of Fame in 2004. Traffic just sort of served as a springboard for his solo career, and he continued to be associated with a number of other well-known artists and groups. An example: He was a member of Fleetwood Mac

for a while. So – are you getting the idea that he has a lot of music cred? If not, you got problems and might as well quit reading here. Leave the room. Go find help.

While Mason contributed significantly to the success of the first Traffic album, he left the group after its release. He rejoined the group about half-way through the recording of its second album, then left again after that one's release. Apparently, he wasn't much of a team player and wanted to do his own music his own way. It's also been said that the other members of Traffic, notably Steve Winwood, were more adventurous and eclectic in what they wanted to do. Now, I have a great respect for the albums of Traffic – they were absolutely worthy of that Hall of Fame induction! But Mason's other work, particularly the album at hand, **Alone Together**, has always been closer to my musical heart than the work of his former band.

For his maiden solo effort, Mason enlisted some high-quality supporting talent, including Bonnie Bramlett, Leon Russell, Rita Coolidge, and good friend from Traffic Jim Capaldi. Mason wrote all eight songs except for one that he co-wrote, and he co-produced the album. The result wasn't an international smash hit, but it did well enough to solidly launch Mason's solo career. Most critics praised it, and a few nit-pickers criticized some of the lyrics for not having enough meaning or depth or something – for not being pretentious enough, I guess. I mean, this is rock'n'roll, after all. Well, some of this album is, anyway.

The album kicks off with the rousing “*Only You Know and I Know*,” First a guitar strums, then comes an occasional drum whack, then more guitars and the vocals, and this is rock'n'roll. Oh, it's not your hard-driving crash-bang rattle-the-windows type stuff. No, nope, uh-uh. This is crafted, thoughtful, talented, *melodic* rock that you won't mistake for someone torturing the neighbor's cat. The song charted as a single, and though it didn't climb too high, it did help to assure the album and Mason's success.

The mood changes with the following song and the easy, flowing opening of “*Can't Stop Worrying, Can't Stop Loving*.” Here is a troubadour singing of his heart and his thoughts, his loves and worries. No, he's not strumming a lute; guitars are involved instead, but it is beautiful, very real, and authentic.

“*Waiting On You*” is my kinda rocker – a crafted, move-it-on-out number with tasty rock chord progressions and enthusiastic but expert backing vocals. “*Shouldn't Have Taken More Than You Gave*” is a gently upbeat number with the recrimination of the title as a gently sung refrain.

The album reviews I write often have a line in them about the record under consideration, having a turkey or two among the songs upon it. I usually say that because it's usually true. I won't do that for this one. Oh, “*Sad and Deep as You*” verges on qualifying for turkey status, the title being an apt description of the tone of the song, But it is done well.

This is a strong album by a talented musical artist. More than one critic has called it Mason's best work, and I can't help but feel that it slips into the territory of albums that are worthy of the label of “classic.” It is definitely one that should not be forgotten. Discogs lists several LP and CD issues at reasonable to downright cheap prices. I haven't the experience to recommend a specific format, but in this case, I of course, recommend an analog version.

Editors Note: Please contact me (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

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

Re-foaming Speaker Surround Service:

Michael Mitchell 480-749-7003

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