



Newsletter

January 2026

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President's Message

By Joe Goswami

Well...Cheers to another New Year full of hope and more Audio/Video Toys.

We are kicking off the new year with a Three Turntable Event to demonstrate the audible differences among three different Cartridge technologies (Optical, Moving Coil, & Moving Magnet) across three levels of Turntables - see post below for details.

We haven't built out a full schedule yet for the year, but these are the events we are planning and are in the process of confirming dates/times

- Trinnov Dealer Demo at Cinematic HiFi
- SPEAKERFEST !!!! FINALLY.... NO B.S. THIS TIME !!!!
- Another trip to D'Agostino Master Audio to hear the Final Audio M35's on their Demo rig and do another Factory Tour for those who missed it 2 years ago
- Music Night during the months when we have no plans
- Another Dolby Atmos MUSIC ONLY NIGHT at either Cinematic A/V or LMC Entertainment in Tempe (or both on two separate months)
- We would like to get Audio Industry Folks to do a live Club Zoom with members in attendance, on a Big TV at the Church. Almost like having

them there live. It would be nice to demo their equipment during the live stream. This is better in person, of course. But those who can't make it are free to log in from home, of course.

We would also like Club members to propose ideas for events. You don't have to be on the Steering Committee to propose an event idea.

We are also looking at other properties in the Central Phoenix area for future events while the church undergoes necessary renovations. We are now booked on Friday nights only. We used to do events on Wednesdays "back in the day" (Hump Day), which I'm partial to as well.

I'm also proposing a 6 pm start time for all future events at the Church or any other venue we pick in the City. Cinematic A/V has also proposed that we can do events at their store after business hours (still tentative, though). 7 pm is a late start IMHO, and a lot of people want to get out at 9 pm sharp. Especially those who have to set up and tear down!

Looking forward to seeing everyone next Friday, January 23, from 6 pm - 10 pm at Faith Hall (the one with the concrete floor - "the big room" with the Windows and Curtains) at Faith Lutheran Church

All The Best for 2026 Everyone!

Oh Yeah.....Money Money Money... please send your 2026 dues via PayPal (easy) or checks (why in 2026?) to my address (see below).

El Presidente Grandote' Joe Goswami (aka Joey G)

2026 AAVC Dues Renewal

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**

By Check: Make the check payable to Arizona Audio Video Club and mail to : Joe Goswami, 4116 West Townley Ave, Phoenix, Arizona 85051

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

Friday, January 23, from 6:00 PM to 10:00 PM

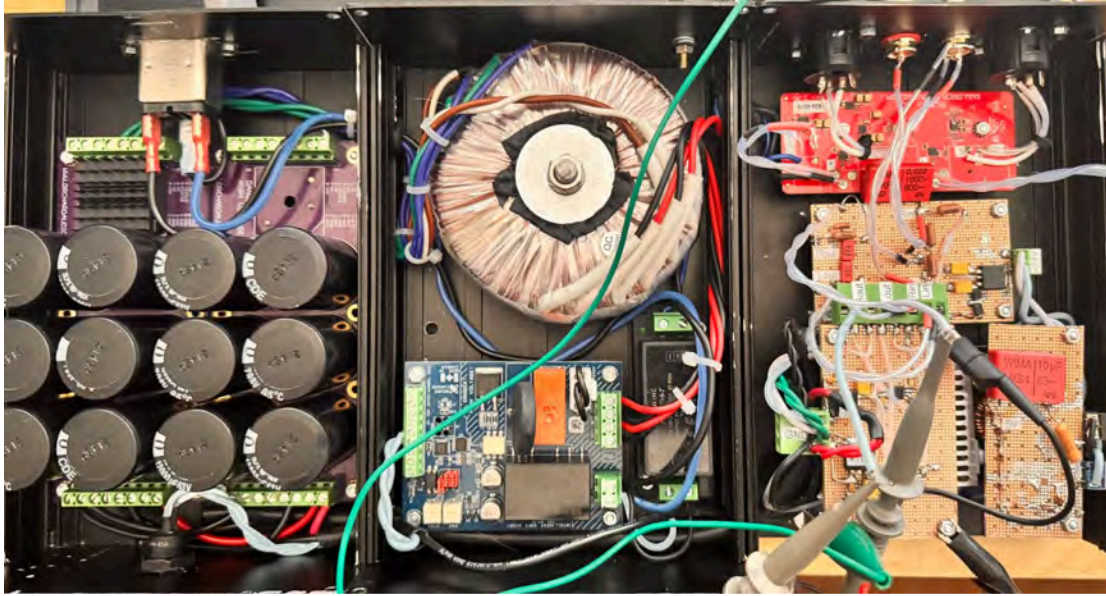
Faith Hall at Faith Lutheran Church

801 E Camelback Rd, Phoenix, AZ 85014



First, we need to move our meeting time from our typical Wednesday night to Friday to accommodate renovations at our long-time host location, Faith Lutheran Church. We will be meeting in Faith Hall (the one with the concrete floor - "the big room" with the windows and curtains).

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.



DIY - Part I

by Barrett Strong

- Improvement is crucial to survival.
- Stasis usually leads to extinction.
- Success rarely comes without challenge.
- This is your life, and it's ending one minute at a time.

OK, I stole that last one from ***Fight Club*** by Chuck Palahniuk, but you get the drift.

This is, on the one hand, just a piece on building a set of DIY speakers, but what I hope, as usual, is to make it about something more. Everything has levels. Everything is connected. Making a set of speakers is just another way to seek improvement, challenge stasis, and overcome obstacles to find success and, through that, purpose.

I've built speakers since I was 12. They've ranged from primitive amalgamations of salvaged TV drivers in my preteens, Speakerlab 2-ways that were reincarnated four times, and a fun pair of 15-inch Pyles that lacked refinement but shook the house. There were more than a few in between, and they were all fun, but I've never spent serious money on parts, and never really challenged myself on the cabinet design or materials.

Turning 61 at the end of 2025 reminded me that I hopefully only had one more year before retirement, and after that would no longer have access to a decent shop. Time to make one last pair and make them at least respectable after my 4 decades as a Cabinetmaker. No pressure except my own, of course.

Of the three top-tier DIY contenders – Scan Speak, GR Research, and Creative Sound Solutions (CSS), the CSS TDX-1 consisted of a 1" dome tweeter and a 7-inch bass driver and was available with a premium crossover upgrade. It had had fantastic reviews, the smallest enclosure volume, and turned out to be located in Plymouth, Michigan, which, along with its neighbor Northville, was my stomping grounds growing up. How can the world be so big and yet so small?

I love my Magnepan LRS dipoles, and have a pair of Klipsch RF-82 with horns for when I want to jam, but a quality point-source dome tweeter should do everything they both don't, and I hope to always have my dual RELs for bass. A nice set of small speakers that would follow us as we downsize was the logical choice.

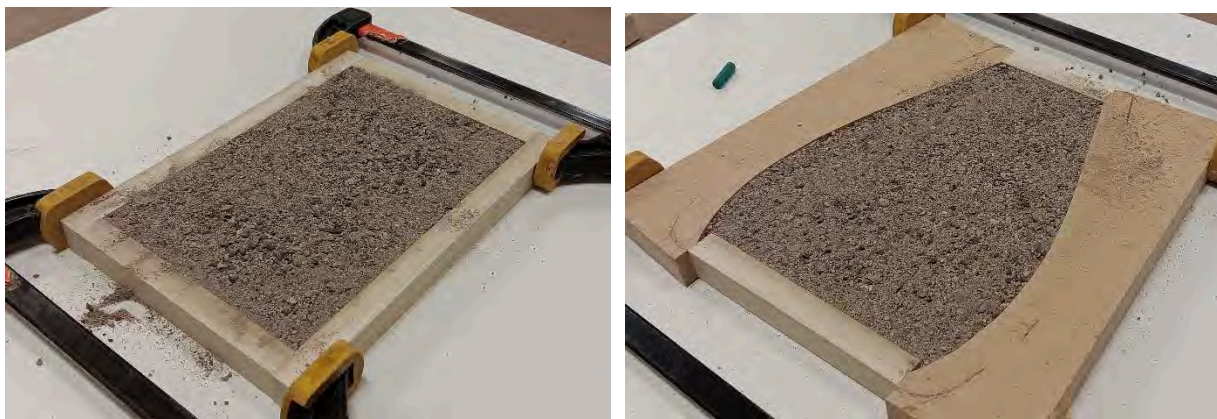
I researched cabinet design, and with my goal of improvement, I went with parabolic sides that both increase rigidity and reduce internal resonance, along with non-perpendicular internal vertical baffles and surfaces to the same effect. The parabolic sides would consist of 6 layers of 1/8" MDF glued together on a clamp form with veneer applied in a second step. The rest of the cabinet would consist of 3/4" MDF, all with an internal layer of 80 mil Kilmat for deadening, along with the acoustic foam supplied with the CSS kit. The front baffle would consist of 1" MDF with a 3/4" radius on its leading edges and a textured black finish. The top and sides would give me an opportunity to use some incredible Walnut Burl I purchased 20 years ago during a sophomoric LLC tax right-off year-end spree. I've thought for years it had been a waste of money, but now it

seemed perfect. A legacy veneer if there ever was one. Everything suddenly seemed connected once again.

To match the CSS cabinet volume, I first drafted a cabinet with the same width and depth as the CSS kit, but substituted parabolic sides that I drew using tensile steel to roughly estimate the volume loss and gain.



Next, I cut 1" tall front, back, and sides matching the CSS kit dimensions and filled the form with sand to approximate its volume. By then using the 1" tall front baffle and parabolic sides and adjusting the rear baffle width, I was able to match the cabinet volume using the sand volume as a guide. The math would have been way over my head, and I'm a big fan of analog whenever possible.



Next, I made a form and clamped my 1/8" MDF in layers to form the rough blanks for the sides.

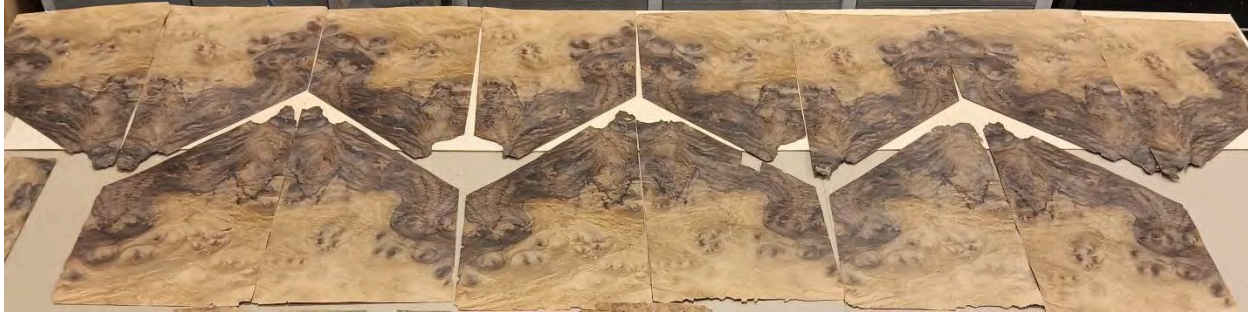


Using my scale layout for volume, I then made angled cuts on the side, front, and back baffle blanks, taping them together temporarily to trace the outlines of my tops and bottoms, as well as the internal gussets.



On to the veneer.

Walnut Burl comes in sequential, irregular, and fragile pieces. Here are the 14 pieces I had to work with. I would need 12, and 2 were slightly damaged. I would need to be very careful.



One of the first steps is to decide how to join it in the traditional mirror image way, called book matching. By literally holding a mirror at 90 degrees, you can experiment with different patterns. A solution of glycerin, water, and alcohol makes the veneer less brittle and makes it more durable to handle.



Using a mirror to visualize different book matches

Next, I made photocopies of the veneer to experiment with how it would be applied to the cabinet. The goal was to create a book match at the intersection of the curved side and the flat top. Definitely one of the bigger challenges, but I am really pleased with how it turned out.



By squeezing the book match together on the top and at a slight angle, you get a match

I have definitely overcome stasis. I believe I have made significant improvements and surmounted challenges, but there is plenty of work left. Purpose is ongoing. Part I helped get me through 2025. Here's to 2026 and Part II.

Cameras for Filming Audio Shows

By David Das

During the past year, I have reviewed over a dozen Club Events at the request of recent Club President **John Harvell**. I gained a lot of insight on the best combination of cameras and lenses to use for reliably capturing sharp, high-resolution images. I wanted to share my experience and recommendations to all our Club Members who may have an interest in photography.

The [iPhone 17 Pro](#) produces astonishing AI-enhanced images. Here is a [comparison video](#) between the iPhone 17 Pro and the Sony A6700 APS-C camera.



What makes the iPhone 17 Pro shots look so appealing is the heavy image processing that happens in the software, utilizing the power of the Apple A19 Pro Chip. No camera can match that power.

With this level of performance, few see a need to lug around traditional camera gear.

The [DJI Osmo Pocket 3](#) Camera has generated a cult-like following amongst vloggers since its release in October 2023. The killer feature of this tiny gadget is the integrated 3-axis gimbal that renders smooth motion 4k/120fps video from its 1-inch CMOS sensor. It weighs only 179g and is smaller than your Smartphone.

I would recommend purchasing the Creator Combo that includes a Battery Handle, Wide Angle Lens, DJI MIC-2 Transmitter and Windscreen, Mini Tripod, Wrist Strap, and Carrying Bag.

I got the [Creator Combo](#) package for \$799 from B&H.



To see the DJI Osmo Pocket 3 in action, [watch Hannah Ricketts](#) document her stay at a fancy hotel in London. She captured everything with this tiny camera.



If you want sharper images than the Osmo Pocket 3 while still retaining portability, the next step up is the [Sony DCS-RX100 M7](#) Digital Camera.

It features a 20.1 MP 1-inch CMOS Sensor with a ZEISS 24-200mm f/2.8-4.5 zoom lens.

It has a quick 0.02-second auto focus with 357 phase detection and 425 contrast detection points.

I have the RX100 M1, RX100 M3 and RX100 M5A models.



They have served me well for 12 years. I carry one with me at all times. I have used them to document my trips to CES, CEDIA, NAMM, NAB, and the Rocky Mountain Audio Fest.

There is one drawback. They do not perform well under low light. The image becomes grainy, and the focusing becomes unreliable. I quickly found this limitation when I initially began taking indoor photos under sub-optimal lighting conditions for my reviews for the AAVC Newsletter.

I knew I had to up my game.

This triggered my research and journey into the landscape of professional camera gear. It led me to the [Sony A7C II](#) 33MP full frame camera, along with 4 Sony Lenses:

- Sony [FE 20mm f/1.8 G](#) Lens
- Sony [FE PZ 16-35mm f/4 G](#) Lens
- Sony [FE 85mm f/1.8](#) Lens

- Tamron [25-200mm f/2.8-5.6](#) Lens

The total cost of this set is \$6,544.

Here are a couple of pictures I took at the LMC Scottsdale Showroom with the Sony A7C II.



You can save thousands of dollars if you choose to step down from a full-frame camera to an APS-C Camera with a 56% reduction in sensor size. Essentially, you are downsizing from a 36mm x 24mm sensor to a 24mm x 16mm sensor.

The [Sony A6700](#) is the king of all APS-C cameras, sporting a 26MP CMOS Sensor with a 5-stop In-Body-Image Stabilization.

B&H sells [the basic bundle](#) for \$1,598. You would need to add these two APS-C lenses:

Sigma [10-18mm f/2.8](#) Lens

Sigma [18-50mm f/2.8](#) Lens

The total cost for this APC-S set comes to \$2,906.

This is \$3,639 less than the Full Frame Sony kit with the 4 lenses!

Cost is the main reason, apart from the weight and bulk, why the majority of amateur photographers select the Sony A6700 over a full-frame camera.

You can save even more by stepping down to a smaller Micro 4/3 17mm x 13mm sensor.

Fujifilm has popularized Micro 4/3 cameras. The camera bodies are smaller, the lenses are cheaper and more compact, and come in affordable packages.

The [Fujifilm X-T50](#) Mirrorless Camera is highly sought after by travellers who want a small camera that takes excellent photos.

The [Fujifilm X100VI](#) 40MP camera comes with 5-axis In-Body Image stabilization.

Here is my [full 106-page review](#), which explores all the options and the factors that led me to my final decision.

Dave's Record Reviews

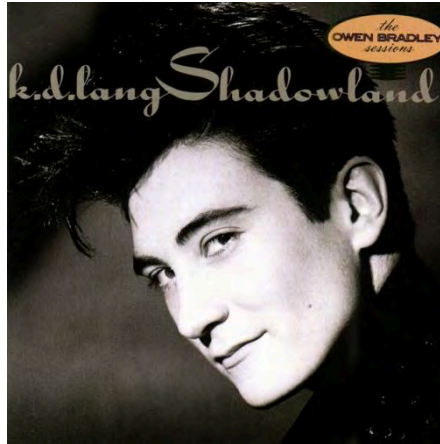
Championing worthy albums from the past that should not be forgotten...

For the AZ Audio Club ~ January 2026

#35

K.D. Lang – **Shadowland**

(LP & CD, Sire, 1988)



About a year ago I picked up a number of K.D. Lang albums – seven, actually – on CD for cheap. I had been aware of her for some years, an LP copy of her second album, with The Reclines, **Angel With a Lariat**, being in my collection since its release in 1987. Produced by rock notable Dave Edmunds, that was a very different album, high-energy and of a country persuasion. So I was going through these CDs in no particular order listening to them with considerable disappointment. They evinced a vocalist with *great* talent, a terrific voice, but wasting it singing languid ballads that were apparently designed as treatments for insomnia. Then... I came to **Shadowland**.

Lang was born and grew up in Alberta, Canada. After college she settled in Edmonton, began singing professionally, and became a founding and principle member of a Patsy Cline tribute band, The Reclines. They were quite successful, and Lang was associated with that band for several years. Her 1st, 2nd, and 4th albums were all billed as “K.D. Lang and The Reclines.” They released their first album, **A Truly Western Experience**, in 1984. Their fourth and last album together, **Absolute Torch and Twang**, won a Grammy for Best Female Country Vocal Performance. That was *perhaps* Lang’s best-known release, though her 1992 album **Ingénue** was her best-selling.

Lang had a career that spanned about 40 years and was much celebrated. She received innumerable awards, and to attempt to cover all of her achievements here would bore you as much as one of her more yawn-inducing albums. I will

only mention that her work won her 11 Grammy nominations, including 4 wins. I would refer you to her Wikipedia page should you be interested in a fairly complete rundown. She currently asserts that she is retired, her last recorded work being released in 2021.

Shadowland was Lang's first "true" solo album, coming between her 2nd and 4th albums with the Reclines. My expectations had been lowered by the other discs I'd been playing, and I was 2-3 songs into it before my ears and brain connected with the realization that, "Hey, this is really good!" Here Lang released her talent and voice on material that, while certainly not up-tempo or rock'n'roll, has depth and feeling that is capable of capturing your attention and pulling you into the songs. Ah, that voice! Here it achieves that potential that in her other albums is only occasionally touched upon.

Much of the credit for the quality of this album must go to its producer, Owen Bradley, who justifiably receives special notice on the cover. Bradley was a legendary figure in Nashville, who is credited, along with Chet Atkins and only a very few others, as updating country music and evolving what became known as the "Nashville sound." Bradley produced the classic work of Patsy Cline, and was therefore a natural fit for Lang. The sound quality of my CD verges on audiophile territory.

In its bones this is admittedly a country music album and some of the songs are regarded as country classics, but I found it easy to ignore that classification as I listened to it. If you might be one of those folks who glances at something that says "country" and won't give it a try with an open mind, you are short-changing yourself. Your loss. This album offers much more than that label would suggest. In fact, if it helps, approach it as an album of torch songs, which many of its songs are.

To comment very briefly on a few of the songs: The album leads off with plucked guitar notes of a Chris Isaak song, "*Western Stars*," and then Lang's voice begins to caress the lyrics; "*Western stars light up the sky, hear the desert wind roll by...I'll watch, I'll wait, how will my heart ache tonight?*" "*Lock, Stock, and Teardrops*" is another love gone wrong song, then "*Sugar Moon*" is a more upbeat number. "*Black Coffee*" is an old classic covered by many artists (including Ella Fitzgerald).

In the album's title cut Lang sings, "*I'm a shadow since you're gone...a shadow lost in shadowland.*" The album closes with "*Honky Tonk Angels' Medley*," a medley of three songs for which Lang is joined by country stars Brenda Lee, Kitty Wells, and Loretta Lynn.

I now have ten of Lang's 16 albums, and I will concede that most of them have a worthwhile song here and there. (Her version of Leonard Cohen's "*Hallelujah*" on her 2004 ***Hymns of the 49th Parallel*** album is wonderful.) However I will assert

that none of her other albums – at least that I have or have heard anything from – achieve the level of overall excellence or offer the listener the involvement of **Shadowland**.

Discogs indicates that there have been number of US and foreign releases of this title in different formats. This is an unusual review for me, in that **Shadowland** was released in both CD and LP formats, and I do not have the LP. *Yet*. I have every intention of acquiring it sometime in the near future. If the album sounds this good on CD, I will bet that the LP will sound great. And for those of you who have sadly chosen to deprive yourselves of physical media, yes, it is available streaming (Redbook quality on high resolution services). That will probably allow you to experience at least some of what is on offer with this fine album.

Editor's note: I have a copy of the original vinyl LP, and it is one of the best-sounding albums in my collection! Sorry for the one upmanship David (not really 🙄).

WASTING TIME ON THE INTERNET

TURNTABLES IN SPACE

By Jim Welby

I decided to twist the concept of this recurring feature this month from turntables in space (generally AI generated images) to real spaceage turntables. Specifically actual turntables that were manufactured back in the day. This month's feature is the Weltron 2005 (8-Track) and 2007 (Cassette) from the early 1970s. If you want more of this nonsense here is a [link](#) to a great article.



Weltron 2005 (8-Track) and 2007 (Cassette)

There were two iterations of of GEC's [Weltron](#) "spaceship" system: the 2005 with an 8-track and the 2007 with a cassette. Both models had a turntable, AM/FM radio, and matching speakers. The system was inspired by Stanley Kubrick's **2001: A Space Odyssey**. As of 2026, these systems are highly sought after by vintage collectors. A fully functional units in good condition can range from \$1,500 to \$3,900 depending on the presence of original stands and external speakers. The model 2005 was advertised in May 1973, listed for \$300. Model 2007 was introduced at the 1975 Las Vegas Winter Consumer Electronics Show, for a price of \$399.

Vinyl Record Dude (Scottsdale, AZ)

By Jim Welby (AKA [Catchgroove](#))



Vinyl Record Dude

7223 East Shea Boulevard

Scottsdale, AZ 85260

I have only been to about a half dozen record stores in The Valley, and the bulk of my vinyl purchases have been from [Stinkweeds](#) and [Zia](#). That is about to change after a recent visit to [Vinyl Record Dude](#) (VRD) in Scottsdale.

The most essential characteristics in a record store are vibe, selection, and value. VRD checks all those boxes.

Vibe: a record store needs to be somewhere you enjoy spending time crate-digging. My reference point is the [Electric Fetus](#) in Minneapolis, which is one of the coolest record stores in the nation (don't just trust me – [Rolling Stone magazine says so](#)). The Fetus is famous for being a favorite shopping spot of Prince, who made his last purchases there just days before his death. In Phoenix, Stinkweeds has a great vibe (but an average selection), and Zia has a great selection but not the vibe.

VRD has a nice vibe. The store is well laid out and organized by genre. It is well-lit. It is decorated with memorabilia (they also sell collectible posters, buttons, stickers, shirts, autographs, etc.). In addition to vinyl records and collectables, they also have some used stereo equipment in a listening room (where you can sample the goods). The equipment is not audiophile-quality, but it is decent for someone starting the hobby of record collecting.

The staff is friendly and helpful. Per VRD's website, they state: "*We are a non-judgmental group of record enthusiasts. You won't find any Barry's here (ie, Jack Black in High Fidelity). Our staff has worked at various record shops all the way back into the early 80's. We are always willing to talk music and learn about your favorite artists.*" That is an accurate assessment. A bonus was that one of the store clerks was the [most attractive woman](#) I have ever witnessed working in a record store (her knowledge as a record collector was equally impressive). The other clerk on duty used the phrase/word "*ubetcha*" - a Minnesota colloquialism (meaning certainly or absolutely) that was music to my ears. **Vibe: A**

Selection: When I visited, I had one urgent wish list item: Thelma Houston's "**Any Way You Like It**" (1976, on Tamla). Sure enough, they had two used copies (one Spanish and one American edition). I picked up the American edition graded VG+ (the grading was accurate – always a plus, as many stores don't rate, and if they do, there is typically grade inflation). I browsed the "new" used record section, which was substantial, and was tempted by several titles, but settled on a used copy of Ryan Adams' **Wednesday** (2020 on PAX AM). Every few days, VRD posts a video on social media of "new" used records. **Wednesday** was not graded because it was new, but it had a broken seal. I examined the album and found a scuff. The staff assured me it was cosmetic, but thanks to the

aforementioned listening room, I was able to confirm that it was cosmetic and had no impact on the LP's playability. I am ever on the hunt to fill out my Black Crowes vinyl catalog and found a new/sealed version of **Warpaint** (2007 on Megaforce/Silver Arrow Records) in the Crowes' section at a reasonable price. I didn't dig through every section, but from what I could see, they have a substantial inventory. Under the record racks, there are crates of value (\$3 or less) records – I did not have time to dig through them. Per the store's website, the *“retail store and warehouse combined currently contain over half-a-million records.”* **Selection: B+**

Value – What impressed most about VRD was their pricing – it was fair. New records show slight variation across stores, but used is a crapshoot. Since the vinyl Renaissance, many stores have gouged on used record pricing and shown little regard for discounting lower-quality items. I don't mind paying top dollar for a record – if it is reasonably priced for the grade and rarity. VRD has fair pricing – within the middle range you would see on Discogs. My limited experience is that they grade accurately, and the pricing reflects that. **Value: A**

I am guessing I have been to over a hundred record stores in my life, and most are unimpressive – either bad vibes, poor selection, or overpriced (value), sometimes all three. Vinyl Record Dude is impressive with its vibe, selection, and value. I'll be back!



I got a kick out of this logo the store uses. Vinyl collectors of certain age will recognise this LP hype sticker.

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