



Newsletter

June 2025

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President's Message

By AAVC President John Harvell

1. Beat the rush. Submit your name for the position of 2026 Club president. This is a great way to meet club members and to shape the things that the club does for the membership. Early identification of the new club president will help facilitate a clean transition. I am certainly willing to help you understand the details of the position. This is my appeal for one of you to step into the club president role and bring some new ideas and energy with you.

2. As always, the steering committee can use your help to create monthly events that are interesting and enjoyable for you and the club members. If you have any ideas or suggestions for future club meeting events, please share them with the leadership or the steering committee.

3. Upcoming events

My apologies: The Final Sponsored speaker event has been postponed until October 2025 due to unforeseen issues that prevent Maarten Smit's travel for "The Show" and our June event.

a. Thursday, 26 June 2025, 7 pm Start – **Achieving Studio-Quality Sound in Your Listening Room** – David Das will guide us through the complete process of attaining the best performance from your music system without a hefty price tag. This engaging event will detail measuring system performance, creating and implementing room correction filters, and verifying the resulting system performance. This will provide detailed explanations, example demonstrations, and a live demonstration of the process in use within a simple system at the Parish Hall of Faith Lutheran Church.

b. Thursday 30 Jul, 2025 7 pm Start – **Vinyl Playback - analog vs digitized vinyl (without/with) room correction.** David Snyder will demonstrate vinyl music presentation in the classic analog mode against the same recording, digitized on the fly, without and with room correction. Bring some of the vinyl music you'd like to hear and help us explore a different side of the vinyl experience. This meeting will be hosted in Parrish Hall at the Faith Lutheran Church.

c. Thursday 27 Aug, 2025 7 pm Start – **Members Music Night** – Bring your suggestions or media for the members' music night event. Join us for a rousing experience and discussion of your recent audio experiences with other like-minded members. Bring the music you're currently listening to and a brief message about why you like it.

d. TBD Sept **DAC it Out II.** The world of DACs has been dynamic recently, with numerous new systems emerging and a broad family of products available across a wide price range. We will find a high-quality venue where we will be able to conduct A/B comparisons of a whole host of different DACs in a high-quality resolving audio system. Ideally, this will draw from the DACs that current club members are exercising in their current systems.

e. TBD Oct **Final Sponsored speaker event**

4. The club is more enjoyable and interesting when members actively participate. Come out to the next club events, share your experiences, and help us make this club something to look forward to.

Digital Room Correction

Part 2: Acourate + Roon Complete Workflow

By David Das

In Part 1 of the Digital Room Correction article published last month (see folder below for details), you learned how to set up your own ROON Server for \$300.

In this second installment, you will find step-by-step instructions on:

- Taking Initial Measurements with REW
- Using Acourate to Generate FIR Filters
- Importing the FIR Filters into ROON
- Verifying the Measurements in REW
- Closing Thoughts and References

Rather than including all the details here, I have set up detailed documents for each of the instructions above. For ease of navigation, all the PDFs have been stored under a single folder:

<https://bit.ly/3RJtFxR>

- [PDF 1. Setting up your ROON Server.pdf](#) 👤
- [PDF 2. Taking Initial Measurements with REW.pdf](#) 👤
- [PDF 3. Using Acourate to Generate FIR Filters.pdf](#) 👤
- [PDF 4. Importing the FIR Filters into ROON.pdf](#) 👤
- [PDF 5. Verifying the Measurements in REW.pdf](#) 👤
- [PDF 6. Closing Thoughts and References.pdf](#) 👤

I was 100% satisfied with the immediate improvements I heard on my Tekton MOAB speakers after importing the FIR Filters into ROON.

You can clearly see from the *before-and-after* measurements taken in REW how the FIR Filters generated by ACOURATE helped to even out the peaks and valleys.

The **Before** Measurements show a swing of +/- **9 dB** between 20Hz to 17,000Hz.



The **After** Measurements show a lesser swing of +/- **2.5 dB** between 20Hz and 17,000Hz.



This was a significant improvement.

A million thanks to Club Secretary **David Snyder** for walking me through the entire ROON + ACOURATE workflow, taking screenshots, explaining every step, and helping me write these articles.

David is a patient and brilliant teacher. He is our local guru when it comes to technical issues.

If you would like to have David come over and fine-tune your 2-channel audiophile setup to your exact liking, please contact David at dsnyder0cnn@gmail.com or call him at (678) 231-0568.

I appreciate David's generosity in offering his consulting services to all our club members for free!

Greg Wann's Audio Shrine Is Getting New Electric Service

By Jim Welby

Many AAVC members have been to Greg Wann's "audio shrine" in Sun City. Greg recently mentioned he is running a new electrical service to the audio shrine. Given the number of members who have been to Greg's place, I thought it was "newsworthy" that he is installing a new electrical service.

When Greg first built the shrine, he connected it to the electrical service that powers his house and resin shop. A combination of electricity from the APS grid and solar

panels powers the house and shop. The power he was “leaching off” the house and shop was not enough to power a mini-split AC unit, and so Greg uses a generator for that. He wanted a better solution, and so he is installing a new electrical service to the shrine. Once complete, the shrine will receive dedicated power from the APS grid.

Greg and his brother-in-law have completed trenching the conduit to the shire, but he will need APS to hook it to the grid. He will also need approval from the County for the electrical box at the shrine. There is a risk that the County may require additional wiring changes at the shrine, which are currently concealed behind walls.

I asked Greg when he expected to be finished, but he was unsure. I teased him that I hope I can listen to music at his place when I get back to Phoenix in November (I'm a snowbird), and he laughed, saying he hopes so (it was a touch more colorful than that).

Greg currently uses power purification and protection for some of his audio equipment.

Dave's Record Reviews

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

By Dave Hjortland for the AZ Audio Club

#28

Pete Townshend – **White City: A Novel**

(Atco, LP & CD, 1985)



The Who, in their heyday, basically from 1965 through the 1970s, were one of the groups that defined classic rock. They, of course, continued to put out albums and tour since then, even after the death of two of their four original members. (They are doing a farewell tour of the US this year.) Anyway, the band's leader, Pete Townshend, as well as being ranked as one of the best guitarists in rock, has always been regarded as one of the most talented and intelligent songwriters of rock music. I will assert that his solo work, while not achieving the acclaim and sales levels of his work with the band, serves to verify that assessment.

If you consider the whole of Townshend's solo output, including compilations, demo albums, live recordings, and so forth, you'd be looking at quite a few albums. However, just in terms of his solo *studio* albums, this is the fifth of only seven that he has released. Its title refers to a district of London where the songs are set. The title includes the words "A Novel," which Townshend has said was merely a conceit on his part with no particular meaning. This is kinda-sorta a "concept" album, in that the songs are – or could be – about life in lower-class London in the 1960s and the trials and tribulations of its residents. However, aside from the song that includes White City in its title, it's easy to ignore that concept and take the songs as standing alone.

The album leads off with the stirring guitar chords of "Give Blood," a ringing, almost anthemic song about giving your all and finding that it is not enough.

*Give blood, but don't expect too ever see reward
Give blood, you can give it all but still be asked for more*

It's followed by "Brilliant Blues," a song about escapism, getting "far away from the blues and the mist and the rain... For now, it is time we must say goodbye to the brilliant blues."

"Face the Face" is perhaps an atypical Townshend song. A quick-paced, almost raucous song, it opens with a synthesizer notes, then a piano kicks in, then a general cacophony of other sounds, until the guitar and percussion lend more structure. Townshend sings and chants the words:

*We got to fight the fight, We must fall the falls, We got to light the light
We got to call the calls, We must race the race, So we can face the face*

"Hiding Out" changes the pace. A catchy paean to hiding out and avoiding the problems of life, being safe and not having to deal with all the darkness the singer perceives around him, though it's not stated, perhaps those are the problems of life in the White City.

"Crashing by Design" is a triumph, a soaring song of a scope that wouldn't have been out of place on the Who's **Quadrophenia** album. It's about being resigned to the crush of fate, and being "just a child who is lost in time." Amazing.

The album doesn't have a title cut as such, but "White City Fighting" comes close. The music was written by David Gilmour (Pink Floyd), who also plays guitar for it, to Townshend's composed and sung lyrics:

*The White City, that's a joke of a name, it's a black violent place if I remember the
game
I couldn't wait to get out but I love to go home, to remember the White City
fighting*

A tough song indeed, that conveys the toughness of the White City. And there are other songs on the album as well.

To summarize, what we have here is a superb album by one of the finest artists – and I use that word very intentionally – that rock music has ever known. An exaggeration?

Not really. I don't particularly care for every song, and I suspect that you won't either. But overall, this is a very strong and compelling album that should impress anyone with any rock sensibility whatsoever.

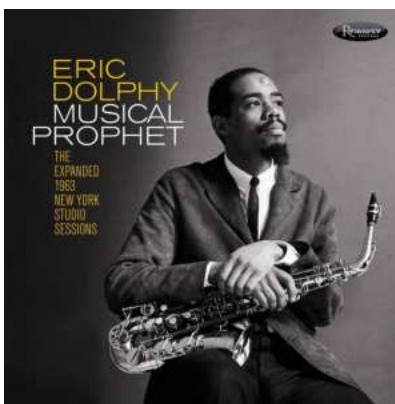
The album was critically well-received on its release, with most reviewers praising it and very few expressing negativity. Many regard it as Townshend's finest solo work and have called it his masterpiece, which, considering the high quality of the other six studio albums – all of which contain at least some excellent music – is quite a statement.

Townshend wrote for a film of the same name as this album, which I must confess that I have never seen. It contains music by him, though the back of this album notes that it “contains music not featured on this record and vice versa.” The back cover of the LP is taken up by a rambling fictitious story of life in the White City. The back of the CD has just a few sentences taken from that story.

As befits an album by Pete Townshend, it has been reissued at different times in different countries. I recommend going for the original LP, which is inexpensive and readily available. *Although* there is a 2006 CD by HIP-O Records that is remastered, sounds very fine, and has three bonus cuts. The original album (without the bonus cuts) is also available on streaming services (26-bit/96 kHz FLAC on high-resolution services). Highly recommended.

Guest Album Review: Eric Dolphy and Under-Appreciated Audio Resources - By Jay Wilkinson

Editor's Note: Regular AAVC album reviewer Dave Hjortland forwarded this review on to me from a friend of his. Jay Wilkinson also contributed a review of a Horace Silver Quintet album to the AAVC newsletter in September 2023. Jay is a retired attorney from Minnesota Legal Aid and lives in St. Paul. Both Dave and I (Jim Welby) are snowbirds with summer homes in the Twin Cities (Minnesota), which is why we have the St. Paul connection.



Musical Prophet: The Expanded 1963 New York Studio Sessions

It is cold and rainy in St. Paul. I am listening to the jazz of Eric Dolphy—solo and with a band.

The music is inspired and was recorded in 1963. The sound is direct and fluent. The instruments are each uniquely marked by their aural shapes in that plane of the universe just ahead of me. I hear the breath from Dolphy's chest; percussive key run on the sides of the saxophone. I almost feel the pressure on calluses modulating notes on bass strings. This tune is "*Alone Together*" with Dolphy on alto sax and Richard Davis on bass—an alternate take.

There are additional horns and more excellence in the mix on other tunes, but the solos, as with Dolphy and Davis on "*Alone Together*" and with Dolphy alone on "*Love Me*," are somehow brought most directly here, into my very presence. Maybe Dolphy and Davis played with the echo to achieve an experience of more than three dimensions. I can hear their moves in the room, like The Who when they were ***Live at Leeds***. Guitar soloists following Dolphy's sax on "*Love Me*" would be leaving their instruments with broken necks, charred bodies, Buddha sacrifices, and throbbing streams of feedback on floors in the dark.

Did I say it sounds fantastic?

A mono recording, it cedes not a note of excellence to stereo versions.

Zev Feldman and Resonance Records made a three-CD set taken from Dolphy's personal tapes of sessions for two LPs (***Conversations*** and ***Iron Man***) and added a set of outtakes from those 1963 sessions. The collection is titled "***Musical Prophet: The Expanded 1963 New York Studio Sessions***" (2018). I have not latched onto every song as a new favorite, but the drive and ambition of the music is undeniable, even in less convincing songs, such as "*Burning Spear*." The best of the three CDs is the outtakes volume.

The Musicians

Dolphy: alto saxophone, flute, bass clarinet

William "Prince" Lasha: flute

Huey "Sonny" Simmons: alto saxophone

Clifford Jordan: soprano saxophone

Woody Shaw: trumpet, Garvin Bushell: bassoon

Bobby Hutcherson: vibes

Richard Davis: bass

Eddie Khan: bass

J.C. Moses: drums

Charles Moffett: drums

A U.S. Army veteran, Dolphy died young in 1964, due to a sudden crisis of undiagnosed diabetes.

I have only lately come to appreciate Eric Dolphy's music. He was noted for the use of baritone clarinet as well as saxophones and flute. He followed the trail of Charlie Parker, played with John Coltrane and Charles Mingus before becoming a leader in post-bop and avant-garde jazz. With only a few years of headlining, he stayed close to bebop roots to my ears and is more conventional and easier to "get" compared to, say, the challenging Albert Ayler. Dolphy connected with modern classical composers as well as with twentieth-century jazz contemporaries.

Though I went on to purchase it, I first gained my appreciation of Dolphy by borrowing his recordings from The Saint Paul Public Library, as well as a detailed recent biography, Jonathon Gasse's ***Jazz Revolutionary, The Life & Music of Eric Dolphy***.

So, please think about and support, financially and otherwise, these under-appreciated resources:

Resonance Records, part of a 501(c)(3) nonprofit organization, which found, re-engineered, and produced this CD set. Find this (and the music of many other fine jazz artists) at <https://resonancerecordsjazz.bandcamp.com>. There is also an excellent booklet with photos and interviews.

Dolphy's family donated his music collection to the *United States Library of Congress* and was compensated for the use of the music. May I suggest that you learn more about the Library and its many resources, as well as its recent challenges? <https://www.loc.gov/item/2014565637/>

The *Saint Paul Public Library* collected this album, and I was one of many who enjoyed it. Support your public library.

Member Playlist

By Paul Johnson

This month, I am recommending several (new to me) artists who have put a smile on my face.

Jensen McRae - A brilliant new talent, I'm hearing Joni Mitchell, Tracy Chapman, and Norah Jones in her music, an artist to pay attention to. | Who Hurt You? | Are You Happy Now? | I Don't Know How But They Found Me |

Joy Oladokun - A young songsmith from Casa Grande, her songs are insightful, heartbreaking, and beautiful. | In Defense Of My Own Happiness | Proof Of Life | Observations From A Crowded Room |

Silencio - They are known for their meticulous live performances of David Lynch's music | Music Inspired By the Works of David Lynch & Angelo Badalamenti | The Politics of Lonely | She's Bad | Demos 2019-2020 |

Sierra Ferrell - Her (2) albums have already won "Best Americana" awards, her live shows are not to be missed | Trail Of Flowers | Long Time Coming |

M.J. Lenderman - I am reminded of Neil Young and Wilco listening to his music. "Boat Songs" is a good place to start. | Boat Songs | Manning Fireworks | Ghost of Your Guitar Solo | MJ Lenderman | And The Wind (Live and Loose!) |

Wednesday - If you enjoyed M.J. Lenderman's releases. | Rat Saw God | Mowing the Leaves Instead of Piling 'em Up | Twin Plagues |

Hermanos Gutiérrez - They have flown under the radar for too long and are finally getting the recognition they deserve. | Sonido Cósmico | El Bueno Y El Malo | Hijos Del Sol | Hoy Como Ayer | 8 Años | El Camino De Mi Alma |

Larkin Poe - Sisters who have the Blues on their mind. | Bloom | Blood Harmony | Self Made Man | Venom & Faith | Peach | Kindred Spirits | Paint The Roses (Live in Concert) | Reskinned |

Judith Hill - An Ed Goff recommendation, Nuff Said! | Letters from a Black Widow | Baby, I'm Hollywood! | Golden Child |

Sunny War - With the Sun | Armageddon in a Summer Dress | Anarchist Gospel | Simple Syrup | Particle War

Ethel Cain - Preacher's Daughter | Perverts | Inbred |

LMC Vinyl Launch Event

Review by David Das

I had the pleasure of attending the LMC Vinyl Launch Event along with Club President John Harvell, Joe Roberts, and many others on Thursday, May 22, 2025.

This event was hosted by **Mike Ware**, owner of [LMC Home Entertainment](#). Mike invited **Norm Steinke**, US Sales Manager of Burmester Home Audio, as his special guest.

Norm demonstrated how different vinyl releases of the same song can vary a lot in surface noise, dynamics, treble, and bass balance.

Jordan played a segment from "*Peaceful Easy Feeling*" by the Eagles from a streaming source. Next, he played a vinyl recording of the same track on a Linn LP12 Turntable. The difference was night and day the moment the strumming guitars began to play.

The strumming guitars from the vinyl source sounded so much more rounded, coherent, smoother, musical, real, and engaging. By comparison, the digital source was brash, harsh, and 2-dimensional, and lacking all the soul.

This was the first time I had the opportunity to hear the difference between vinyl and digital sources using the same track on quality playback gear. Vinyl wins hands down. I wasn't expecting such a significant sonic difference.

My verdict – if you have an expansive vinyl collection, hold on to it for life. You already have the best source material. Do not even bother with streaming services. They cannot connect at an emotional level the way vinyl does.

Here is a link to the full review with high-resolution pictures of the event:
<https://bit.ly/43SHReD>

Thinking about vinyl

By Jim Welby

David Das' report on the LMC vinyl launch event (above) inspired me to think about my own life with vinyl. I have been seriously collecting vinyl LPs since 1977. Fortunately, when the CD era arrived, I did not discard my LPs, even though my buying practice switched to CDs for the next twenty-five years. In recent years, I have slowed down my physical media consumption in favor of high-resolution streaming. If I do buy an album, it is the vinyl version. I have about 4500 vinyl LPs and about 3000 CDs in my collection, spread across my summer home (and hometown) in Minneapolis and winter home in Phoenix.



My 'music loft' in Minneapolis - CDs on the left and LPs on the right



My music space in Phoenix

I agree with David that a well-pressed vinyl LP on a good stereo can't be beat. I have modest stereos in Minneapolis and Phoenix, more mid-fi than hi-fi, but they're good enough to deliver high-quality sound reproduction, whether playing vinyl, CDs, or streaming. Over the last five years, I have listened to more music via high-resolution streaming (I use Tidal). Why do I mainly listen to high-resolution streaming? Because it is cheap and easy, and with the right equipment, it sounds great. I am reminded of this famous cartoon:



“The two things that really drew me to vinyl were the expense and the inconvenience.”

I listen to a lot of new music, and the vinyl versions are generally not as good as the digital ones. Here is what I think is going on:

- The recording was digitally recorded and needs to be diminished for vinyl.
- The art of mastering for vinyl is becoming lost.

- Most artists don't care about vinyl and don't put a lot of care into it, similar to when the industry transitioned from mono to stereo. Those early stereo versions were often an afterthought, and the artists and original engineers were rarely involved in creating the stereo mix.
- There is no pressure to get it right - 50% of vinyl LPs are purchased by consumers who don't even have a turntable. The other 50% are mostly not audiophiles. For most buyers, vinyl is a souvenir.
- Commercial vinyl pressings are typically noisy due to poor quality control - see point above.

Now, audiophile vinyl—the kind of pressings that LMC specializes in—is a different matter. An audiophile LP on a good stereo is divine. A few years ago, I picked up John Scofield & Pat Metheny's [*I Can See Your House From Here*](#) as a Blue Note Tone Poet edition. This release is an excellent example of the art of mastering to vinyl. In the hands of an expert artist, the vinyl medium can't be beat. Unfortunately, it is rare for such care to be taken. This version is perfect - every detail was taken care of, and it sounds gorgeous. Ironically, this vinyl is sourced from digital (in this case, 24-bit/88.2 kHz) as this was originally a digital recording. But even with a digital source, a vinyl craftsman can work their magic.

Vintage vinyl from the pre-digital era is generally well-mastered for optimal vinyl playback. But even in the LP era, there were issues - notably record club recordings that were both poorly pressed and often not sourced from the original master. And of course, with vintage vinyl, you pay a premium for condition, but even a well-worn used LP can sound great (if you ignore the surface noise).

I am not ready to give up my vinyl yet, but as I get older and ponder my demise, I should at least half my collection to reduce the burden on my kids (they are supportive of inheriting a smaller collection, not the whole thing). I buy less vinyl now; I focus on audiophile editions and commercial releases from artists that I want to support financially. I also buy used records in good condition - even if I already have it on the hope the pressing will be better than the one(s) I have in my collection.

For those interested, I have a blog that primarily focuses on record reviews. The best way to follow it is to follow me on [Instagram](#) or [Facebook](#) (I post mini-reviews there, and I have links to full reviews on my blog). You can also [subscribe to my blog](#), and you will get an email and a link each time I post.

Membership Swap Meet

Review by David Das

The Arizona Audio Video Club hosted an Audio Swap Meet at the Faith Lutheran Church on Saturday, May 24th, 2025, in the Parish Hall. The event began at Noon. However, club members came in at 10 am, hauling their gear and setting up the tables.



There was enough electronics to set up a complete system at rock-bottom prices. Some of these electronics were considered state-of-the-art just a few years ago.

Here is the full review with high-resolution pictures of all the gear for sale.

<https://bit.ly/3ZKxTth>



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

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