



May 2023

### Club Officers

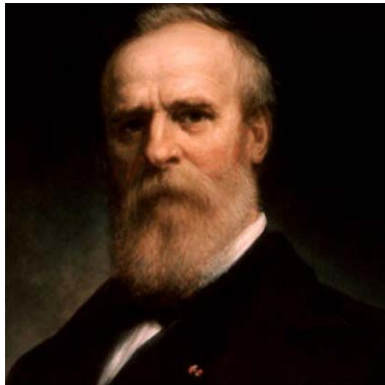
**President:** John Harvell

**Vice President:** Joe Goswami

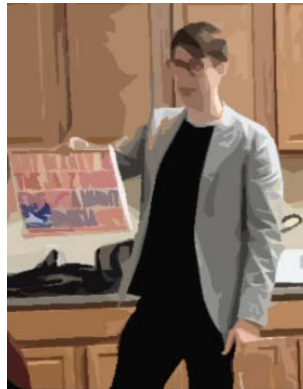
**Secretary/Treasurer:** Jeffrey Behr

**Newsletter Editor:** Roy Cook

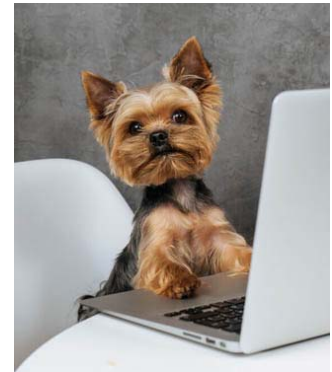
**SC Members:** Ben Taylor, David Prysock, Paul Johnson, Craig Hayenga, David Hjortland, Steve Bruzonsky



President's Message



Last Month's Meeting



Member Articles



Sundry Stuff



Dealer Area



Humor

Email [Info@AZAVClub.org](mailto:Info@AZAVClub.org)

Website <https://azavclub.com/>

Please join the Club for 2023, if you have delayed this rather painless endeavor.

You can find PayPal links on our website, or send money to Joe Goswami (address forthcoming on website), or bring check, cash, or money order to the meeting.

# PRESIDENT'S MESSAGE

John Harvell



**Join us on Wednesday 31 May from 7-9 pm at the Faith Lutheran Church for another rousing listening session and experience the Serenity Acoustics Super 7 Speakers.**

The Super 7 is an open baffle planar magnetic floor-standing speaker. The planar magnetic drivers deliver all frequencies above 200 Hz with the lower frequencies provided by dual 12" servo controlled woofers.

The front end electronics will include: Atma-Sphere MA-1s amplifiers, Marantz AV-10 pre-pro, Oppo BDP-205 disc player providing the front end for the system.

We will host a brief raffle and will include a short intermission for membership discussion, refreshments, and to provide some time for suggestions and to catch up with everyone.

Please help us exercise these speakers by bringing a wide range of music you would like to listen to in a digital format (CD, SACD, USB stick, or USB drive).

I hope to see you all there.

If you haven't renewed your membership yet, please do so at:

[https://www.paypal.com/cgi-bin/webscr?cmd=\\_xclick&business=AZAVCLUB%40gmail%2ecom&lc=US&item\\_name=Arizona%20Audio%20Video%20Annual%20Membership&amount=35%2e00&currency\\_code=USD&button\\_subtype=services&shipping=0%2e00&bn=PP%2dBuyNowBF%3abtn\\_paynowCC\\_LG%2eqif%3aNonHosted](https://www.paypal.com/cgi-bin/webscr?cmd=_xclick&business=AZAVCLUB%40gmail%2ecom&lc=US&item_name=Arizona%20Audio%20Video%20Annual%20Membership&amount=35%2e00&currency_code=USD&button_subtype=services&shipping=0%2e00&bn=PP%2dBuyNowBF%3abtn_paynowCC_LG%2eqif%3aNonHosted)

or make out your check to: Arizona Audio Video Club and mail to or bring it to the event:

Joe Goswami

4116 West Townley Ave., Phoenix, Arizona 85051

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Just short of 20 club members showed up for a rousing good time for the Poetry on Plastic refresher hosted by Michael Johnson. As a reminder, we experienced playback of a number of LP's from Michael Johnson's rather eclectic collection with reproduction provided through Michael's **Pure Fidelity Horizon w/ Acoustic Signature TA-1000** Tonearm, and **Hana Umami Red** Moving Coil Cartridge, **Allnic H1202** Tube Phono Preamp, an a loaner **Galion TS120** Integrated Class A running PSVane KT88s and Joe's **Klipsch Cornwall IV's** with all Mundorf Silver/Gold/Oil and Aluminum/Oil Capacitors, Mundorf Copper Foil Inductors, Mundorf Resistors, GR Research No Res, and Straightwire Octave 3 wiring internally.

The playlist included selections from:

1. Tchaikovsky Sleeping Beauty, Recorded in Kingsway Hall in 1957, by Kenneth Wilkinson and Decca recording team. Cut by Bernie Grundman (repress of classic plates)

2. Smetana – Ma Vlast (my homeland), The Moldau (Vltava) Side B – Direct to disk performance by the Bamberg Symphony. Recorded by Rainer Maillard and cut by Sydney Meyer. Describes in music the course of the Vltava river
3. Shostakovich Symphony No. 8, Side B, Movement III (Allegro non Troppo) – Written in 1943... often called the Stalingrad Symphony – considered a tragic symphony (was banned for 8 yrs prior to destalinization. Recorded in 1973.
4. Bartok Concerto for Orchestra Side 2, Recorded in Chicago in 1956, cut by Ryan K. Smith (sterling sound).
5. Chet Baker Sings, Side A. Recorded in 1956, Cut by Kevin Gray.
6. Night in Tunizia, Side A, 33rpm Music Matter, cut by Kevin Gray.
7. Sticky Fingers, Side B, German pressing cut by Doug Sax at the Mastering Lab.
8. War Greatest Hits, Side A.
9. Tatsuro Yamashita – Spacy
10. UHQR Bob Marley Exodus

Music was playing until 10pm during this event and an enjoyable time was had by all participants. Special thanks go out to Michael for his efforts and support of this event and to Joe for organizing and supplying equipment for everyone to enjoy.

On to news about the club:

At the last club steering committee meeting we voted to approve plans to formalize the club as a legal entity and apply for tax free status as a 501(c)(7) Non-profit Mutual Benefit corporation. We are doing this for the following reasons.

1. By creating a corporate presence, we:
  - a. Insulate club members from legal commitments of the club.
  - b. Enable the club to acquire a tax id number (EIN) – which allows the club to open a bank account)
    - i. Eliminates financial entanglements with club officers
    - ii. Simplifies transition of club officers.

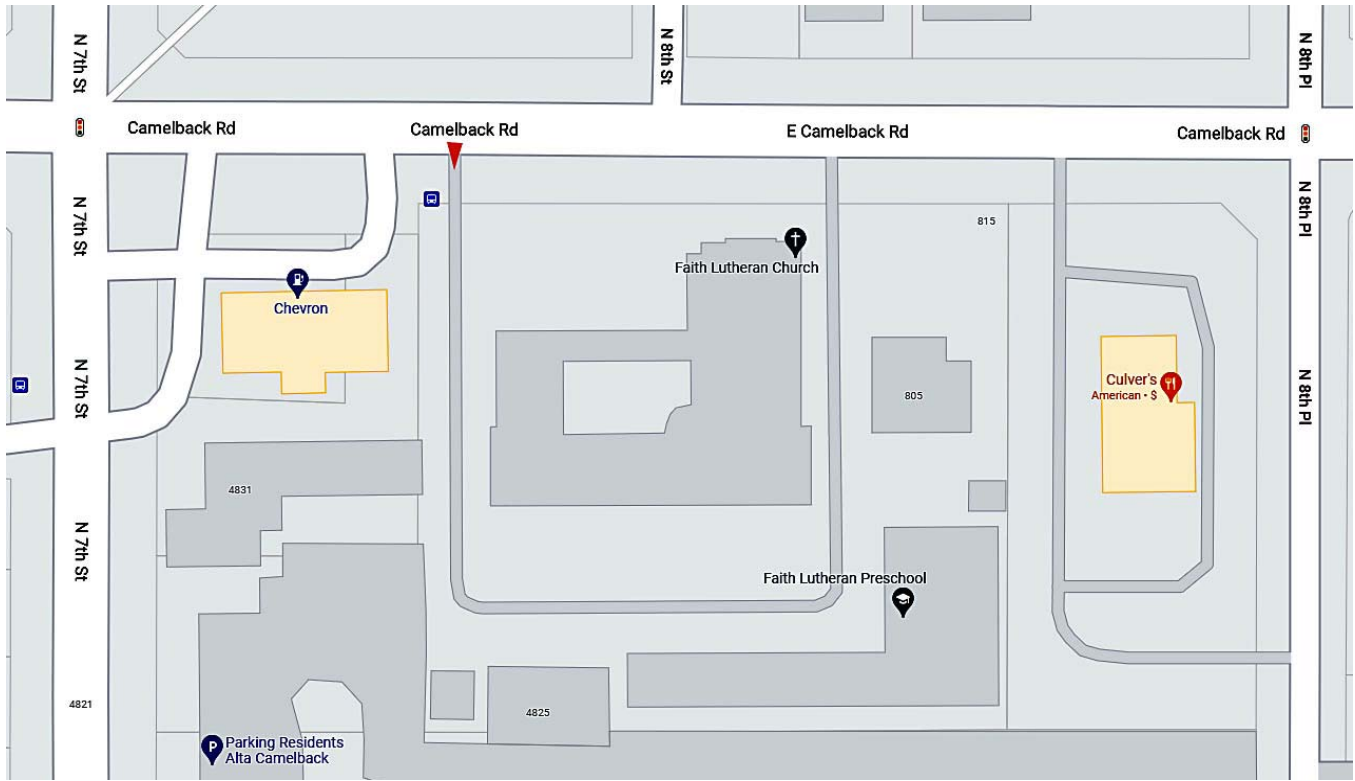
We have elected to hire Northwest Register Agent to help us file the paperwork with the Arizona Corporation Commission to establish the Arizona Audio Video Club as a nonprofit mutual benefit corporation in Arizona. The benefit of doing this is that they provide a legal storefront for our group. They provide us with a legal physical address for the club (in Arizona) and they act as a Statutory agent for the club to receive and transmit any legal documents to the club leadership. This eliminates personal exposure of club leadership to public reporting of addresses and contact information. We believe this is necessary and an improvement for the club and all its members. If you, as a club member, have any concerns or cautionary information about this process, please reach out to me or another steering committee member with that information so we can address or benefit from your insights.

Finally, I am encouraged by the participation and support club members have provided at recent face-to-face meetings. We are a diverse group with a lot of different tastes and interests and its pleasant to be able to get together and share our experiences and knowledge about this hobby. We also have a group of people that actively participate and share their insights in the regular Friday night zoom meetings. You can reach this meeting by clicking on the Zoom Event image on the club website at <https://azavclub.com/calendar>. With that said, more support is helpful, so reach out club steering committee members with your ideas, suggestions, and recommendations.

Thanks for your continued support.

John Harvell

President, AAVC



# LAST MONTH'S MEETING RECAP

**Club member Michael Johnson and Joe Goswami demo gear and vinyl**

The church was flipped around for a vinyl meeting. The music and Michael's commentary and recording insights were great. Please read the President's recap for more info.



# MEMBER ARTICLES

## Dave's Record Reviews

For the AZ Audio Club ~ May 2023

#14

Harry Belafonte – **Belafonte '89**

(EMI, LP & CD, 1989)



Harry Belafonte passed away April 25th at age 96. His passing was noted in most print, television, and internet news sources, as well it might be, as he was a **giant** musical performing talent in his day and a significant social activist as well. His contributions in both fields are worthy of books being written – and they have been. But to consider his music legacy, he has left us 40-some record albums. **Belafonte at Carnegie Hall**, a Grammy-nominated double album recorded in 1959 and released on RCA Living Stereo, is probably his most well-known. I think many critics will place it on a list of the best live albums of the previous century. (I have a number of LP and CD versions of it, but the 5-LP, 45 RPM boxed set by Analogue Productions is... amazing.)

This album, **Belafonte '89**, is far less well known, to the extent that it could be called obscure. In fact, I can find *very* little info at all on the internet about this album. However it is nonetheless also a musical and sonic tour de force – at least on the single-disc release. (More on that in a moment.) It is an LP I often pull out as a stereo demo, and pretty much everyone who has spent much time listening with me has heard at least some of it. It is a recording of a (1988) German concert, and I gotta say, those Germans knew what they were doing! The sound is gorgeous. Belafonte was in great form, which is saying a **lot**, especially considering that this was a late-career outing for him. The side musicians and vocalists were top-notch as well. You might think to quibble about 1980's production values here, but that's all you would be doing – the recording and production are impeccable. Are you getting the impression that this is a wonderful album? But wait – there's more...

The music on side one is, to be blunt, stellar. The album opens with "The Wave", an upbeat, social-consciousness song from another, excellent album of his that was current at the time (**Paradise in Gazankulu**, 1988). Next, a beautiful solo pipe opens one of his classic songs, "Island In the Sun," and though I have it on his other albums this is his finest version. "Skin to Skin" is a captivating, sensuous duet with Diane Reeves, a terrific vocalist in her own right, and she and Harry make truly beautiful music together. If this cut does nothing for you, well... check your pulse.

Side two is somewhat weaker. It opens with the old chestnut "Matilda," enjoyable but nobody's favorite. "Hava Nageela" I could definitely do without. However the album closes with another of his signature songs, "Banana

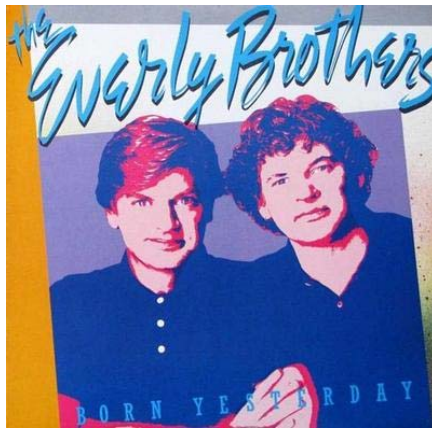
Boat” – you know, the one that opens with, “Day-O, Day-O, daylight come and I wan’ go home.” At this point in his career it was an old chestnut as well, but hey... it was his own, and dammit he does it here so well!

Even the weaker cuts on this album are well-done, well performed and well recorded. This is an album to put on and savor. At least, the single LP version is. This album was released in two LP versions; a 2-disc, 15-song version with a gatefold cover that was primarily available only in Europe, and the US version, a single disc with only 10 of the songs. It is the latter version that I laud here. I was so impressed with my original US copy that I ordered the 2-LP version. When it arrived, I put it on my turntable and... was shocked. I would not have believed it was a recording of the same concert. It sounded as though it had been recorded with somebody’s smuggled-in cheapo tape player! Inexplicable and lamentable.

If you have the opportunity to acquire it, I strongly recommend this single LP version of a great American recording artist and entertainer. Look for E1-92247 – accept no substitutes. It is available ridiculously cheap on Discogs, and may occasionally turn up in the used bins at the local record store. Oh, the internet does tell me that there were CDs of this released. I know nothing about them, and with an LP this superb I am not motivated to seek them out...

## Everly Brothers – **Born Yesterday**

(Mercury, LP & CD, 1985)



When the Everly Brothers hit the radio airwaves in 1957 with “Bye Bye Love” it marked the beginning of an extraordinarily popular and influential career. They went on to record a number of charting hit songs and strongly influenced many artists that followed them (including Simon & Garfunkel, with whom they toured, and the Beatles). They broke up in 1973, and by the mid-80’s they were pretty much just a fond memory in the national consciousness, their songs fixtures on the oldies stations. Time for a reunion and a reboot of their music.

For that worthy purpose they enlisted the multi-talented Dave Edmunds as producer and assorted very talented side people. **EB84** was released in – no surprise – 1984, to quite mixed reviews. Edmunds’ production brought the brothers ahead in time, but though that attempt at rejuvenating their career, their first release since 1973, was not bad, it disappoints. A few songs manage to struggle above mediocrity but the majority do not.

Their follow up, two years later, also with Edmunds producing, was **Born Yesterday**. Though they didn’t have quite the star-studded cast supporting them this time out, they nonetheless *did* manage to hit a few out of the park and attain some frisson of – and I suggest in some ways surpassed – their former glory. “I Know Love” is a cut that could have been lifted from straight from their glory years, with a driving beat and their great harmonies, though the updated guitar work and production are definitely better than in days of old.

The album’s title cut is an acceptable ballad, which I believe was the final single to chart for the brothers. “Lyn’ In the Arms of Mary” is a gently rockin’ number that plays the brothers’ heartfelt vocals against very tasty guitar work. Of the many nice cuts on this record my personal favorites are two; “Why Worry” is a simply a gorgeous Mark Knopfler number that gently floats along on dual guitars and the Everly’s soaring vocals. And “Always Drive a Cadillac” is a wonderful out-and-out rocker, a complex but and anthemic song sung by a guy whose heart breaks as he watches his high school sweetheart leave him behind for fame and fortune.

The Everlys went on to release only one more studio album, the forgettable (and largely forgotten) **Some Hearts** in 1988. Phil died in 2014 and Don in 2021, but their influence on pop/rock music lives on. Although I can't claim to be familiar with every one of the Everlys albums, of the ones I have heard I have to rank **Born Yesterday** as the finest.

## Harry Nilsson – **Nilsson**

(RCA, LP, 1969)



Harry Nilsson (1941-94) is generally acknowledged as a significant American pop singer-songwriter. His output spanned the years from 1966 to 1980 and included some 18 albums. However nowadays most folks, when they think of him at all, tend to associate him only with **Nilsson Schmilsson** and a couple of his other albums of the early 1970s.

**Harry** predates those. It was his fourth studio album, and I believe it is where Nilsson really hit his stride, showcasing his 3½ octave vocal range and his musical composing and arranging genius. The songs are a varied collection, thoughtfully alternating the whimsical and humorous with the meaningful and poignant. Most were written or co-written by Nilsson, and have been covered by other many other artists

I won't take the time and space to comment on all of the songs – though for this album that is actually tempting – but must mention a few. “The Puppy Song” leads off the record, a lightweight piece that he wrote for Mary Hopkin at Paul McCartney’s request. (Nilsson influenced and was a friend of the Beatles.) He covers Lennon-McCarney’s “Mother Nature’s Son” and though you won’t forget the original his version is fun and very credible. “Rainmaker” is a story song about a rainmaker who made it rain for a town in Kansas, and when the townsfolk fail to pay as agreed he departs and the rain does not stop... The best-known song on the record is “I Guess the Lord Must Be In New York City,” which is not a paean of praise to that city but instead an expression of hope that it will live up to the singer’s expectations.

And there is more good stuff on this album. The production is clean and uncluttered, the arrangements and musicians are first-rate. This is a somewhat different record than Nilsson’s better-known works, but as far as I’m concerned it ranks with his best. I regard it as a classic in my own collection. And BTW, it was released in CD format on the DCC (Dunhill Compact Classics) label in 1997, with an additional cut or two. I have not heard that, but from what I have heard of that label’s other releases I expect it is probably very good indeed.

## **CLASSICS CORNER**

## Bing Crosby & Louis Armstrong – **Bing & Satchmo**

(MGM, LP & CD, 1960)

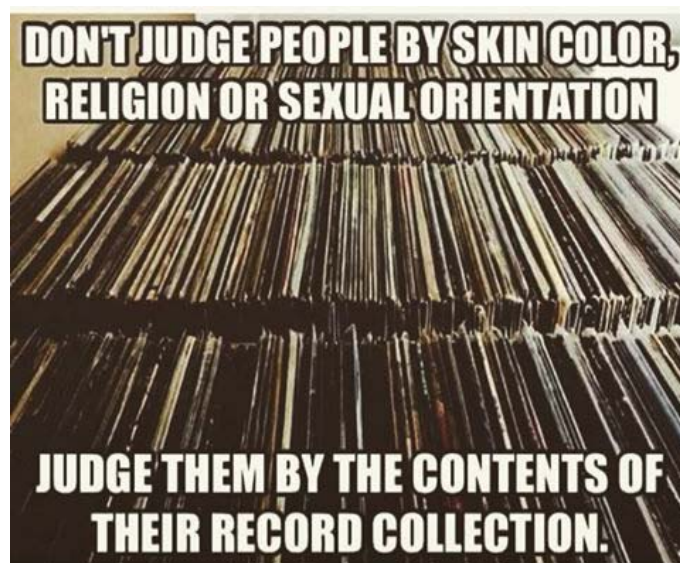


Bing Crosby and Louis Armstrong performed together in films, recorded single numbers on other records, and did numerous radio broadcasts together. However this was, I believe, the only entire album these two musical icons collaborated on.

Here you have two masters of their musical craft arguably at or near the top of their form getting together and letting loose, playing off each other and having a fine old time. Besides the two principals you have the craft of the energetic Billy May, one of the premier band leaders of the day, arranging and conducting the orchestra. And the legendary Johnny Mercer contributed two new songs and added lyrics to others.

I will betray my prejudice against ballads by mentioning that there are a couple of... less worthwhile cuts on the album, but the majority of them are most enjoyable indeed. The album leads off with "Muskrat Ramble," a fun romp that sets a great tone for the record. The next cut, "Sugar," is only one of the cuts showcasing Bing's great (seemingly) off-the-cuff interjected remarks. "Preacher" is another fun number, as is the old chestnut "Way Down Yonder in New Orleans." And... well, gosh – there are so many of downright fun, listenable tunes here! Notes of big-band and Dixieland styles weave throughout the songs.

This classic has been re-released in a few different versions, including some under the slightly different title **Bing & Louis**. I note that there exists a 2009 CD with a couple bonus tracks. I have an older mono LP and a later stereo version. Both are great, though I note that latter seems to trade off a bit of body in the sound of the former for slightly improved definition. Regardless, this is a great album, a most enjoyable listen.



## **An Article from Morris Emerick of Shinjitsu Audio**

Heard in a fictional coffee house: "Belter Joe" debates the merits of belt-driven turntables with the die-hard champion of Direct Drive tables – "Direct David":

Belter Joe: Hey, Direct David! I've been thinking about upgrading my turntable, and I'm leaning toward a belt drive. I've read that they provide better sound quality because of their lower noise and vibration levels. What do you think?

Direct David: Well, Belter Joe, I see where you're coming from, but I'm a direct drive fan myself. Direct-drive turntables offer more consistent speed, and better torque, and are generally more reliable. Plus, you don't have to deal with replacing belts!

Belter Joe: I get your point but let me share this article from Sound Matters titled "Belt Drive vs Direct Drive Turntables" (source: <https://www.yoursoundmatters.com/belt-drive-vs-direct-drive-turntables/>). It explains that the elastomer belt in belt drive turntables absorbs motor vibrations, which results in less noise and a cleaner sound.

Direct David: That's a fair point, but have you considered that direct drive turntables, as explained in this Vinyl Factory article (source: <https://thevinylfactory.com/features/belt-drive-vs-direct-drive-turntables/>), have a faster start-up time and more accurate speed control due to the direct connection between the motor and platter? It can be crucial for DJ-ing and accurate playback.

Belter Joe: That's true for DJ-ing, but we're talking about home listening here. An article from Audio Advice (source: <https://www.audioadvice.com/videos-reviews/direct-drive-vs-belt-drive-turntables/>) states that belt-drive turntables are often preferred by audiophiles because they deliver a more natural sound, with fewer motor noise and vibration interference.

Direct David: I see your point, but consider this: direct drive turntables require fewer moving parts and less maintenance. The same Vinyl Factory article I mentioned earlier points out that belt drives can wear out and need replacement, whereas direct drives are built to last longer without the need for maintenance.

Belter Joe: That's a valid concern, but many high-end turntable manufacturers still opt for belt drive systems. For example, Pro-Ject, Rega, and Clearaudio, all well-respected in the audiophile world, produce belt-drive turntables. That should say something about their sound quality and performance, right?

Direct David: While it's true that many high-end manufacturers choose belt drives, there are also renowned brands like Technics and Audio-Technica that produce fantastic direct-drive turntables. It's not a clear-cut case of one being superior to the other; it's more about personal preferences and priorities.

Belter Joe: I agree that it's partly about personal preferences, but I still believe that belt drive turntables' lower noise and vibration levels make them a better choice for home listening. The focus should be on the music; a cleaner sound will enhance that experience.

Direct David: You've made some strong points, Belter Joe. While I still appreciate the consistency and reliability of direct drive turntables, I can see why you and many audiophiles might prefer belt drives for home listening. Ultimately, it's about finding the right balance between performance, maintenance, and sound quality that suits each listener's needs.

Belter Joe: Agreed, Direct David. Let's just enjoy our music on our preferred turntables and may the best drive system win!

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Authors Note: In this debate, both Belter Joe and Direct David present valid points, but Belter Joe's arguments about lower noise and vibration levels in belt drive turntables making them better suited for home listening appear to be more compelling.

However, the choice ultimately depends on your individual preferences and priorities. I for one choose Direct-Drive as vinyl is only mastered on Direct-Drive turntables. It's rational that playback should be employed to "decode" those vinyl grooves.

# DEALER'S AREA

## Dealers Corner

As always we want to recognize and thank all the local retailers who support our club so graciously

### **DEALERS:**

Acoustic Designs Group -- <https://www.adgroupaz.com/>

Dedicated Audio -- <https://www.dedicatedaudio.com/>

LMC Entertainment -- <https://www.lmche.com/>

Woolson Audio -- <https://www.woolsonaudio.com/> (may be closed, more later)

Arizona HiFi -- <http://tubeaudio.com/>

USA Tube Audio -- <https://www.usatubeaudio.com/>

Audio Video Excellence -- <https://www.audiovideoexcellence.com/index.html>

Big Ear Stereo News alert, Tom is closing Big Ear down; look for closeout specials on his web site -- <https://bigearstereo.com/>

Mythic Home Theater -- <https://mythicsls.com/>

### **VINYL:**

Record High in Phoenix -- <https://www.facebook.com/Record-High-in-Phoenix-225931417539924/>

In-Groove Records -- <https://www.theingroove.com/>

### **REPAIR WORK:**

James Koch

[james@highendrepair.com](mailto:james@highendrepair.com)

Audio Doctor

<http://www.audiodoctor.biz/>

Jeff's Professional Audio Repair, Also Car Stereo work

4221 North 19th Ave. Phoenix, AZ 85015

602-274-0794

[jparepair@yahoo.com](mailto:jparepair@yahoo.com)

M-F 9:00 AM to 5:30 PM

Refoaming Speaker Surround Service:

Michael Mitchell

480-749-7003

[mmiller43228@yahoo.com](mailto:mmiller43228@yahoo.com)

Turntable Set-up and record cleaning:

Richard Jensen

ANALOG resource

602 717 2399 | [worksbau@gmail.com](mailto:worksbau@gmail.com)

# SUNDRY STUFF

## [An approach to DIY](#)

**Roy Cook**

Back in the day, I would build speakers and design the box and x-over. Nowadays I'm too old, don't have any appropriate software, and there's better speaker designers than me. I still like to build boxes.

20 years ago I built my best friend a pair of (almost) solid oak 3-way floorstanders with Seas/Focal drivers. The speakers are breaking down and need to be scrapped or re-done. Currently there are only three speaker designers I would choose from to use one of their design's. The designers are Madisound, Zapf, and Troels Gravesen. Of all their designs there was only one that would fit into the old cabinet without major mods. The situation chose the Troels Gravesen, Scan Speak Discovery 3WC-10 "kit" which should arrive in about another week from Poland. It's my firm belief that we will end up with a pair of speakers that sound like \$10k for only \$2k. <http://www.troelsgravesen.dk/Discovery-3WC-10.htm>

## [Stuff for Sale](#)

LINN Majik DS. (ds/1 version) was \$3500 new from L&M in 2014. Has single-ended audio outs, single-ended digital out, and Ethernet only input. Plays pretty much all formats of PCM 384/24 bit down to MP3's. No DSD.

I am asking \$1,000, and will set up locally.

You need a computer (pc or mac) and a router, an internet connection, and a NAS server.

You can use the computer to select and play music or install a free app for your phone or iPad to control with, if you wish.

David Farmer – 602-524-5635



## **Treasurer's Report**

We'll have somewhat more formal treasurer's reports in coming episodes. But the membership needs to know that we have approximately \$4K in the bank. I would be more precise, but currently it's a moving target.

# HUMOR

More silly stuff, and Deep Wisdom



**My kids and grandkids keep laughing about me losing my memory.**

**They won't be laughing at Christmas when there's no eggs under the tree!**

**Always make sure SOMEONE in the relationship has good credit. That's why it's called SIGNIFICANT other. Sign/if/I/can't.**

**Follow me for more marriage tips**

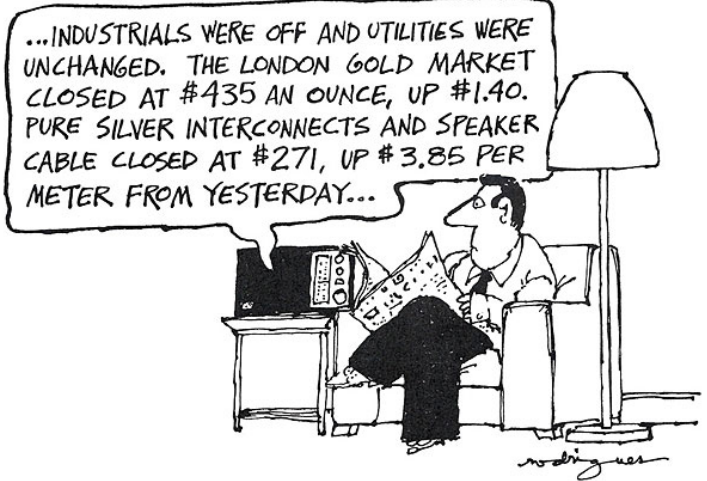
**Do women ever sit back and think "my man sure does know a lot, maybe I should just be quiet and listen to him"**

**On our way to church, we asked our grandchild why is it important to be quiet in church. She said "Because there are people sleeping!"**

One big difference between men and women is that if a woman says "Smell this", it usually smells nice.



"Ok, last night you washed dishes, today you are folding laundry. You bought more speakers, didn't you?"



...INDUSTRIALS WERE OFF AND UTILITIES WERE UNCHANGED. THE LONDON GOLD MARKET CLOSED AT \$435 AN OUNCE, UP \$1.40. PURE SILVER INTERCONNECTS AND SPEAKER CABLE CLOSED AT \$271, UP \$3.85 PER METER FROM YESTERDAY...