



Newsletter

May 2025

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President's Message

By AAVC President John Harvell

1. I will have been the Club president for the last 3.5 years before my term expires in December. At that point, I want to see another person take over the role of club president. To facilitate a clean transition, it would be best if someone volunteers to take over this role, and I can 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 blood and ideas into the role.
2. The club steering committee is very interested in hosting another Speakerfest event in the Phoenix metropolitan area. However, we are currently behind the planning curve to make that happen this year. As a result, the steering committee has recommended that we postpone that event until the fall of 2026. We have two volunteers from the membership and four people from the steering committee who have volunteered to support that event. However, we have not identified the person who is willing to lead and organize the team to make the Speakerfest happen. So, again, we need someone to step up and volunteer to organize and manage that planning for that event. I am happy for the club to sponsor this event and will gladly work with the Speakerfest volunteer team to make the 2026 Speakerfest successful. A lot of decisions and preparation needs to take place to get this event started.... For Example:
 - a. What type of speakers do we want to make available for the event?
 - b. Who will we contact to provide speakers for the event (club members, local vendors, speaker manufacturers)

- c. What date and location will we host the event at?
 - d. What activities are planned for the event?
 - e. What are the expected costs for hosting the event?
 - f. What advertising would we propose to make people aware of the event?
 - g. Logistics to support the event (getting equipment to the venue)?
 - h. What music would we make available to make comparisons easier (streaming available for music requests)?
 - i. What supporting equipment is needed for the event (music source, DAC, Preamplifier, Amplifier, interconnects, speaker cables)
 - j. Do we make space available for other vendors to display/demonstrate systems they provide? At the vendor's expense.
3. As always, the steering committee can use your help to create monthly events that are interesting and enjoyable for you and the club members. So, if you have any ideas or suggestions for future club meeting events, please pass them along to the leadership/steering committee.
- 4. Upcoming events**
- a. Saturday, May 24, 2025, from 12 to 4 p.m. - **Membership swap meet** – Come and take a look at all the extra gear people have offered up for sale at very competitive prices. Maybe you will find a great deal for that update or secondary system you’ve got planned. A modest music system should be available to facilitate system check-out and to provide background music for participants' enjoyment.
 - b. Saturday, June 14, 2025 - **Final Sponsored speaker event** – come out and meet the founder and innovator of the Final speaker product line Maarten Smits. He will be available to discuss the Final speaker lineup and will discuss the story behind the development of their electrostatic speaker designs. Additionally, a selection of the Final speakers will be available for demonstration.

The club is more enjoyable and interesting when members actively participate. So, come out to the next club events, share your experiences, and help us make this club more enjoyable for everyone.

Future Meetings - see President’s message above.

Club Event Review: Amplifier Comparison Event

Review by David Das

The Arizona Audio Video Club hosted an Amplifier Comparison Event on Saturday, April 26, 2025, which was educational in more than one way.

Club President John Harvell, Club Secretary David Snyder, Club Treasurer Paul Johnson, Joe Roberts, and Ravi Velnati came in early, around 9 a.m., to set up the speakers, amps, and music streaming gear in the Parish Hall of the Faith Lutheran Church. This expansive rectangular space measures 60’ x 26’ with a ceiling height of 9.5’.



The Speakers

John suggested placing the FINAL Model 5 Hybrids wide apart based on his experience with his own MartinLogan CLX electrostatic towers. He positioned them 6' away from the side walls and 7' away from the front wall, leaving 13' of separation between the speakers. This wider spacing was a critical factor in opening up the sound stage. The M5s sounded better than I had heard at Ravi's home and Greg's Audio Shrine. Ravi was happy. Electrostatic speakers need a lot of breathing room to shine. They radiate sound from both the front and rear in a dipolar pattern, and they need the space to energize the room.

While they are enjoyable to listen to anywhere in the room, they sound magical when seated exactly on axis. The speakers disappear, leaving you with a wall of sound with convincing imaging and depth of sound stage.





This is the [M5 Hybrid Model](#) with a passive 10" subwoofer. The panel hands off to the 10" woofer at 100Hz, which in turn plays down flat to 40Hz.



Paul hand-made a pair of extra-long [Canare 4S11](#) Star Quad speaker cables for this event and terminated them with locking banana plugs he purchased from Ali Express.



The Amp Contenders

The following three power amplifiers were compared driving the FINAL Model M5 Hybrids.

[Coda Continuum No. 8](#). Class A/B High Current Amp specially designed to drive Electrostats.



[Benchmark AHB2](#). Class A/B Bridged in Mono Mode. Ultra-low noise.



[Topping B200](#) Class A/B monoblocks.



The Streaming Setup

David Snyder was the brains behind setting up the streaming components that worked flawlessly.

All the tracks were streamed from Qobuz via ROON.

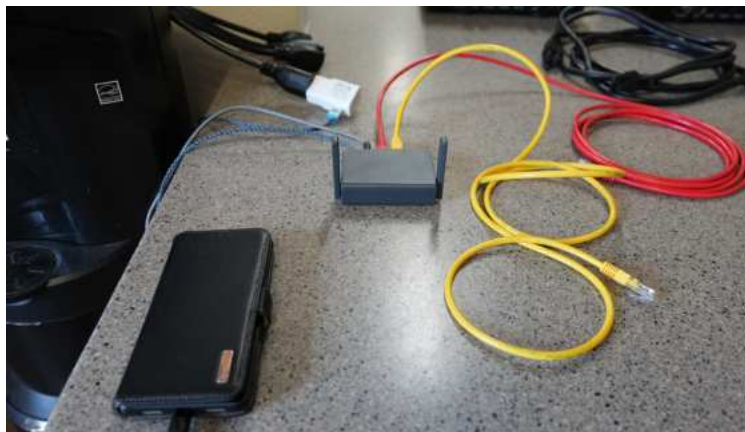
These were the components used in this portable streaming solution, listed in the sequence in which they were connected:

- David's smartphone on T-Mobile (decent coverage at the Church, around 2 bars out of 5)
- USB C to USB 3.0 Cable: [Anker PowerLine+](#)
- Travel Router: [GL-AR750S-Ext](#)
- 2 x CAT6 Ethernet Cable: [Cable Matters 10Gbps Snagless](#)
- Roon Server: [GMKtec Mini PC NucBox G5 N97](#) (running Roon OS)
- Roon Network Bridge: [Libre Computer Board AML-S905X-CC \(Le Potato\) 2GB 64-bit Mini Computer](#)
- Roon Remote: [Google Pixel Tablet](#) running the Roon Remote app
- USB Audio Cable: [AudioQuest 0.75 m Cinnamon USB-C > A](#)
- DAC: [S.M.S.L. D-6s](#)
- XLR Cables: [Straight Wire Virtuoso R2 Interconnect \(pair\)](#)
- Analog Preamp: [Topping Pre90/Ext90](#)

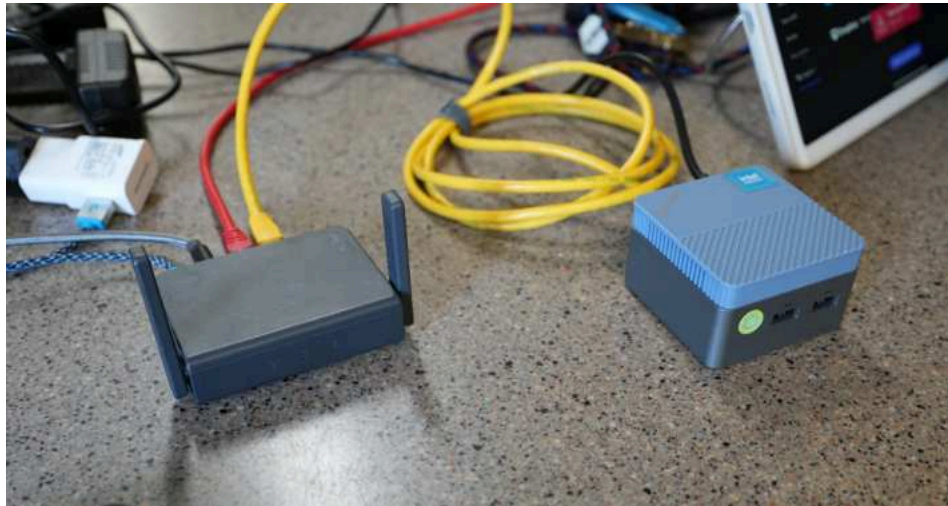
While there are many parts, the setup is pretty simple. After connecting his phone via a USB-C to A cable to the travel router, he switched off Wi-Fi on the phone and enabled USB tethering. He then used the web UI on the travel router to enable tethering. At that point, anything connected to the travel router via Wi-Fi or wired Ethernet had access to the Internet via the USB connection to David's phone.

I was fascinated to observe how quickly David assembled his mobile streaming setup. This elegant and reliable solution can be deployed to any of our club events, which was educational for me and made it worthwhile to attend this event. David later mentioned that this 4-hour streaming session consumed 5.4GB of his mobile data plan.

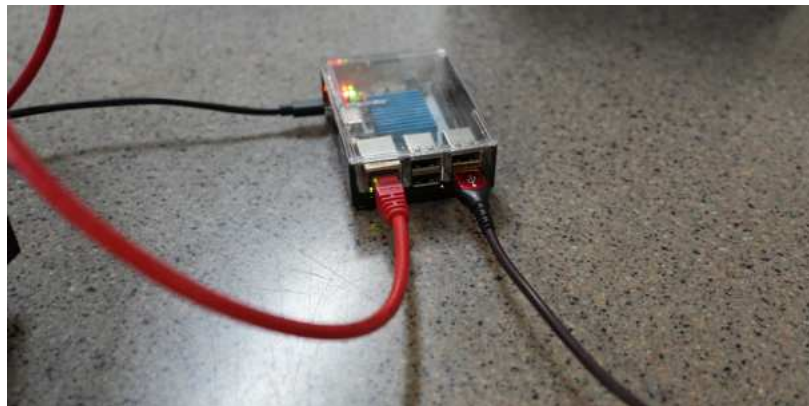
This is David's Smartphone, USB-C to USB 3.0 cable, and Travel Router connected to a pair of red and yellow CAT6 Ethernet cables.



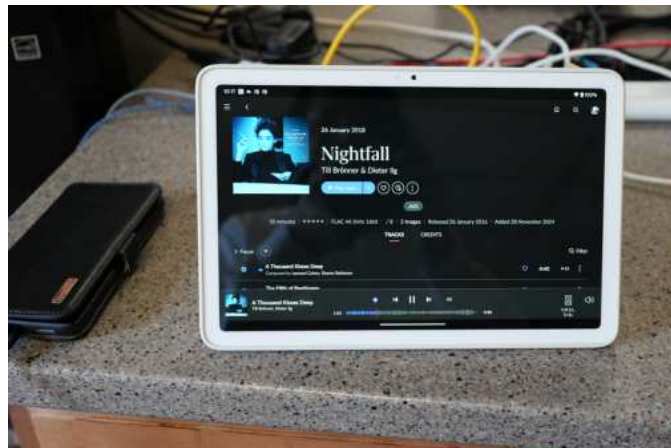
To the right of the Travel Router, you see the Roon Server running on the GMKtek Mini PC. It is connected to the Travel Router via the yellow Ethernet cable.



This is the Roon Network Bridge connected to the Travel Router via the red Ethernet cable. The USB Output cable feeds the DAC.



This is the Roon Remote running on the Google Pixel Tablet.

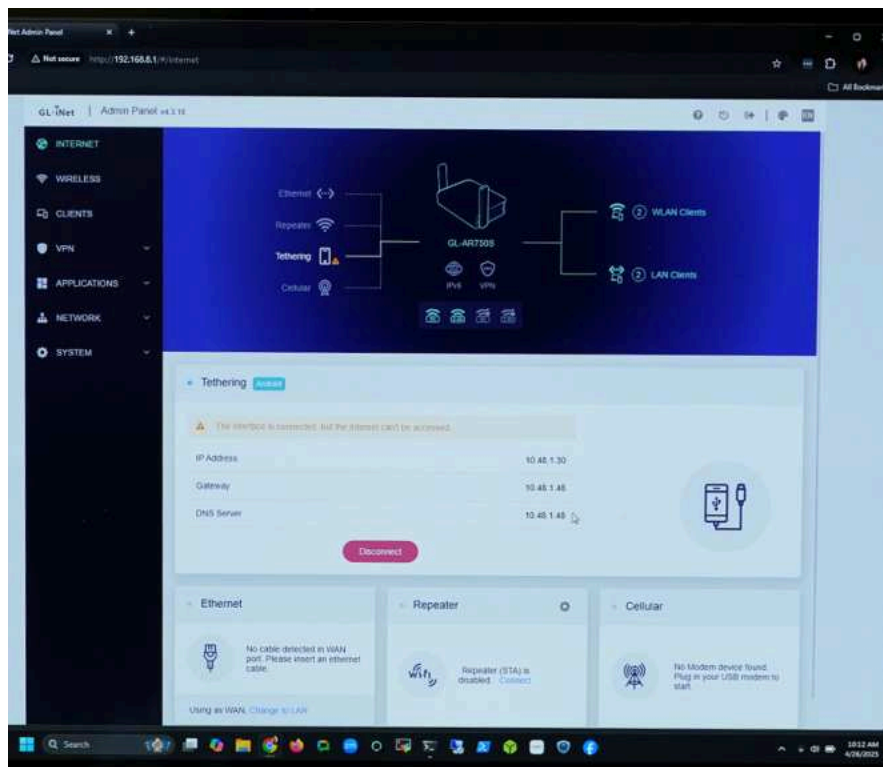


This is the S.M.S.L D-6s DAC sitting on top of the Topping Pre90 Preamplifier and Topping Ext90 Input Extender.



The D-6s DAC and the analog Pre90 Preamp/Ext90 Input Extender cost \$840. This combo outperforms everything else at this price point.

The following steps were to power up the Roon Server, Bridge, and Remote devices. Moments later, they appeared as clients in the travel router's Web UI.



Level Matching the Amplifiers

None of the three power amplifiers in this comparison has level trims, so the dB of gain for each is fixed. Of course, they are all slightly different, but it's crucial for levels to be matched precisely when comparing components. Even a slightly louder component will tend to have an advantage.

David brought along his expensive [iSEMcon EMX-7150](#) calibration microphone.



He connected this calibration microphone to his [Topping E2x2](#) OTG USB Audio Interface.



To match levels, David exported a measurement sweep with a timing reference from Room EQ Wizard to a WAV file. He then played that file in Roon (just the left channel) while recording it via REW, repeating the process for each amplifier. The three traces had exactly the same shape, differing only in levels. By zooming in, he could accurately measure the dB difference in levels among the three.

The gains of the Benchmark and CODA amps were 0.7 dB and 8.14 dB higher than the Topping, respectively.

Here you see the CODA in blue, the Benchmark in green, and the Topping in orange.



To account for these gain differences, David created three DSP presets in Roon with "Headroom management" values as follows:

- AAA_Alpha (for the Topping): -1.00 dB
- AAA_Beta (for the Benchmark): -1.70 dB
- AAA_Charlie (for the CODA): -9.14 dB

Roon's DSP (Muse) uses 64-bit math for all DSP calculations with dithering, so these adjustments are completely transparent to the source.

Each time David and Paul switched amplifiers, they selected the Roon DSP preset that corresponded to the amplifier placed into rotation to ensure that levels were consistent throughout the event. I thought this was a brilliant way to accurately level match all 3 amps.

Amplifier Setup and Sequence

John prepared an Amplifier Comparison Questionnaire for every attendee.

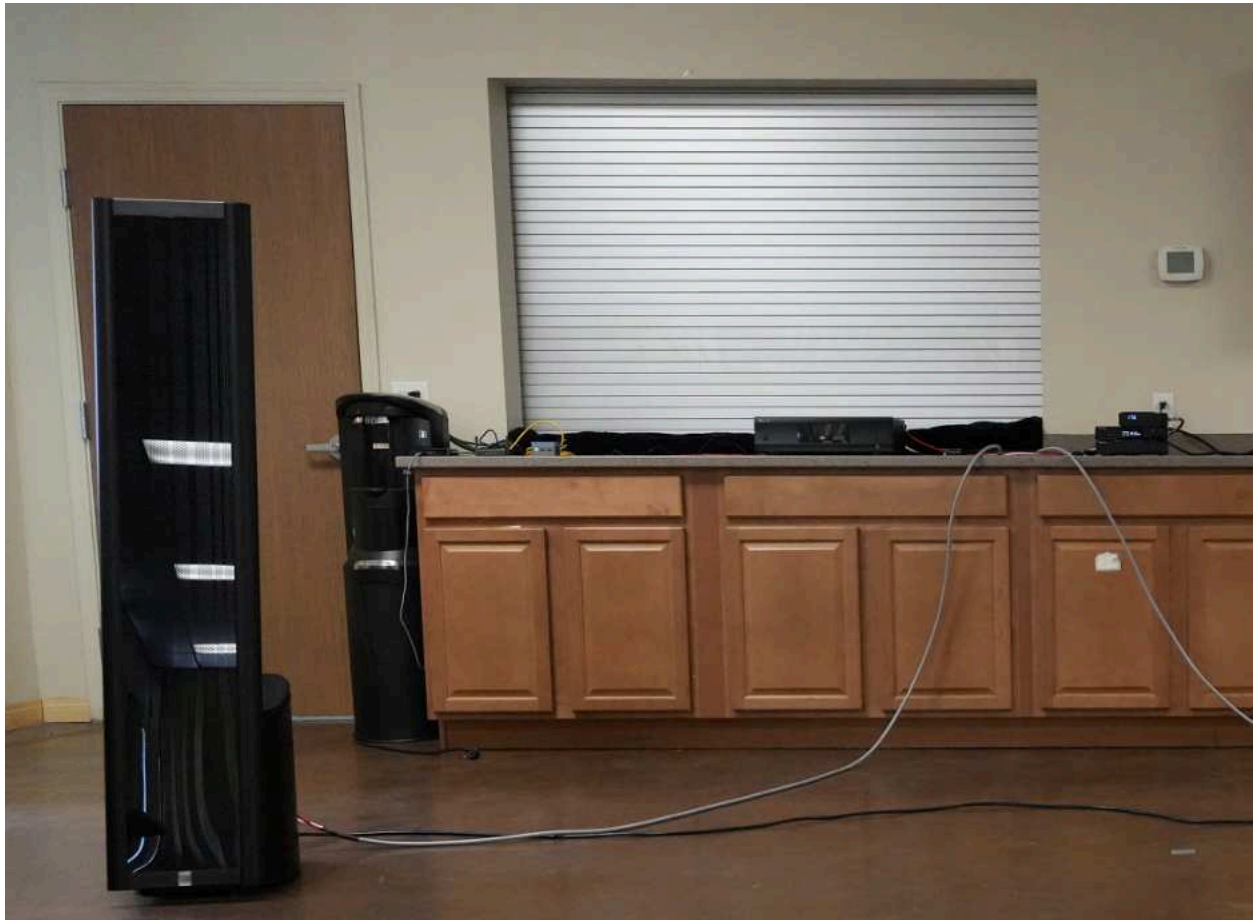
Amplifier Comparison Questionnaire

Instructions: First, relax and enjoy yourself while listening to the various music selections. Second, please rate the following aspects of the sound for each amplifier on a scale of 1 to 5 (1 = Very Poor / Lacking, 3 = Neutral / Average, 5 = Excellent / Prominent). Feel free to add brief comments to elaborate on your rating. Note: There is no right or wrong answer.

Characteristic	Amplifier A (1-5)	Amplifier B (1-5)	Amplifier C (1-5)	Description
<i>Bass:</i>				Depth/Extension: How low and full do low frequencies sound? Definition/Control: Is the bass tight and well-defined or loose? Impact/Punch: How much dynamic force do you feel?
<i>Midrange:</i>				Clarity/Detail: Can you discern individual instruments? Presence/Body: Do vocals and instruments sound full, present, natural, realistic?
<i>Treble:</i>				Extension/Air: How high and open do high frequencies sound? Detail/Resolution: Can you hear subtle high-frequency information? Brightness/ Harshness: Is the treble bright and revealing or harsh?
<i>Soundstage:</i>				Width of Sonic Image Depth: front-to-back layering music presentation Imaging/ Placement: How precisely are instruments located?

Which amplifier did you prefer overall? _____

To make this comparison a truly blind test, the speaker cables and interconnects were passed through the kitchen window leading up to the power amps sitting on the kitchen counter. The kitchen window was closed to hide which amp was connected.



We started off playing music informally while we waited for folks to arrive, and started the actual program at around 12:45.

Sequences were as follows:

- The 1:00 hour: CODA, Benchmark, Topping
- The 2:00 hour: Topping, Benchmark, CODA
- The 3:00 hour: Topping, CODA, Benchmark

The attendees were not told of the sequence, which was generated at random.

After the first sequence, the attendees were fairly evenly split in their preferences between the Topping and Benchmark. Folks described the Benchmark as having stronger bass output while the Topping sounded more relaxed. The CODA did not fare well in the first hour. Perhaps it was still warming up, because favorability improved as the day went on.

In the second hour, the Benchmark seemed to win the ears and hearts of most attendees, with the CODA being a fairly close second. I don't recall anyone expressing a preference for the Topping during that sequence, although its relaxed character seemed to carry through.

In the final hour, I recall the CODA being the preferred amplifier by a slim margin. We had a smaller audience at that time, so that audience composition may have swayed the numbers a bit, but I agree that it sounded quite good.

Music Played

These were the tracks used during the Amp Comparison sessions:

- **Solhaug** – Karl Seglem
- **Hey Now** – London Grammar
- **Moon Light On Spring River** – Zhao Cong
- **Duende** – Bozzio Levin Stevens
- **Tin Pan Alley (aka Roughest Place In Town)** – Stevie Ray Vaughan
- **You and Your Friend** – Dire Straits
- **Man In the Long Black Coat** – Bob Dylan
- **Need Her So Bad** – Aynsley Lister
- **It Doesn't Matter** – Alison Krauss & Union Station
- **Keith Don't Go** – Nils Lofgren
- **Thanks To You** – Boz Scaggs
- **Feeling of Jazz** – Wynton Marsalis
- **Besame Mucho** – Marcin Wyrostek & COLORIAGE
- **I'm Confessin' (That I Love You)** – Dean Martin
- **The Curse** – Agnes Obel
- **Hernando's Hideaway** – Enoch Light
- **The Time Tunnel** – Boris Blank
- **Goodbye Yellow Brick Road (Live)** – Sara Bareilles
- **I Walk the Line** – Rodney Crowell
- **Use Me** – Vanessa Fernandez

- **Lost Highway** – Darrell Scott
- **Glad** – The Wood Brothers
- **Bungee Jump** – Captain Hook & Astrix
- **Vogue** – Madonna
- **Ain't No Sunshine** – Eva Cassidy

Curated Playlists

These were the curated playlists submitted by Ravi, John, and Paul.

They are available on Qobuz:

- [AAA Amp Comparison Ravi](#)
- [AAA Amp Comparison John](#)
- [AAA Amp Comparison Paul](#)

Closing Thoughts

I was amazed at the sound of the FINAL M5 Hybrids speakers placed 13' apart inside the large Parish Hall. They threw a wall-to-wall sound stage and filled up the entire 60' x 26' space.

I could see why these \$5,000/pair speakers are the best-selling model in FINAL's product lineup in Europe. If you have the space for it, they are a steal of a deal at this price point.

What surprised me most was the performance of the Topping B200 mono blocks. At \$1,200 for the pair costs a fraction of the Coda No. 8 (\$6,800) or the Benchmark AHB2 mono blocks (\$6,998/pair). I could see the reasons for the [rave reviews](#). Without David introducing us to these, I would have never imagined one could buy such an affordable amp that could sound so good. Joe Roberts remarked that David is the go-to guy for getting products with exceptional performance at budget pricing.

The Benchmark sounded analog, like with more warmth and bass.

The CODA had the best dynamics. It is built to handle the low impedances of electrostatic speakers that typically drop to 0.7 ohms at 20 kHz. The brilliance of the treble gets lost on lesser amps that fail to deliver the current at such low impedances. The CODA can effortlessly supply the high current when necessary. Pairing a FINAL Electrostatic speaker with a CODA No. 8 power amp is best. Being a Coda dealer, Ravi can get you this amp at dealer cost well below MSRP.

Thanks to David for bringing his mobile streaming setup and showing us how to use the power of Roon Filters to level match the amplifiers. This was an educational event for me.

David has been invited to give a talk at the Audiophile Foundation in June about *High-Performance Streaming for Audio Club Events*.

<https://audiophilefoundation.org/>

He will explain why adding Roon to the mix is beneficial. Roon enables the separation of *Processing* and *Delivery*.

Processing includes establishing and maintaining an encrypted connection to the streaming provider, downloading FLAC streams, uncompressing the FLAC to raw PCM samples, applying volume leveling (optional but recommended), and any other desired digital signal processing. Combined, these processes can be somewhat CPU-intensive. Although folks debate the level of impact, for the ultimate sound quality, you want the device doing this processing work to be isolated from the DAC's power supply and delicate audio circuits.

Delivery involves receiving a digital audio stream over the local network and copying the unmodified samples to the DAC. No processing. No FLAC stream decompression. No volume adjustments. Because delivery is dirt-simple, the device involved can be incredibly low noise and low power. The delivery device could be a streaming DAC, like the WiiM Ultra, or a standard external DAC paired with a tiny network bridge.

Many thanks to Paul for making the speaker cables specifically for this event. He can provide you with the details. Paul also provided the XLR cables that brought the signal to the amplifiers, power cables, PDUs, and the Benchmark amps. He also coordinated everything with the church, which is critical for such a long event.

Thanks also to John and Ravi for bringing the heavy stuff: the CODA amplifier and Model 5 loudspeakers. We also had an Oppo UDP-205 Ultra HD Blu-Ray Disc player and a Sony 7000ES receiver on hand as backups.





Do not miss the big event on Saturday, June 14th at the Faith Lutheran Church (Parish Hall) to audition the flagship [FINAL M35](#) speakers and the entire product line and listen to Maarten Smits, founder of FINAL speakers, talk about his design objectives and tradeoffs. This will be a multi-channel audio demo.

AXPONA 2025 -A Few Observations

(NOT YOUR TYPICAL SHOW REPORT...)

By Dave Hjortland

Our newsletter editor has prevailed upon me to write a few lines about AXPONA. I'm a bit reluctant to do so for several reasons, not the least of which is that there are any number of articles, blogs, and assorted analyses of many kinds that are readily available to anyone with an internet connection. I have allowed myself to be coerced, persuaded to write a relatively short piece since we are an audio club, and someone probably ought to do it. I shall try not to duplicate what is readily available from so many other sources and take a somewhat different approach.

So, first, here is a bit of history and basic info: AXPONA was launched in 2010 in Jacksonville, Florida, by Audio Expo North America LLC. It was successful; it was held there for the next two years, and then moved to Chicago in 2013. JD Events, A company specializing in large industry trade shows, took over AXPONA in 2013, and the first event under their ownership was in April 2014. Except for the inconvenience of the COVID years, it has grown steadily. I'm not sure exactly when it eclipsed RMAF (Denver's Rocky Mountain Audio Fest, 2004-19, RIP), but it is now unquestionably North America's premier audio show.

The show is held at the Schaumburg Convention Center, in the northwestern Chicago suburb of Schaumburg. The reported attendance for this year was 10,910, a 5% increase over 2024, making it the largest show yet. The show featured 213 dedicated Listening Rooms (on 12 floors), from small rooms to large suites, plus systems set up in non-dedicated areas. Promotional material brags of "700 global manufacturers, retailers, distributors, and brands." As well as the listening rooms, there was an expo hall where vendors sold records and assorted accessories, another large hall dedicated to headphones and related amps and gear, and – new this year – a "Car Audio Showcase" for vehicular hi-fi. There were also informational seminars (one featured our club's own David Snyder as a presenter!), and live music on Friday and Saturday nights.

So, what's it really like, and why would I want to attend it? I hear you ask. Good questions both, and the answer to them is, of course, interrelated – at least for audiophiles like me and probably for you who are reading this. I can't fully describe the experience, but I'll attempt to give you a quick overview.

AXPONA is huge. The show's program book, which you receive when you check in, is an invaluable guide to finding your way around, but no one person can take all of it in, can see and hear it all in the Friday-Sunday hours the show is open. It can be daunting to wander the many floors and rooms, go in and out of rooms that appeal to you, and try to get a sense of what sort of product and sound is available. But that's what you do, at least that's the primary activity. To oversimplify it: You look into a room and ask yourself, "Does this look/sound like something interesting or worthwhile to me?" If the answer is no, not really, you keep moving until you find a room in which the answer is yes. When the answer is yes, you try to ease your way in to find a seat and give a listen to the system and music that's being played for a while. You might possibly chat with the person staffing the room, hopefully quietly or during breaks in the music. There might or might not be an info sheet you can take away if you are interested in the product(s).

And here's a cautionary note: If you spend a longer time listening or talking with exhibitors in a few rooms, you can easily wind up missing out on other rooms and gear that you might otherwise really want to take in.

Preparation is helpful, and I've always tried to do some before attending. This year, I resolved to do more than ever. For a few months prior, I made notes of amps, turntables, and whatever I wanted to check out. Then I went over the list of exhibitors available on the AXPONA website, and tried to match them with my list of products with a fair success rate. With my printed-out list in hand, I managed to take in about... 90% of the rooms/exhibitors I wanted to see/hear. AXPONA does have an app you can download to your phone, which you might find helpful. I tried it out and found it interesting, but with the advance planning I had done, it proved of limited value to me.

I missed last year's show, but to share a few brief personal observations about this year's:

Analog guy that I am, I believe there were probably more turntables than ever in exhibitors' rooms. However, even in those rooms with TTs, all but one that I came across had digital capability, and many often seemed to prefer demoing with that simply as a matter of convenience.

Another good trend was noticeably fewer rooms where the exhibitors seemed to equate extremely high volume with good presentation of their products. There were still a few, to be sure, but fewer than in years past. (I have never understood how one could begin to evaluate/appreciate the quality of a speaker or accompanying electronics while your ears are being pummeled into mush.) An unfortunate trend, at least to my ears, was the number of exhibitors who were displaying their kit with something of an over-emphasized bass balance that was not inherent in the music itself. This was unnatural and very distracting.

So was the show worthwhile for me? Yes, because even though I didn't get to see everything, it was fun for me. I enjoy seeing the gear, coming across kit that I don't know about and surprises me, and talking with a few audio professionals that I

wouldn't get to meet otherwise. And that, ladies and gentlemen, is to highlight the real attraction of AXPONA for me and I expect for most audiophiles: It's fun.

Now, AXPONA can give you ideas of gear to check out further once you return home, and that's great. However, to quote one of audio's most well-known and revered reviewers, Ken Kessler: "Anyone who goes to an audio show expecting to make a buy decision is an idiot." (I think that's an exact quote, if not, it's darn close.) There are far too many variables in the show environment to get a true sense of how a piece of kit will do in your home and in synergy with the rest of your system to commit to an investment in an expensive piece of gear. Sometimes the impulse to take advantage of show special pricing or a reasonable presentation can be very tempting, 'tis true, but impulse buying is usually a bad idea. (Take it from one who knows...) And although some of the gear at AXPONA is affordable, to be frank, you can expect the majority of it to cost more than you will probably want to spend.

Speaking of cost, let's look at the expense for a moment. The price for the 3-day pass this year was \$45, less for a single-day pass. Discounts were available as the dates grew nearer. Of course, the greater costs are transportation to and from Chicago, hotel stays, food, and the like. NOTE: You do NOT want even to consider paying the usurious prices of staying at the Convention Center hotel! During the last two years I have attended, I stayed at a hotel that was still expensive but within walking distance of the convention center, saving me associated transport costs. So, total costs? It all depends.

I wish I had had experience attending some of the smaller regional shows that seem to be gaining traction around the country so that I could compare and contrast them with the megaevent that is AXPONA. Aside from several years attending RMAF, I have no other experience with audio shows. I hope to attend one or two regional shows one of these years. For now, I hope these few words might help give you some concept of the experience that is the largest such event on this continent. [AXPONA returns](#), by the way, April 10-12, 2026.

Audiophile Foundation Mid-Month Virtual Series with David Snyder on Network Streaming



AAVC member David Snyder will present at an Audiophile Foundation Zoom event on Wednesday, June 11, 2025, from 6:00 PM to 8:00 PM PST. In 2025, lossless digital audio streaming is a solved problem, right? Most audio and music enthusiasts are streaming with some level of success. New A/V receivers all support streaming in one form or another. There are streaming DACs, streaming amplifiers, and streaming speakers from

a plethora of manufacturers. Yet many audiophiles have concluded that CDs and SACDs sound better; they are certainly more reliable! Why is that, and what can we do about it? What are the ingredients of a reliable, truly high-performance streaming audio system? In this interactive talk, David will describe problems he's seen, their solutions, and his recommendations for topologies that support reliable, high-performance streaming.

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

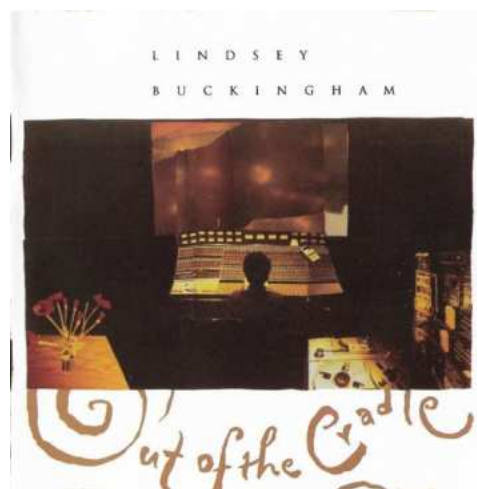
Dave's Record Reviews

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

By Dave Hjortland for the AZ Audio Club

#27

Lindsey Buckingham – **Out of the Cradle** (CD Reprise, LP Mercury, 1992)



I have previously reviewed two other Lindsey Buckingham albums for the club newsletter: his most recent, self-titled 2021 album I wrote about in October '21, and 1984's **Go Insane**, which I did a short paragraph about in March '22. I was not able to wax enthusiastic about either album for different reasons. But I have to assert that this, ladies and gentlemen – and audiophiles – has to stand as Buckingham's magnum opus, his finest solo work, and is worthy of a place in the record – or perhaps more likely CD – collection of most folks.

Fans of rock'n'roll, pop music, and certainly of Fleetwood Mac should know the name Lindsey Buckingham. He started his career in the early 1970s and cut an album with his girlfriend Stevie Nicks that was released in 1973. **Buckingham Nicks** was a commercial flop (deservingly so, IMO – I have a copy), but Mick Fleetwood was impressed with it and invited the pair to join his band in late 1974. Fleetwood Mac's self-titled tenth studio album, released the following year, went to #1 with notable contributions from them. The group's follow-up record was the monster hit **Rumors**, one of the biggest-selling albums of all time.

Enough of that backstory. Buckingham's history with the band and with Nicks is known to have been tempestuous, and anyone interested can read about it online. The album I want to lift up here was his third solo album, following after 1981's **Law and Order** and 1984's **Go Insane**, so there was an eight-year lapse between his previous solo album and this one. (It would be 14 years until his next one.) He had left Fleetwood Mac in 1987, following their release of **Tango in the Night**. He spent most of the next five years primarily in his own studio working on **Cradle**.

What he did here was to set aside the more experimental, unconventional style that he had utilized on his first two solo albums and applied himself to crafting a record that showcased all of his considerable talents to produce a more accessible (or as I might cautiously venture to suggest, more melodic and popular) album. I am going to tell you that he succeeded magnificently, and the result was – as some critics have called it – one of the greatest underrated albums of the 1990s.

As with his other solo work, the majority of both instrumental and vocal work is pure Buckingham. For only a few selected tracks, he employed a couple of bassists, a percussionist, and on one track an organist. He and co-producer Richard Dashut, who produced many Fleetwood Mac albums, wrote most of the songs. Almost as if to emphasize the broader scope of his vision for the album, one of the songs was by the Kingston Trio and another by Rodgers & Hammerstein. That said, the songs here are quite personal, many of which relate to his history with Fleetwood Mac and Stevie Nicks.

The album opens with a short, brilliant finger-picking guitar introduction that launches into "Don't Look Down," in which he says to, "*Take the diamonds from the sun, Wipe the tear from your eye,*" and "*Don't look down.*" Buckingham stated that this song is related to his departure from one of the greatest bands in the world and how he felt he was "working without a net." The next cut is "Wrong," which might be – could be – seems to be – about Mick Fleetwood's trashing of Buckingham in his 1990 autobiography. Not a favorite cut of mine. "Countdown" is a piece of pop that goes down easily.

I have to mention "Soul Drifter," a killer cut, a gently rockin', lyrical, and crafted song in which Buckingham shares his sense of brokenness and moving on:

"My heart was broken, My part was spoken, Now the ground has opened, All around me." and "It's a new dawn, So it's so long, For the soul lifter, The soul drifter, That's me"

Another outstanding cut is "You Do or You Don't," about which I could use similar descriptors. Here again, he speaks of his feelings of alienation:

*"Living in exile ain't the way to go, It's just another way of dying"
"You either run or you hide, Now you slip now you slide
You say you will, but you won't, You either do or you don't"*

I could go on, though of course, not every cut is a winner. However, "Turn It On" is another absolutely terrific cut about pain and going forward. But this is verging on becoming the longest review I think I've ever written, and I have to mention some other things about the album.

There are 16 tracks listed on the CD, though two of those are instrumental intros to other cuts. It tragically was not issued on LP stateside when it was released in 1992, though foreign pressings are available on Discogs. But... they ain't cheap. (I broke down and ordered a Dutch LP of it a few years ago, when it was at least less expensive.) **But now**, I find that Rhino Records has made it available as part of a 4-record boxed set, with Buckingham's first two solo albums and an album of "rarities." It is on sale on the Rhino website for \$100, and as a 4-CD set for half that. This is also available on Discogs. My recommendation?

Well, if I could wholeheartedly endorse his first two solo albums, I'd go for the Rhino set no question. But... I own them, and I can't. I'll be charitable and call those two brilliant exercises in artistic musicianship punctuated by flashes of avant-garde sensibility. They have 1 or 2 people who like them, so I will refrain from calling them artsy, self-indulgent showpieces with flashes of occasional melody thrown in to condescendingly appease the masses. Anyway, my strong recommendation is to go cheap and get the CD from Discogs. And I really hope someday some reissue specialty record company will remaster and properly press this single LP on vinyl.

When it was released, **Cradle** reached only 128 on the US pop album chart. Though album-oriented rock was certainly popular in 1992, it somehow did not get the attention it deserved. Coming off his time with Fleetwood Mac, Buckingham should have had a lot of public recognition and interest in this work. Perhaps the 5-year time lapse between his departure from the band and its release was a factor, it's hard to say. I *can* say that for the most part critics loved it, it has stood the test of time, and it is an extraordinary album. That should not be forgotten.

Bigger is Not Always Better, Or How Narrowing Your Perspective Can Sometimes Widen Your Experience

By Barrett Strong

A small riddle has existed in my audio journey for almost 50 years. Why hasn't orchestral music ever sounded right to me, even on a good home system that otherwise seems to handle all other types of music? Solo violin, piano, even string quartets were recreated with some degree of illusion, but never a full orchestra. It didn't matter whether it was at home or on a 6-figure system; it didn't sound like being at a concert hall. All the notes were there, but the experience of space was not.

My Mother played a grand piano while I was growing up, and we used to go to performances at Detroit's Orchestra Hall. Built in 1919, its acoustics are still considered some of the finest in the world. Utilizing the "lyric" floor plan, as opposed to the "fan" layout, it prioritizes sound over increasing the number of sightlines. At 2014 seats, it's neither too small (noisy) nor too big (dead). The stage volume extends much further vertically above the valence than most halls and also has an open space below that allows a greater development of bass notes for a warm, sweet sound. The paneling behind the orchestra is a combination of hardwoods and softwoods for a more balanced diffusion. We used to get front row balcony and it was awesome. The view and the sound matched perfectly. The converging lines of the hall's architecture drew your eye to the stage from which the glorious sound projected. All of that was lost at home except in my memory.



Detroit Orchestra Hall from the front row balcony

It wasn't until my involvement in the AAVC that I was inspired to revisit this conundrum. I've been going to the Phoenix Symphony about once a year, and in 2025, I took my 21-year-old nephew to Beethoven's 9th with full chorus. In preparation, I listened to it critically at home, and after a few minutes, I realized something - the soundstage actually appeared *too wide*. That was a first. When I have sat near the front at concerts, the sound was perhaps wide but rather poor. Other than the front row, the musicians were out of sight, and I was no longer getting direct sound from their instruments. That's fine for a violin solo or piano, but not much else. Moving back in the seating begins to elevate the listening position in relation to the stage, allowing a line of both sight and sound. The sweet spot for me is about dead center, main floor or first row balcony, which is the soundstage I remember and love. In the Phoenix picture, you can see that 20, the fourth row back from the white wall, is roughly equidistant from the stage as the first row balcony.



Phoenix Symphony Hall

I began moving my speakers closer and closer together to try and reproduce the projection of sound from the stage that was in my mind's eye and ear. I was getting somewhere. Normally, my tweeters are 35 degrees apart, but it wasn't until I shrunk that to about 20 degrees that it started to sound right. By extending my arms in front of me, palms down, and extending my thumbs and pinkies, I could create an organic protractor of sorts that seemed to match what I was looking for. Imaginary lines originating from the center of my head to the tips of my pinkies created an angle extending to the imaginary soundstage in front of me, and the closest to what I remembered. In particular, the string section on the left now seemed perfect in width.

Next, I moved on to speaker height adjustments, beginning with my Magnepan LRS on the floor with their factory stands. It sounded similar to balcony, but I thought it could get better. When I went to my adjustable stands, I found that my standard 20" lift that puts the center of the diaphragm at ear height was too high. Halfway at 10" seemed to create the slight downward angle to the stage as I sat there with my eyes closed. The height and width of the soundstage were now close to what I recalled. Lastly, I addressed toe-in but found that my usual angle was still the best. The tweeter axis passes by the ear about 12" out. It sounded really good - in my mind, an orchestra had been created with a similar distance and scale as the real thing. I wrote down my measurements and waited.

The night of the concert arrived, and we sat in the dead center of row 20. It was a

wonderful night and space, everyone was polite and beautiful. I met someone from work who participates in poetry slams and his friend, a tall pale redhead in green sequins that would put Poison Ivy to shame. Both were remarkably witty. The concert was, of course, amazing, complex, and gorgeous.

Back to the audio. The sound was, not surprisingly, far more “real” than at home, but I was impressed by two things:

1. It wasn't as loud as expected. My guess is that even with the chorus and orchestra in full swing, I don't think it went over 95 dB. I seemed to recall some nights in Detroit being exhilaratingly loud. I had prepared a red-lens SPL gauge to sneak in for some low-light readings, but am glad I didn't. They checked everything on you, and it really did look like it could be a single-shot DIY gun.
2. The clarity of the horns and some of the percussion was less than the recordings



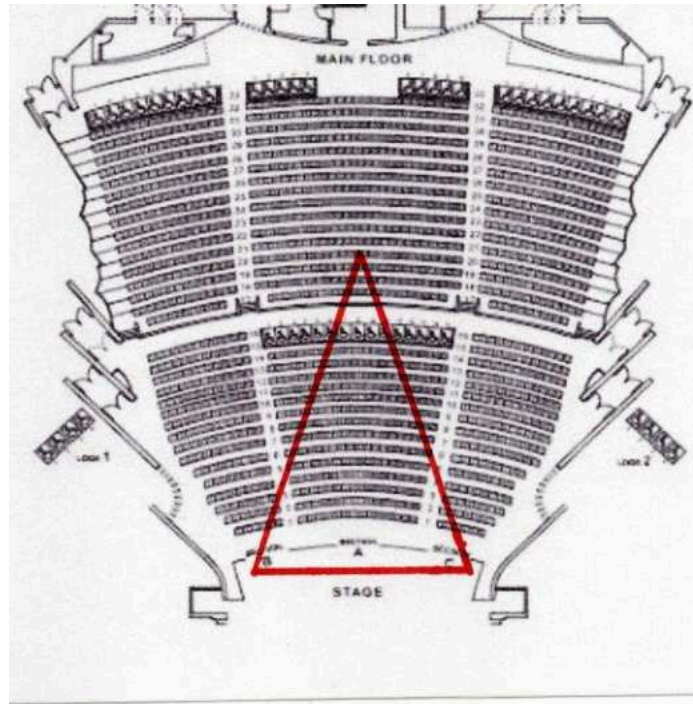
I had listened to. Even in our good seats, the suspended mikes over the back rows of the orchestra on the recording were apparently getting less obstructed sound. The chorus in the back was pretty good as the risers did their job. I have no doubt that a well-recorded orchestra has some advantages over a live performance in this respect.

To make the evening complete I employed the pinkie protractor. Sure enough, it measured the width of the orchestra and literal soundstage in front of me right on the money.

When I got home, I confirmed that tweeters 20 degrees apart created a roughly 35-degree soundstage, similar to what I had just heard. Normally, my tweeters are 35 degrees apart to create a roughly 60-degree soundstage apart from Q recordings. There seems to be something to that ratio - $20/35 = .57$ and $35/60 = .58$. Obviously, every system and room is different. I would love to know if other club members have found similar challenges in the reproduction of orchestral music, but from now on, I'll go through the extra hassle of having a different speaker placement. On my next trip to the Phoenix Symphony, I'll opt for the first row balcony and compare notes. At some point, this hobby can become annoying if the pursuit of improvement comes at the cost of regular enjoyment. I hope to keep my speaker positions to just two.

I'll keep you posted.

P.S. Somehow, this piece started as another ardent Golden Triangle testament and veered off course into speaker placement, and you may likely feel lucky. There was a reason I purchased row 20, dead center, as you can see below.



Row 20 in relation to the width of the musicians at Phoenix Orchestra Hall creates a golden triangle, also known fittingly as a sublime triangle. Is there no end to the wonder?

Member Playlist

By Paul Johnson

This month's music selections are titles I recently purchased from Bandcamp, Qobuz, or one of my favorite indie record stores. Hopefully, some of these selections will put a smile on your face.

Lucero | Live From Red Rocks | Before the Ghosts: Acoustic Demos |

Ben Nichols & Lucero | Lucero Unplugged | The Last Pale Light In The West

Kamasi Washington | The Epic | Fearless Movement

Waylon Payne | The Drifter | Blue Eyes, The Harlot, The Queer, The Pusher & Me

The Ghost Of Johnny Cash | Qobuz Purchases, don't pass these by.

Lord Huron | Music For The Starling Girl | Long Lost (Deluxe Edition)

Hermanos Gutierrez | 8 Anos | Hijos Del Sol | Hoy Como Ayer | El Camino De Mi Alma

Zach Bryan | Studio A Recordings | All My Homies Hate Ticketmaster (Live) | 24 (Live)

Sierra Ferrell | Trail Of Flowers | Long Time Coming

Rhiannon Giddens & Justin Robinson | What Did The Sparrow Say To The Crow | American Railroad

Neil Young | Coastal

Beirut | A Study Of Losses

Bob Mould | Here We Go Crazy

Julien Baker & Torres | Send A Prayer My Way

Allison Krauss & Union Station | Arcadia

Charlie Crockett | Lonesome Drifter

Arcade Fire | Pink Elephant

Thom Yorke & Mike Pritchard | Tall Tales

Gillian Welch & David Rawlings | All The Good Times

Little Feat | Strike Up The Band

Marvin Gaye | Let's Get It On (Live In Miami)

Simple Minds | Live In The City Of Diamonds

Webb Wilder | Hillbilly Speedball

Elton John & Brandi Carlisle | Who Believes In Angels? (Japan Special Edition w/ Blu Ray)

Lucy Dacus | Forever Is A Feeling

Michigander | Michigander

The Sure Fire Soul Ensemble | Build Bridges | Out On The Coast

Ester Rose | Want

Wednesday | Rat Saw God | Audiotree Live | Twin Plagues | I Was Trying To Describe You To Someone

MJ Lenderman | MJ Lenderman | And The Wind (live) | Manning Fireworks | Ghost Of Your Guitar Solo

Karla Bonoff | Carry Me Home

Sting | 3.0 (Live)

Tom Cochrane | Bare | Songs Of A Circling Spirit

Ethel Cain | Preachers Daughter

Sons Of Bill | Audiotree (Live) | Christmas At The Jefferson (Live)

Digital Room Correction

Part 1: Setting up your ROON Server

By David Das

I was completely blown away when I auditioned the [Legacy Audio Focus XD](#) active speakers at David Snyder's new home on Sunday, March 30th, 2025.



What made them sound so spectacular and perfect was the state-of-the-art Digital Room Correction that David had applied to his setup. The speakers were corrected both in *amplitude* and *time* domains at the listener's position. [ACOURATE](#) was used to measure each speaker and generate the FIR Filters, which were imported into the Convolution Engine within ROON.

I was so impressed with this system's performance that I was compelled to write a review for our April 2025 Newsletter.

This was my first hands-on experience using [ROON](#). David showed me how easy it was to search through your entire music library, including millions of high-resolution

tracks on [Qobuz](#) and [Tidal](#), by Artist or Song. Within a few minutes, I realized the value of ROON and why it has become an indispensable tool for music lovers.

Not only does ROON offer a unified, simple user interface for browsing your local music library and streaming services, but it also allows you to store and recall multiple profiles for all your 2-channel setups within your home. This allows you to instantly switch and compare different room correction filters on the same 2-channel setup.

Your room is the biggest factor determining how well your speakers will perform. The benefits of Digital Room Correction are immediately audible. The improvements you hear far outweigh those from swapping expensive DACs, Power Amps, and cables. There is a reason why professional mixing and mastering studios use extensive room treatment along with Digital Room Correction software like [GLM](#).

Once you hear a professionally calibrated setup with all its drivers time-aligned, there is no going back. All the instruments come alive, and the music snaps into focus.

I was curious to know what it would take to duplicate David's work in my own listening environment.

David immediately sent me a list of items I would need to buy and got me set up with my own ROON Server within six days of my initial visit.

You only need to spend **\$300** to set up your own ROON Server.

Once you have done that, you can request David to take your speaker measurements, apply the necessary Amplitude and Phase corrections, generate the FIR Filters using Acourate, and import them into ROON's Convolution Engine. You would be able to hear the difference instantly. David is offering his expertise in Digital Room Correction as a free service to our Club Members. I appreciate his generosity.

I was delighted with the sonic improvements it brought to my setup. If this is something you would like to try, here are the basic steps:

Buy these 4 items:

1. MiniPC for \$143.99:
<https://www.amazon.com/Micro-Mini-PC-Computers-N5105/dp/B09Q8Z6VB7/>
2. Music Streamer for \$99.99:
<https://www.amazon.com/FiiO-SR11-Streamer-Receiver-Multiroom/dp/B0DFCQPZQY/>
3. MicroSD Card for \$41.99
<https://www.amazon.com/SanDisk-Extreme-microSDXC-Memory-Adapter/dp/B09X7C2GBC>
4. USB Thumb Drive for \$14.99
<https://www.amazon.com/Samsung-MUF-256AB-AM-Plus-256GB/dp/B07D7PDLXC>

Set up your ROON Account <https://ROONlabs.com/r/4Sjl4g==>

Download this ROON Linux Operating System Image File:

<https://download.ROONlabs.net/builds/ROONbox-linuxx64-nuc4-usb-factoryreset.img.gz>

Download **Etcher** <https://etcher.balena.io/>

Flash this ROON Linux Image to the USB Thumb Drive.
ROONbox-linuxx64-nuc4-usb-factoryreset.img.gz

Install the ROON OS into your miniPC from the bootable USB Thumb Drive.
You need to connect a USB keyboard and monitor during installation.

Download and unzip this file:
<https://johnvansickle.com/ffmpeg/builds/ffmpeg-git-amd64-static.tar.xz>
You will find a file named **ffmpeg** under this folder:
ffmpeg-git-20240629-amd64-static

Open Windows Explorer and enter: \\192.168.50.97\data

Copy the **ffmpeg** file into the Codecs folder: \\192.168.50.97\data\Codecs\

Refresh the ROON OS Web Interface. This will take care of the missing Codecs file.
<http://192.168.50.97/> Note: Do not use https

Rip your Music CDs into FLAC files using dBpoweramp.

Copy your local Music Library to your SanDisk MicroSD Card.

Install the ROON Remote App on your iPad.

Connect your Music Streamer to your Local Area Network with a Cat5e Ethernet Cable.
Download ROON for Desktop <https://ROON.app/en/downloads> You need Windows 10 or higher.

Explore the ROON Interface.

David also helped me put together this comprehensive guide on setting up your own ROON Server, which details the entire process: <https://bit.ly/4m8wjey>

If you want to learn how to use Acourate to generate the FIR Filters, wait for Part 2, which will be published in the June Newsletter.

Swap Meet by Paul Johnson

The Arizona Audio Video Club will host an Audio Swap meet at [Faith Lutheran Church](#) on May 24th, 2025 (Saturday). As of 5-12-25, twelve club members have responded (there may be more) and will be offering quality equipment. Being a swap meet, the equipment will be varied, bring your interests and wallets. The event will be from 12 PM to 4 PM, and setup time for vendors, volunteers, etc., will start at 9 AM. Club members and guests will be able to offer and purchase equipment in a safe, no-pressure environment. The AAVC club will provide logistic resources (AC power, a

basic audio system to provide sellers & purchasers a path to verify functionality). If you are thinking of, plan to offer equipment, or wish to volunteer support the setup time for the event will begin at 9 AM. The club humbly asks for member support in providing favorite music selections. We hope to see you there. The AAVC club will not be responsible for or provide monetary accommodations (PayPal, Zelle), implied warranties, etc. All sales and transactions are the sole responsibility of the interested individuals.

Location: Parish Hall @ Faith Lutheran Church | 801 E Camelback Rd, Phoenix, AZ 85014
 Date: May 24th (Saturday) 12 PM – 4 PM | Setup (9 AM – 12 PM)

Below is a preliminary list of items available at the club swap meet. If you want to list equipment, please contact Paul Johnson at tachyon2go@gmail.com. Items in red are new since last month's list.

PARTICIPANT	PRODUCT	PRICE	CONDITION NOTES
TODD KRIEGER			
	JBL L65 Speakers	150 OBO	(bad shape, needs new drivers, refinishing 2/10)
	Polk 7 Speakers	150 OBO	(6/10)
	Decware HDT Speakers	150 OBO	(Grilles missing 4/10)
	Harman/Kardon HK670 Receiver	\$200 OBO	(5/10)
	VooDoo Black Magic Power Cord	\$200 OBO	(2 available)
	Fritz mini full-range driver speakers	\$100 OBO	(4/10 one cabinet damaged)
	Ultrasonic Record Cleaning Machine and Apparatus	\$200 OBO	(Generic, 7/10)
	Micca RB42 speakers	\$100 OBO	(8/10)
	Topping D90 "Discrete" DAC	\$550 OBO	(8/10)
	Various acrylic platter mats	\$10 each	
	Sennheiser HD6XX Headphones	\$125.00	(7/10)
	SMSL "Cheap" DACs.	\$30 each	MULTIPLE DEVICES
	Geshelli J2 DAC	\$150 OBO	(7/10), original
	Geshelli J2S DAC	\$250 OBO	(7/10), AKM4499 DAC chipset, Sparkos op-amps
	Various interconnect cables	\$50/pr	
	Various power cords	\$25 to \$50	

	Various computer gaming keyboards	\$50.00	
	Various inexpensive Class D amps	\$50.00	(Fosi, Aiyama, etc.)
JOHN HARVELL			
	Adcom GFA 555 Amplifier	300 ish	7 of 10
	Oppo BDP-95	\$500.00	with an associated eSATA drive with music, Original Box and Packing Material Available
	Thorens TD160C	??	It needs some TLC (at least a new drive band and a new cartridge). The pivot catch for the cover is damaged. The Original Box and Packing are Available.
CHARLES RIGGIO			
	Luxman L400 integrated amplifier	\$450.00	upgraded with modern speaker posts
DENNIS KETTERER			
	Digital Amplifier Co. MEGAschino MK2 stereo amp	??	
	Acoustimac 2Ft x 3Ft x 2in	??	Burgundy acoustic panels (1 PR)
	Shelf equipment racks	??	QTY 3
SCOTT COHEN			See photos below
	Denon AVR-1913 AV receiver w/remote \$35	\$35.00	
	Radio Shack Minimus 7 Speakers	\$25.00	
	Onkyo TX-SR313 AV receiver w/remote	\$25.00	
	Pyle USB TT	\$10.00	
	NAD 3130 Integrated Amp	\$40.00	(Works, but front faceplate is shot)
PAUL JOHNSON			See photos below
	WYRED 4 SOUND DAC2-SPECIAL EDITION	\$750.00	BOX, MANUAL, ETC. / VISHAY FOIL RESISTORS / RELAY STEP ATTENUATOR (8/10)
	GREAT AMERICAN SOUND THAEDRA PREAMP	\$700.00	MANUAL, (7/10)
	PLACETTE ACTIVE LINE STAGE	\$4,200.00	REMOTE, MANUAL, NEW SORBOTHANE FEET (8/10)
	DSPEAKER ANTI-MODE 8033	\$300.00	DSP BASS CORRECTION W/ MICROPHONE (NEW) (2 UNITS)
	WYRED 4 SOUND STP PREAMP	\$2,400.00	MANUAL, BOX, REMOTE (FACTORY STAGE 2)

	SPECIAL EDITION	0	(8/10)
	WYRED 4 SOUND REMEDY RECLOCKER	\$250.00	(NEW)
	OPPO BDP-95 BLU-RAY PLAYER	\$475.00	BOX, MANUAL, REMOTE (HARDWARE MODIFIED 2 B REGION FREE) (8/10)
	OPPO BDP-83SE	\$275.00	BOX, MANUAL, REMOTE (8/10)
	SONY SCD-XA777ES SACD PLAYER	\$800.00	MANUAL, REMOTE. DRAWER NEEDS BELT (HAVE NEW BELT) (8/10)
	DBX 3BX DYNAMIC RANGE EXPANDER	\$650.00	WIRED REMOTE w/LEVEL/LED/CONTROLS, OG VERSION, NO FET SWITCHES!! (8/10)
	DBX 150 SONIC EXPANDER EFFECTS	\$50.00	EARLY INCARNATION OF STEREO CROSS CANCELLATION CORRECTION (6/10)
	RGR MODEL 4 PREAMP	\$125.00	REVIEWED AS = LEVINSON ML-7A, (1) MISSING SMALL PLASTIC SWITCH BUTTON, MANUAL (6/10)
	BEHRINGER DCX2496	\$150.00	2 IN / 6 OUT, DSP LOUDSPEAKER MANAGEMENT SYSTEM (ELECTRONIC X-O, TIME ALIGNMENT, DYNAMIC EQ, ETC.)
	POLK AUDIO 5.25" CAR SPEAKERS	\$40.00	NEW IN BOX 1 pr
	POLK AUDIO 6.5" CAR SPEAKERS	\$50.00	NEW IN BOX 1 pr

Below are some photos of some of the items listed above:



Denon AVR-1913 AV receiver w/remote \$35



Minimus 7 Speakers \$25



Onkyo TX-SR313 AV receiver w/remote \$25



Pyle USB TT \$10



NAD 3130 Integrated Amp \$40 (works but front faceplate is shot)









LMC Wilson Audio Award Event

Review by David Das

LMC Home Entertainment won the prestigious award for being the world's number one Wilson Audio Dealer. [Daryl Wilson](#), CEO of Wilson Audio, presented a custom-built WATT/Puppy to Mike Ware, founder and owner of [LMC](#).



This was a momentous occasion for Mike, who has devoted his life and passion for music to building his 9,000-square-foot high-end audio showroom in Scottsdale and a second showroom in Tempe.

Daryl thanked Mike for his extraordinary customer service, which has gained LMC worldwide recognition. This is the one-stop shop for the absolute pinnacle of high-end audio gear.

This is the only place where one could listen to a display pair of Wilson Audio WAMM Master Chronosonic speakers driven by a dCS Varese front end and powered by Dan D'Agostino power amps.

I was lucky to be in attendance on April 19, 2025, to witness the unveiling of Daryl's gift.



This one-of-a-kind pair of WATT/Puppies was engraved with a Serial Number 1 of 1. Daryl personally selected the color and the finish.



Mike had a surprise announcement of his own! He proudly introduced **Tina**, his lovely fiancée, to all of us.



Congratulations to Mike and Tina!

These are the Wilson Audio [WAMM Master Chronosonic](#) speakers designed by the late David Wilson. They are considered the finest transducers ever built.



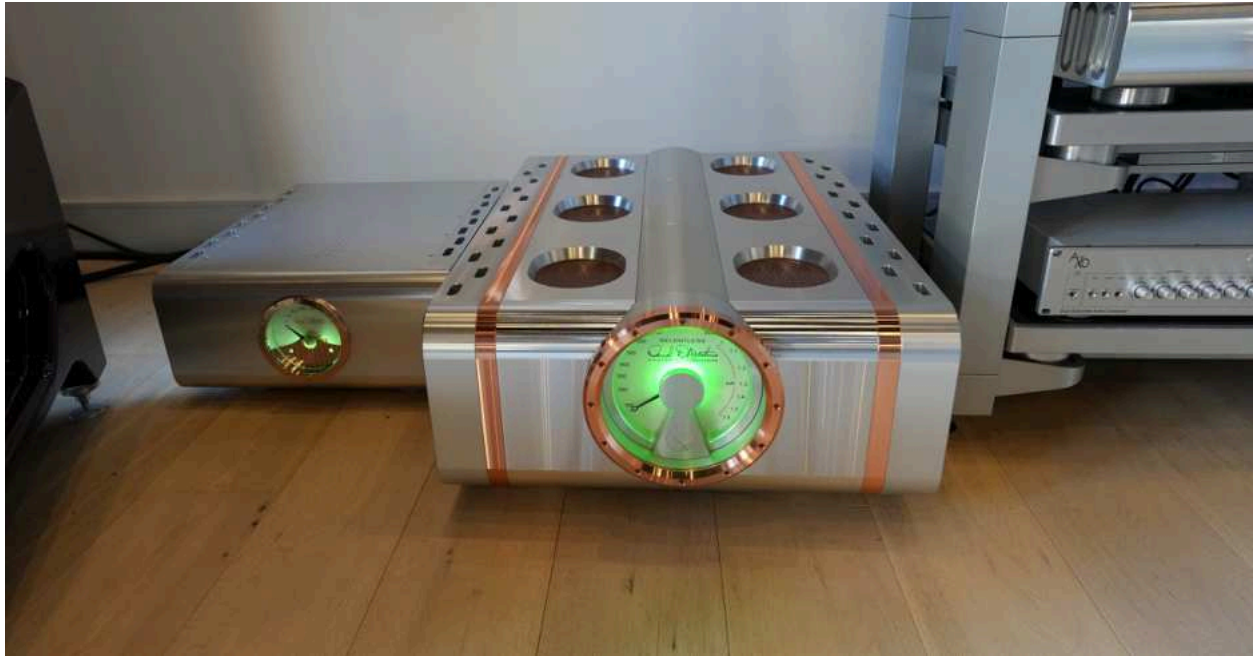
The flagship [dSC Varese](#) Music System serves as the front end.



Each WAMM speaker is augmented by a [Wilson Audio Subsonic](#) Subwoofer that plays down flat to 10Hz.



The WAMM speakers are powered by a pair Dan D'Agostino [Relentless Epic 1600](#) Monoblock power amplifiers.



The Subsonic Subs are powered by a pair of smaller Dan D'Agostino [Progression M550](#) Monoblock power amps sitting next to the Relentless Epic 1600 Monoblocks.

Each subwoofer has three 12" woofers.



This majestic setup encapsulates the ultimate reference 2-channel audio system any audiophile can dream of building. Listening to this system is like a revelation. It completely redefines your frame of reference, revealing nuances you never thought possible.



These speakers deliver power, precision, resolution, and speed to the listener's ears with breathtaking clarity and pinpoint imaging. The width and depth of the soundstage are unparalleled. You feel like you are listening to a live performance with real musicians standing before you. The WAMM Master Chronosonic is Wilson Audio's flagship speaker. Only 70 pairs were made.

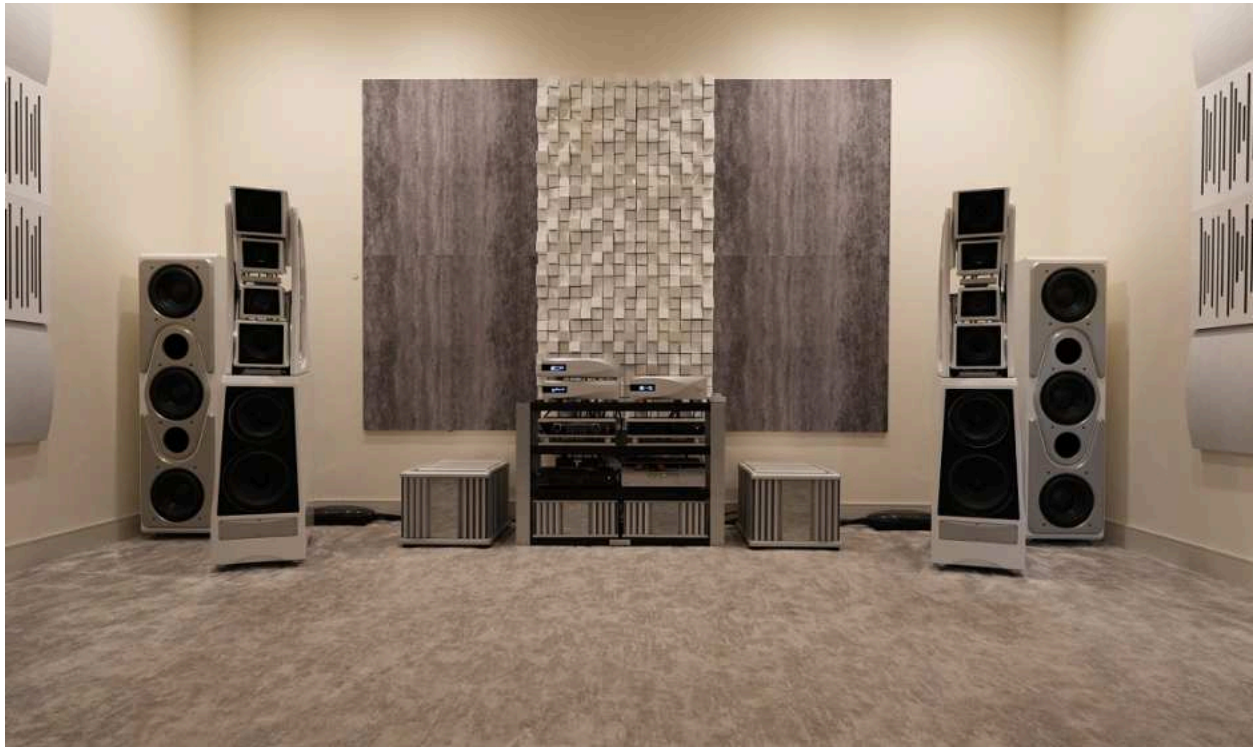
When Daryl took over as the new CEO, he sought to capture the sound of the WAMMs in a smaller package. He certainly did not want them to be taller than his 6'4" stature. Thus, the Chronosonic XVX was born.

At about half the price of the WAMMs, they soon became an audiophile favorite and won accolades from numerous high-end audio reviewers after their initial launch in 2019.

This was Daryl's crowning moment. It is surprising how close the smaller XVX speakers sound compared to the 84" tall WAMM towers.

LMC has the entire line of Wilson Audio Speakers on display.

This is the Wilson Audio [Chronosonic XXV](#) flanked by a pair of Wilson Audio Subsonic subs.



They are powered by Burmester amps with the [dCS Vivaldi](#) serving as the front end.





These are the Wilson Audio [ALEXX V](#) speakers. It is the model below the Chronosonic XVX.



They are being powered by Dan D'Agostino amps with a [dCS Rosini APEX](#) front end.



These are the Wilson Audio [Sasha V](#) speakers. They are one step above the WATT/Puppy model.



They are powered by Dan D'Agostino electronics with a [dCS Lina](#) front end.



This is the Sonus Faber flagship room featuring the [Sonus Faber Suprema](#) Speaker System.



This is the Sonus Faber SE17, the former flagship.



Audio Research tube amps power them.





This is the entrance way to the balcony of Mike's movie theater.



After the award ceremony, Daryl stayed for a question-and-answer session. He narrated the history of Wilson Audio, mentioning how his dad started the company in 1974 inside a garage with a 2' by 3' table for assembling speaker parts.

Today, after 51 years, this family-run business has become an American Icon in high-end speaker manufacturing. 60 passionate employees handcraft every single speaker in their massive 78,000 sqft facility in Provo, Utah.



I asked Daryl why Wilson Audio does not use Beryllium or Ribbon Tweeters. Daryl explained that he has experimented with every possible exotic material and design but found nothing that could excel the performance of the tweeters used in all Wilson Audio products.

By using the same consistent drivers, Wilson Audio can preserve the same tonality across their entire product line. They all sound phenomenal from the SabrinaX to the WAMM Master Chronosonic. As the customer steps up the product line, they enjoy a bigger soundstage with more bass impact and slam.

My second question to Daryl was if he ever considered designing a fully active speaker where the customer just needs to plug in an Ethernet cable and a power cord. Daryl mentioned that he has considered this approach. However, after careful thought, he decided not to go ahead. Wilson Audio speakers are meticulously handcrafted to last a lifetime. The extra electronics necessary in active designs may affect the long-term reliability and enjoyment of ownership. While good speakers can last for decades, electronics degrade much sooner. This is why Wilson Audio will continue to

manufacture the best passive speakers in the industry that retain their value over time. They are considered timeless heirlooms, passed through generations.

It is always a pleasure to hear Daryl speak about his design philosophy, vision and passion that drives his unique family business.

Congratulations to Wilson Audio for making it to the first 50 years. I can only imagine the new benchmarks Daryl will set in the next 50 years.

On behalf of the Arizona Audio Video Club, I wish to thank Mike Ware and his team for their continued hospitality and for welcoming us all to their special events.

There was an impressive spread of delicious snacks.



Everybody had a terrific time. We all got to take home a 137-page full-color brochure celebrating Wilson Audio's 50th anniversary.



A trip to the LMC Showroom always feels like visiting Disneyland. We feel fortunate to have Mike build this one-of-a-kind high-end audio dealership in Arizona, which is known internationally for its collection of state-of-the-art gear.

You can watch this short [YouTube video](#) of Mike discussing the 25-year history of LMC Home Entertainment, which specializes in the design of high-end music rooms and home theaters.

Mike Ware can be reached at mike@lmche.com or (602)-478-9797.

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