



Newsletter

May 2026

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President's Message

By John Harvell

This hobby of ours is littered with complexity and drama, which has led to arguments and strong feelings between many audiophiles. In addition, we all have our own experiences with different equipment, room setups, and component comparisons. While people have ranked the factors or product variations that have an impact on the reproduction of the music from largest to smallest estimated impact, we often hear discussion about how minor changes caused a major difference in the music quality of the system that they were listening to.

One of the things this club can do is to help you work your way through many of the questions that we all have, through discussions with fellow audiophiles, comparison of equipment in controlled experiments, component listening tests, and communication about informative websites, videos, and high-quality recordings. The more you ask questions and communicate your experiences, the more likely you are to gain insights into others' experiences. This can help inform you about the wealth of information available within this landscape. The breadth and depth of the topics encompassed by this topic are so broad and far-reaching that it is unlikely that any of us will become an expert on all aspects of the hobby. However, if you have developed a detailed/broad understanding of one or more aspects of this hobby that you would like to share with other club members, please contact a member of the club leadership team and volunteer to lead a discussion on topic(s) you feel passionate about. The current club leadership team includes (in no particular order); John Harvell, Paul Johnson, David Das, David Snyder, Ravi Velnati, Joe Roberts, and James Welby. Most of us do not have the time to become experts in all aspects of high-quality audio reproduction, but through the focused efforts of our current membership, we can become more informed and educated audiophiles. In that way, we can collectively improve the quality of our music listening experience.

June Meeting Tube vs. Solid State Amp Comparison Event

[LMC](#) Tempe will host our club for a tube vs. solid state amp comparison.

When: Thursday, June 18th, 2026, at 6 pm

Where: LMC Tempe Store at 1705 W Ruby Dr, Suite #109, Tempe, AZ 85284

May AAVC Meeting Chamber @ Ravenscroft: The Power of Six

By David Das



Club President John Harvell and I had the pleasure of attending the Chamber @ Ravenscroft – The Power of Six event on Saturday, May 9, 2026. We booked early and got the best two seats, D12 and D13, in the Ravenscroft Auditorium.

Ravenscroft is a \$30 million, 30,000-square-foot performing arts venue located at 8445 E Hartford Drive, Scottsdale, AZ 85255. This was my first time at this facility.



This was the Jazzbird stage at the far end of the Café in the main lobby.



I entered the Ravenscroft Auditorium at 6:50 pm. It seats 200.



Russell Schmitt opened the main event at 7 pm with a brief video message from [Kevin Youngblood, CEO of Ravenscroft](#), summarizing the mission of this organization.



The six performers took the stage and filled the auditorium with heavenly music.



The first half of the concert was magical with its interplay of complex harmonies. After attending the AXPONA show, John wanted to be at this event

to recalibrate his ears to live music. Live music sounds different from recorded music processed by a mastering engineer. Live music sounds so much sweeter and more natural, connecting with your soul on an emotional level.

No speakers were being used to reinforce the sound. The unamplified sound from the six string instruments filled the entire auditorium. This is as pristine a sound source as you could ever experience.

Analog tapes are still the best medium to capture the magic of a live performance. The moment one digitizes the analog source, the soul of the music dies. It feels brittle and harsh. The SACD and DSD formats attempt to bridge the gap, but the gap still remains.

The second half of the concert was certainly entertaining and explosive. I kept wondering how all 6 performers managed to synchronize their tempos, which varied widely across the movements. There were no drummers on stage to lock the beat.

There was a thunderous applause from the audience at the end of the show.



John mentioned how the sound was more diffuse. The music was resonating from the walls. He marveled at how the sounds from the instruments changed their tonality depending on how they were plucked or bowed. We got to hear all of these subtleties and the delicate layering of the sounds.

John noticed a difference between watching while he was hearing and closing his eyes to listen to the music. With his eyes open, his attention was drawn to individual performers plucking and bowing the strings. With his eyes closed, it was easier to perceive and follow the inner harmonies of the entire orchestra as a whole without the visual distractions.

I felt we got our money's worth. I kept thinking how many hours of rehearsal time it took for these 6 musicians to reach this level of perfection. There is a common saying that it takes 10,000 hours to master any single instrument. To put this in perspective, this means practicing 20 hours per week for 10 years!

You have to be a very committed individual with talent and passion to make a living as a professional musician.

The Ravenscoft Auditorium holds a free concert every month on a Sunday evening. The next [JAZZ FOR THE SOUL](#) free concert is scheduled for Sunday, May 24, 6 pm-8 pm. Reservations are not required. Doors open at 4:45 pm.

If you get inspired by watching these virtuoso musicians thrill their audience as they perform live on stage, you may feel motivated to learn to play a musical instrument yourself. You can start at any age. Perhaps you want to learn how to play the guitar, violin, saxophone, cello, keyboard, or drums.

Of all musical instruments, the piano is the easiest one to master. With the help of sampling and modeling technology, an electronic keyboard can emulate the sounds of any acoustic instrument, including drums. Learning to play the piano gives you instant access to the sounds of every acoustic and digital instrument.

Please read my [full 28-page review](#) to see more photos from the event and my tips at getting better at sight-reading music.

April AAVC Event Review: AXPONA 2026 Summary

By David Das

I had the pleasure of attending the AXPONA 2026 Summary Event on April 22nd, 2026, at the Faith Lutheran Church. This event was hosted and presented by Club President **John Harvell**.

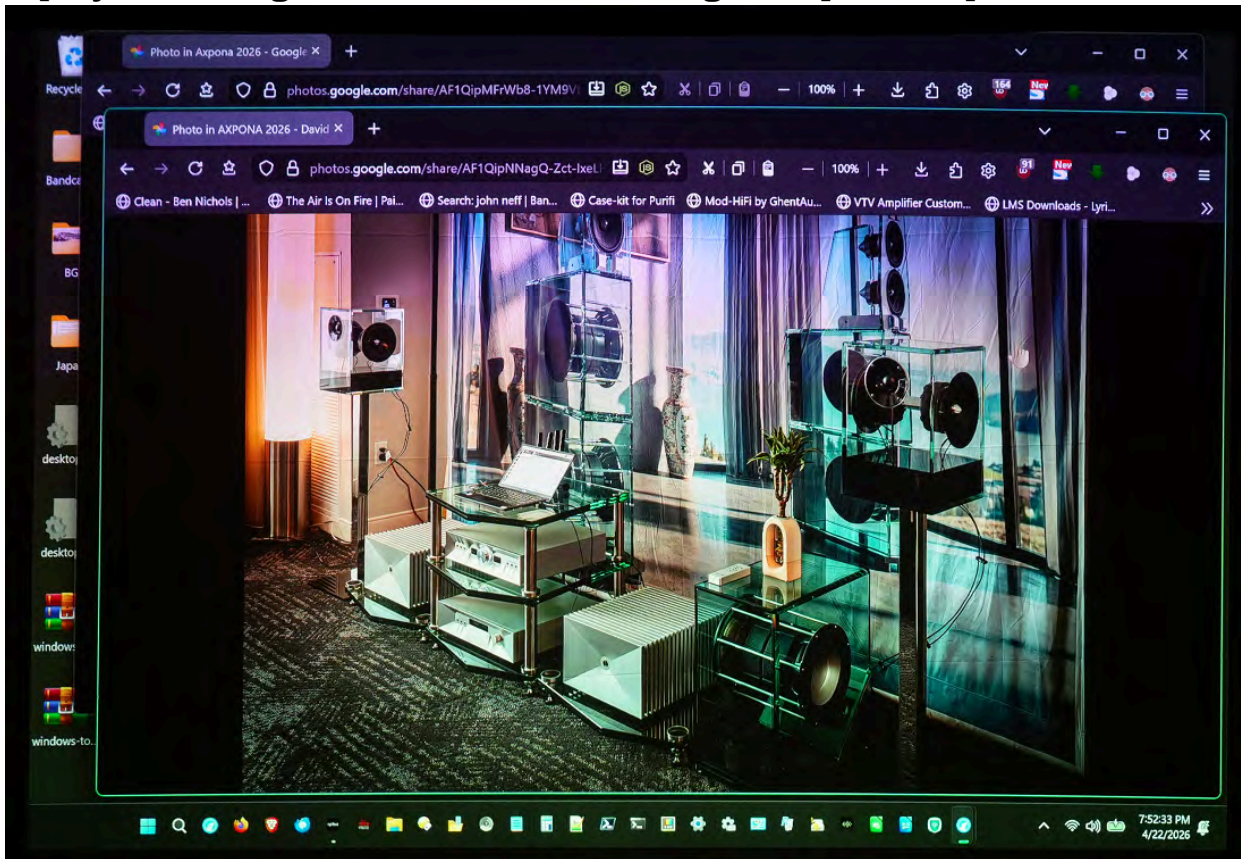




John rolled out his own speakers, which he keeps stored in one of the hall closets. Club member **Paul Zidel** was kind enough to provide a [VAVA Chroma VA-SP003](#) 4K Ultra-Short-Throw Triple Laser Projector and a [Vankyo Staytrue 120" Projector Screen](#) with Stand. The VAVA projector was positioned below the bottom edge of the 120" screen at a short throw distance of 11". The projector supports 2500 ANSI Lumens of brightness with a lamp life of 25,000 hours. The Vankyo Projector Screen with its stand comes in a [small portable box](#) measuring 21.3" x 6.8" x 4.7" and weighing 8.76 lb. For **\$90**, you get a 120" Matte White 16:9 aspect ratio screen with a wide 160-degree viewing angle.



The projector's brightness, contrast, and image sharpness impressed me a lot.



Club Vice President and Treasurer **Paul Johnson** brought his [Bluesound Node](#) Music Streamer/DAC and a [Parasound HCA-806](#) High Current Multichannel Power Amp. Paul had everything wired up for the event by 7 pm. The 120” projector screen was perfect for this occasion. Paul decided not to use his Samsung Plasma TV.

Club Secretary **David Snyder** attended the AXPONA 2026 event. He used his [Canon EOS R6 Mark II](#) Camera body and [Canon RF 35mm f/1.8](#) lens to capture magazine-quality photos of various exhibits.

He has shared over 100 of these high-resolution images on his Google Photos app:

<https://photos.app.goo.gl/i928oQmiFXfzz6Ji9>



Exhibit hours were 10 am – 6 pm on Friday and Saturday, and 10 am – 4 pm on Sunday. Attendees had 22 hours to visit 235 listening rooms. That works out to less than 6 minutes per room. Obviously, it would be impossible for a single person to listen to every room.

John mentioned the best strategy was to study the Show Guide every morning and map out a game plan, floor by floor, to cover the most interesting exhibits.

The Renaissance Hotel has 16 floors. The listening rooms are located on floors 1, 2, 3, 4, 5, 6, 7, 11, 12, 14, 15, and 16. The guest rooms are located on floors 8, 9, and 10. There is no floor 13.

The hotel has only 5 elevators. The wait time to catch the elevator was way too long. The best strategy was to take the elevator from the lobby straight up to the 16th floor at the start of the day, then walk down the stairs, floor by floor. Friday and Saturday were the busiest days.

If one wants to visit AXPONA for a single day, Sunday is the best choice, when the crowd thins out by 2/3rds. John felt he could focus better and spend more time at the exhibits on Sunday. This was his sixth visit to AXPONA.

AXPONA is the second largest Hi-End Audio Show in the world after [High End Vienna](#).

It is expensive for vendors to display their gear at AXPONA. It costs \$5,000 to \$10,000 to rent even the smallest rooms, where all the typical hotel furnishings have been taken out to make extra space. The vendors get half a day to hook up, test, and tune their gear before the show opens at 10 am on Friday morning.

In addition to the 235 listening rooms, there was a large area dedicated to [Hi-Fi Car Audio](#). There were 50 to 80 cars on display decked out with high-end automotive gear.

There was an entire room set up for [Headphone](#) aficionados with associated headphone amps, preamps, and cables. Some attendees spent the entire duration of the show evaluating between 70 and 100 different headphone setups.

There was a room just for vendors selling albums and reel-to-reel tapes. There was live music in the large auditorium on Friday and Saturday evenings.

John mentioned how his impression of a system changed from one day to the next, depending on whether he was sitting at the sweet spot or on the type of music being played. A brief 6-minute listening session is not enough to evaluate any piece of gear. What you get from AXPONA is the opportunity to meet with vendors, ask questions, learn about their design architecture, establish relationships, and expand your network.

John pointed out that the quality of the source recording played a significant role in revealing a given system's capabilities. He kept a tally of every song that he listened to at AXPONA via the [Shazam App](#). He listened to more than 200 songs at AXPONA over the course of the show.

John used [Soundiiz](#) to transfer these Shazam Song Links into a [TIDAL playlist](#). This playlist has 172 tracks with a run time of 14 hours, 47 minutes.

Please read my [full 26-page review](#) to learn about:

- The listening rooms that impressed John the most.
- A detailed breakdown of how much it cost John to attend AXPONA 2026.
- Tips on booking hotels, flights, and places to eat.
- Additional articles covering AXPONA 2026.
- Video coverage of AXPONA 2026.
- Audio comparison of 21 different speaker systems at the show.

Cinematic Home A/V Turntable Event

By David Das

I had the pleasure of attending the [Cinematic Home AV](#) Vinyl & Vino Event on Friday, May 1, 2026. This showroom is located at 10658 N 32nd St, Phoenix, AZ 85028.



[John Akers](#), owner and president of Cinematic Home AV, opened the doors early at 4 pm exclusively for all Arizona Audio Video Club Members.

John hosted this event to celebrate and savor the timeless appeal of vinyl and analog playback in a relaxed setting. The fluidity, richness, and musicality of analog playback are held in high esteem in the audiophile community. It was no surprise that so many AAVC Club Members attended and stayed till closing time at 8 pm.

John Akers kicked off the event, showcasing the [Vertere MG-1](#) Magic Groove MKII Turntable in his Reference Home Theater Room.



The **Reference Home Theater Room** at Cinematic Home AV features a state-of-the-art Dolby ATMOS 11.6.6 speaker system with a Barco Residential Njord Cinemascope Projector throwing a dazzling image on a 200” Stewart Filmscreen. See my [40-page review](#) from January 2025.

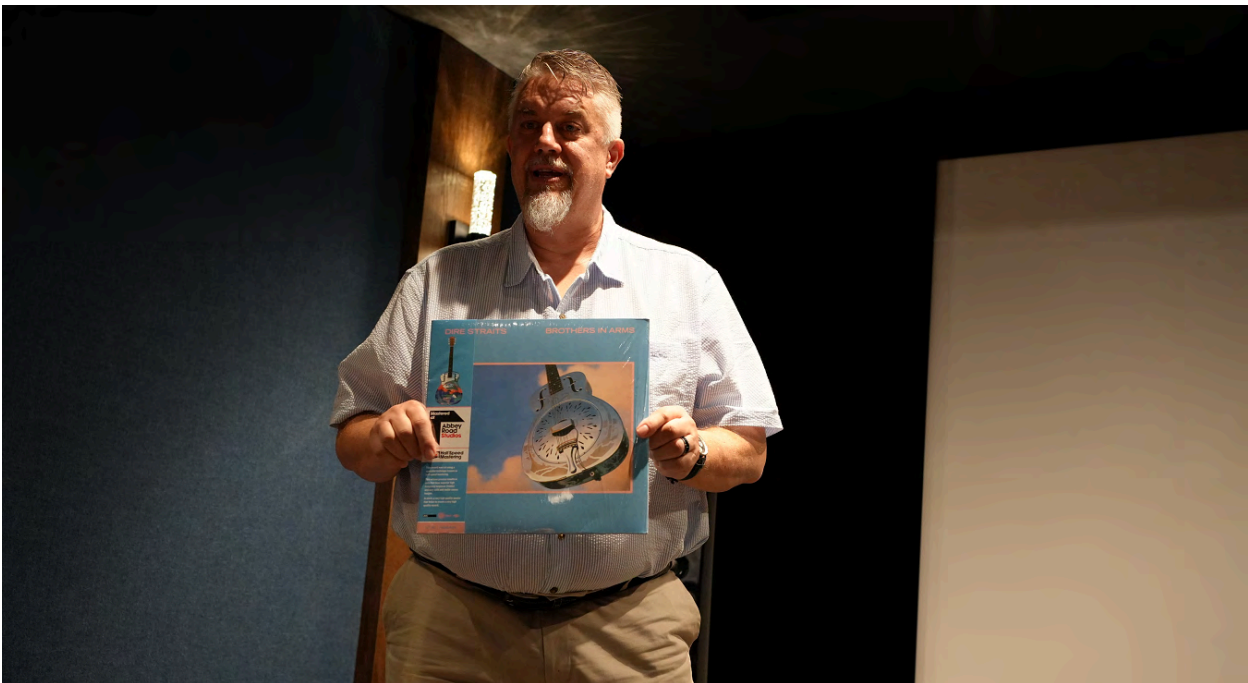
For this event, John used a pair of [Estelon Aura](#) speakers for 2-channel playback.



John began the demo session at the Reference Home Theater by holding two albums of Dire Straits, one mass-produced by Warner Records, the other remastered at Abbey Road Studios.



He introduced **Rob**, the factory rep from Vertere Acoustics, who narrated the history and vision behind the founder and chief engineer, [Touraj Moghaddam](#).



As a vinyl advocate, Rob stated that the core of music reproduction comes to hitting your soul.

[Touraj Moghaddam](#) began Vertere in 2006 in London. He is a graduate of the [Royal Imperial School of Engineering](#) and, to this date, is probably the most highly acclaimed engineer in the turntable world. A UK magazine identified the top 50 turntables of all time, and four of them were his.

Touraj ran a company named Roksan for 30 years, then had a falling-out with the partnership. He took a 2-year sabbatical to identify the weakest link in a turntable and developed a new tonearm cable. He spent the next 5 years perfecting the design. In 2009, he launched the most expensive tone arm in the world, costing \$65K. Rob was at CES, where every major turntable manufacturer was present. They were all fighting to get that tone arm!

After the resounding success and industry demand, Touraj went on to design a series of turntables, tone arms, cables, and phono stages.

Rob then proceeded to play “*Money for Nothing*” from the album ***Brother In Arms*** by Dire Straits, mastered at Abbey Road Studios on the Vertere Turntable using a Vertere Moving Coil Cartridge.



We were shocked to hear clarity, richness, transparency, and dynamics of the recording. Glorious music filled the entire room. I guess this is what it means to capture your soul.

In the second half of the demo, John introduced **TJ** from [Accuphase](#), who narrated the company's history.



[Accuphase Laboratory](#) started in 1972. It was spun off from a Japanese company named Kenosonic Laboratory. Accuphase has done very well in the audiophile world. This brand has become a staple in Europe.

TJ began his demo by playing “Hello” from Adele’s 3rd studio album named [25](#). Adele’s voice sounded spectacular. The moment the needle dropped, I could tell it was different from the streaming version I am familiar with. It brought a whole new level of realism.

The [Vertere RG-1](#) Reference Groove Turntable was used for this demo.



The music was played through a pair of [Estelon Forza](#) speakers.



Club Newsletter Editor **James Welby** and his wife, **Laura**, commented on how wonderful it was to have this neighborhood Hi-Fi Store in the valley and have the opportunity to audition all the name-brand gear in a friendly, relaxed atmosphere. James, an avid music lover and vinyl enthusiast, found this event particularly enjoyable.

On behalf of our Arizona Audio Video Club Members, I would like to thank John and his family for their kind hospitality.

Everyone who was present had a terrific time enjoying vinyl playback of various turntables in the showroom and sampling the fine wine. This was a memorable evening.

To learn more about the gear used in the 2-channel audio demos and to tour Cinematic Home AV, please read my [full 36-page review](#) of this event.

Best regards,

David Das

Angine de Poitrine

By Barrett Strong



"The distinction between the past, present, and future is only a stubbornly persistent illusion." - A. Einstein

Zurich, Switzerland, 1916. The world is left reeling from the horrors of WWI. The Second Industrial Revolution had advanced mass production, transportation, chemistry, and electricity and they were all immediately employed to kill over 16 million people. The artists at the Cabaret Voltaire reacted against the assumptions that had made that possible - that there was logic and order to the universe, that the system basically worked and rules applied. They decided to create art that followed no rules. Anything was art, they posited, there was no gatekeeper. If there were no rules in the world, why should there be in art? Assemblies of seemingly disparate objects, random sequences of words, all were fair game to be presented as "Art". A porcelain urinal mounted upside down on a gallery wall may have acted as a metaphor for the world being upside down, but it's upside is that it's funny. A laugh to keep from crying is still a laugh.

They started calling it Dada, perhaps an homage to the bliss of a babies first words - the bliss of not knowing yet what the world has in store.

Fast forward about 103 years to Saguenay, Quebec, Canada. Technology has advanced beyond our wildest dreams - the sum of all human knowledge is at our fingertips, and yet we seem to be unable to escape the endless cycles of stupidity that have plagued us for thousands of years. Not surprisingly, a decidedly Dada response has found fertile ground in these times - Angine de Poitrine.

Their name is translated as “strangling of the chest”, a term in French usually used to describe a heart attack. Khn de Poitrine, the microtonal bassist and guitarist defined it as “dissonance induced cardiac malfunction”. Suffice to say many of their compositions require cardio.

Microtonal refers to music written that does not adhere to Western scales. Indian Classical and Middle Eastern music both use notes between the notes in western music. At first it can sound out of tune, but for me that faded really quick. Like a high-level jazz guitarist, Khn goes on wild runs but always gets back to the perfect spot right on time. Using a monster foot pedal set he creates loops, layering both bass and lead on a custom double neck microtonal Fender Strat with roughly twice the number of frets while bandmate Klek de Poitrine lays a math rock foundation with chest slamming precision. Lyrics are rare and usually indecipherably alien, as their stage personas are time travelers from the distant future.

Their first album **Vol I** was released in 2024, is a blend of math rock, middle eastern, and prog rock in bombastic compositions that grow from simple intros to multitrack walls of sound. A good cut to get your ears wet might be “*Ababa Hotel.*” Funky bass and unconventional but slick guitar riffs will put smiles on the faces of Zappa fans, as well as a percussive run at 3:50 that reminded me in a very good way of Zappa’s “*Inca Roads.*”

Vol II was released early in 2026, but it wasn’t until “Angine de Poitrine – Full Performance (Live on KEXP)” that they exploded with over 13 million views in 2

months. Short of a live show, this is a great way to appreciate this band. They play 4 of the 6 tracks released and demonstrate beyond a doubt they really can perform these feats of sonic complexity with just 4 hands and 4 feet.

I think much of their appeal might be their choice of which rules to break. They let themselves go wild with their decidedly Dada stage personas and interactions with the press, but don't take themselves too seriously which is a type of self-rule. Intellectuals with a sense of humor. They break away from the rules of western music but are undoubtedly following a myriad of time-tested rules of musical composition to create their intricate arrangements. The Dadaists needed to get rid of all the rules to see what was on the other side, what is left and whether it has value. Their movement widened our perspective and allowed us to move forward with fewer limitations. They opened the door to surrealism which used rigorous analysis and science in an attempt to understand and illuminate the subconscious. Using a structure of rules to try to understand things that did not always follow rules.

Finding that balance between those seemingly oppositional forces is an art. You need both rules and lack of rules to create anything truly great. You need both the emotional and the cerebral. Both Yin and Yang. Black and white.

I'm beginning to see something very deep in their polka dots.



Dave's Record Reviews

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

For the AZ Audio Club ~ May 2026

#39

Marc Cohn – **Marc Cohn**

(CD & LP, Atlantic Records, 1991)



This is one of those albums where I wonder whether I should lift up as an endangered album, which is to say one that is in danger of being forgotten, or whether it is one most people might know and are familiar with. But I was *somehow* not familiar with it until the last couple of years, and discovered that some other audiophiles and friends also didn't know about it as well, and so –

Cohn, as you might guess from his name, is Jewish, and was born and grew up in Cleveland, Ohio. As did so many popular musicians, he learned to play guitar in high school, played in a band, and went on to teach himself to play piano in college. After graduating from college he moved to New York City to pursue a career in music. There he paid his dues working as a songwriter and backup artist for other artists. His break came in 1989 when he played as a pianist for Tracy Chapman, which led to his being signed to Atlantic Records.

Cohn virtually burst on the American popular music scene with the release of this, his debut album, in 1991. It must be noted that much of its success was due to the popularity of the amazing lead cut, "*Walking in Memphis*." Many people who don't know Cohn's name or this album remember this song from its popularity on the radio airwaves back in that year.

*“Put on my blue suede shoes, And I boarded the plane
Touched down in the land of the Delta Blues, In the middle of the pouring rain”*

It's an autobiographical song of an actual trip Cohn took to Memphis in 1985. In it he tells of his “spiritual awakening” and artistic rebirth as he visited Graceland and experienced Memphis blues and soul music. It received a Grammy nomination for Song of the Year in 1992, and was Cohn's only top 40 hit in the US.

However I wouldn't be writing about this album if it was just a ‘one-hit wonder.’ No indeed, it certainly is not that! Other songs measure up to that high standard. In fact, the second cut, “*Ghost Train*,” is my favorite on the album. An even more dramatic and sonically impressive song, it is – as Cohn later wrote – about the passing of his mother when he was two years old.

I won't/can't discuss all the songs here, but the third cut, “*Silver Thunderbird*,” is another winner, about his father's beloved classic car. It also charted, but apparently didn't break into the top 40. It's a gently rockin' song you have to hear, but:

*“Don't you gimme no Buick, Son you must take my word
If there's a God in Heaven, He's got a silver Thunderbird”*

And there are other good ones here. Another highlight closes the album, “*True Companion*.” A quieter but earnest and extraordinarily beautiful song, it recounts the singer's vision of his everlasting love for and life with his love.

Cohn assembled a diverse and capable cast of supporting musicians for the album, who played a variety of instruments and provided backing vocals. He wrote all but one of the songs. The result is that musically and sonically **Marc Cohn** is an excellent album, an easy recommendation. It went gold the year following its release, in 1992, and was certified platinum in 1996. Since then Cohn has released four additional studio albums, four live albums, and a couple compilations. Though their critical reception has generally been favorable, none of them has been as successful as was this, his debut.

I base my review of this album on the original CD release of 1991. Sonics on it are surprisingly good, and it is available for cheap on Discogs. Mobile Fidelity released a Special Edition Gold remastered CD along with a remastered LP in 2008. I have yearned after the LP ever since I first heard this CD almost two years ago, however I can't *quite* justify paying the \$300+ that is being asked for used copies...

And oh yeah, I almost forgot: For those unfortunates who may be lacking physical media capability, it is available streaming.

WASTING TIME ON THE INTERNET

By Jim Welby

I am a sucker for the clickbait that [Headphonesty](#) serves up in my Facebook feed. A recent one that caught my attention was one part humor and one part serious. The headline/meme was titled: “Vintage audio guys call mud ‘warmth.’” I am guilty as charged - I seek warmth in my stereo systems (yes, that is plural, as I have three stereos - two in my Minneapolis home and one in my Phoenix home). For me, warmth is what I get with tubes that are part of all three systems. As I read through the comments here were some other true but humorous terms that resonated with me:

- Warmth = muddy
- Detail = piercing treble
- Forward = aggressive
- Lush = reverb
- Tubes = distortion
- Tweeter = a speaker driver that turns delicate high tones into sizzle

What terms can you add to this list?

\$300 Audiophile?

By Jim Welby

Editor’s note: This article was adapted from a post I wrote for [my music blog](#) and that I shared in a few Facebook audiophile groups.



At the club's April meeting, John Harvell shared his experience at AXPONA 2026 (see David Das review of the event above).

[AXPONA](#) (an acronym for Audio Expo North America) is the largest high-end audio trade show in North America, catering to audiophiles and industry professionals (manufacturers and dealers). While a slide show of audiophile porn played behind him, John shared some of the amazing audiophile equipment he witnessed. What struck me was how expensive the gear was. Some of the rooms he talked about easily had million-dollar stereos.

An audiophile is a passionate enthusiast who seeks high-fidelity, high-quality sound reproduction. Alan Parsons (a noted recording engineer/producer/musician) said, *"Audiophiles don't use their equipment to listen to your music. Audiophiles use your music to listen to their equipment."* Although there is some truth to that, I don't believe it. Audiophiles are obsessed with sound quality and enjoying music with maximum clarity, detail, and immersion. Most of the audiophiles I know are passionate about music. They may not be full-on musicheads (someone obsessed with listening to, discovering, and possessing deep music knowledge), but music is the reason they are audiophiles.

I feel like audiophiles are a dying breed – most of the guys (and it is mostly guys) in our club are boomers. Outside the audio club, I don't know anyone with an audiophile-quality stereo or home theater. When I went to college in 1977, at least half the kids on my dorm floor had a decent stereo.

But maybe I am wrong in my assumption that audiophiles are dying. One [report I found online](#) suggests that the global Hi-Fi system market size was estimated at USD 18.29 billion in 2025 and is projected to reach USD 28.44 billion by 2033, growing at a CAGR of 5.8% from 2026 to 2033. Even if that is not true, something must be brewing: AXPONA 2026 recorded its highest attendance in the show's 17-year history, with 12,546 people attending the three-day event. Couple that with the fact that several high-end audio dealers are thriving in the Valley. So there clearly is a market out there.

The entry-level cost to become an audiophile is probably \$500 to \$1,200 for a decent stereo setup (amp, speakers, low-end turntable, and streamer/DAC). The next tier, which I would call mid-fi (vs. hi-fi), is \$2,000 to \$10,000 for a stereo (I would put myself in this category). Next would be the serious enthusiast at \$10,000- \$50,000 (my guess is this is where many of the AAVC club members are). Finally, there is the money-is-no-option crowd that AXPONA and high-end dealers (like LMC Home Entertainment here in The Valley) cater to. I would argue that there are diminishing returns beyond the mid-fi tier, but that is probably true of any obsessive hobby (golf, hunting, hot rods, etc.).

This long-winded preamble is an excuse for me to say that the easiest entry point to becoming an audiophile is Head-Fi, that is, audiophile-quality headphones and the gear to support them. As we grumpy old men die off, the next generation of audiophiles is getting into the hobby via premium headphones, headphone amps, powered speakers, and DACs, as well as inexpensive turntables, rather than a wall of equipment. Millennials (born between 1981 and 1996, making them 30–45 years old in 2026) are the primary consumers of vinyl, and Gen Z (born between 1997 and 2012, making them 14-29 years old in 2026) is the fastest-growing demographic for vinyl. But keep in mind that half the vinyl purchased is bought by consumers who don't even have a turntable – for many, vinyl is merely a souvenir. I assume most Millennials and Gen Z are not buying turntables over \$5,000; they are buying turntables under \$500.

A budding audiophile can get a very good pair of wired over-the-ear headphones (nicknamed “cans”) for \$200 to \$300, a portable DAC/amp USB dongle for their smartphone for \$100, and stream from a high-resolution streaming service for \$11 a month and be in a position to enjoy music at a quality that exceeds of what 99% of the population has access to.

Listening “out loud” via speakers or on vinyl will cost you more, but part of the fun of the audiophile hobby is making incremental improvements. Most audiophiles I know have taken years to build their systems. Start small and build as you can afford it. I [recently set up my daughter and son-in-law](#) with an entry-level system (speakers, an integrated tube amp, and a streamer) for \$700 – they already had a good turntable, but the system could have included a decent turntable for another \$300 – so an entry-level stereo system can be acquired for for \$1000 – roughly the cost of a mid-range 75 inch TV (QLED & Mini-LED). Over time, you can upgrade.

The used market is a viable option for the budding audiophile, but a bit more dicey. Buying gear from an online site without seeing it/hearing it is not for amateurs. Thrift shops and pawn shops occasionally have gems, but it's mostly junk. Buying from a trusted friend is a better option. There are trustworthy audio stores that also sell used equipment. I believe members of our club would love to mentor a young, budding audiophile, including by selling used equipment to them at a fair price.

If you know young people who love music, encourage them not to be intimidated by the audiophile world; they should dip their toes in it. I would love to hear from other club members about their experience mentoring young people in our hobby. Let me know if you have alternatives to my \$300 audiophile idea.

Dealers Corner

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

Equipment Dealers:

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

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

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

Cinematic Home AV <https://www.cinematichomeav.com/>

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

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

Woolson Audio <https://www.woolsonaudio.com/>

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

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

Vinyl/CDs:

In-Groove Records <https://www.theingroove.com/>
They also sell audio equipment per the store's website.

Zia Records <https://www.ziarecords.com/> Zia has several stores throughout The Valley.

Stinkweeds <https://www.stinkweeds.com/>

Vinyl Record Dude <https://vinylrecorddude.com/>

Repair Work: The editor recently contacted these repair providers to confirm they are still in business. As of the newsletter's publication, he has not heard back from all the companies.

James Koch - confirmed James is still in business
james@highendrepair.com
480-398-7362

Audio Doctor - active website

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

602-741-0730

Turntable Set-up and record cleaning:

Richard Jensen confirmed still in business

[602 717 2399](tel:6027172399) | worksbau@gmail.com

Scott Cohen- Geared more towards vintage gear, email VintageAudioReview@proton.me with device info and problem(s), and I will let you know if it is something that I think I can help you with. Located in Tucson. Your device might even be featured in a YouTube video. Confirmed in business.

Jeff's Professional Audio Repair [602-274-0794](tel:6022740794) - Also, Car Stereo work was emailed on 9/9/24 to confirm if still in business - did not hear back jparepair@yahoo.com

Re-foaming Speaker Surround Service:

Michael Mitchell 480-749-7003

mmiller43228@yahoo.com emailed on 9/9/24 to confirm if still in business - did not hear back