

# Arizona Audio Video Club

Newsletter for May/June, 2022

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## Steering Committee Members

Members-At-Large	<a href="#">Roy Cook</a> , <a href="#">John Harvell</a> , <a href="#">Dave Hjortland</a> , <a href="#">Jeff Kalina</a> , <a href="#">Paul Righello</a> , <a href="#">Ben Taylor</a>
Secretary	<a href="#">David Snyder</a>
Treasurer	<a href="#">Deb Snyder</a>
Newsletter Editor	<a href="#">David Snyder</a>
Activity Groups Coordinator	<a href="#">Walter Nash</a>

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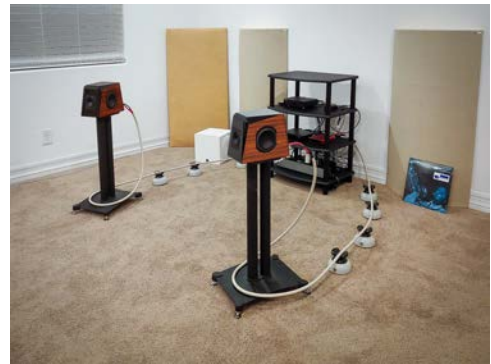
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## Letter from the Secretary

Setting up a 2-channel audio system in a new room is always an exhilarating challenge. Walking the space provides a sense of its potential. Still, I never know how things will sound until I've selected loudspeakers, tried several different listening positions, and worked through a few placement iterations.

Since we arrived in Arizona, I've gone through this exercise three times, with many more to come, thanks to speakers arriving for SpeakerFest (more about that later) and me generally figuring out how best to use the loft space in the house we are renting. Because setup is currently top-of-mind for me and not something we often think about, I'll share some ideas and observations over the next few months.

The stereo illusion is formed through a delicate combination of levels, timing, phase, and tone, all of which should match from both channels. However, for a larger audience, like our events at the church, that's not always possible. To deliver a balanced sound to listeners who are not equidistant to the loudspeakers, I've had good luck using speakers with controlled directivity, like the powered monitors I brought to the June event.



Those in attendance may have noticed that I used an unusual amount of toe-in. I know from experience that the response of these speakers drops off fairly evenly off-axis, so I used a laser to aim the left speaker directly at the right-most chair on the back row. Same but reverse for the other side. I've found that this approach produces reasonably even levels from the left and right speakers at most seats because the speaker that's farthest from you is pointing more directly at you than the nearest one. If I had fired the speakers straight down the length of the room, anyone sitting off-center would mostly hear the closest speaker.

While no one experienced holographic imaging that night, except for those on the far left and right in the first couple of rows, everyone heard something resembling stereophonic sound. If so, I'll call that a success. And now, the adventure continues in the loft. More about that next month!

If you have setup stories you'd like to share in a future newsletter, please send them to me. I'd love to read them and I'm sure our members and friends would too.

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## May Event Summary

Arizona Audio Video Club members in attendance learned from our esteemed member, Ben Taylor, about the realities of the recording process. It was an exceptionally informative event.

## June Event Summary and Photos

About twenty of us assembled at Faith Lutheran Church for *Member Music Night*. New to in-person events with the club after moving to the area less than a month earlier, David Snyder brought an 810 watt active 2.1 speaker system from Behringer, a Topping Pre90/Ext90 analog preamp, and a Roon Core plus a backup streamer from Orchard Audio. Richard Jensen provided a Mytek Brooklyn Bridge streamer, and Paul brought his trusty Oppo BDP-105 universal player and display.



Everyone else brought excellent music, attentive ears, and their joy for this hobby. The two hours went by far too quickly, but here's a list of music that we enjoyed together during that time:

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<b>Title</b>	<b>Artist</b>	<b>Album</b>
These Bones	The Fairfield Four	I Couldn't Hear Nobody Pray
My Handy Man Ain't Handy No More	Alberta Hunter	Amtrak Blues (Album Version)
Here But I'm Gone	Vanessa Fernandez	Use Me
Rattle That Lock	David Gilmour	Rattle That Lock (Deluxe)
Blackjack David	Dave Alvin	Blackjack David
Fragile	Kenny Barron & Regina Carter	Freefall
Down by the River [Live from the Bell House, Brooklyn, NY / 2013]	Puss N Boots	No Fools, No Fun
In the Wee Small Hours of the Morning	Johnny Hartman	I Just Dropped By To Say Hello
While My Guitar Gently Weeps	Dario Marianelli	Kubo and the Two Strings (Original Motion Picture Soundtrack)
Down in the River to Pray	Allan Hall	House Of A Thousand Dreams
The Viper	Duke Tumatote & The Power Trio	Wild Animals
Khmer	Nils-Petter Molvaer	Khmer
Chocolate Chip Trip	Tool	Fear Inoculum

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I'm Confessin'	Arne Domnérus Group	Jazz at the Pawnshop
Ain't No Sunshine	Eva Cassidy	Time After Time
Soho Nights	The Puppini Sisters	The Rise And Fall Of Ruby Woo (Album Version)
On the Border	Al Stewart	Year of the Cat
I Put a Spell on You	Queen Latifah	The Dana Owens Album
Dust	Charles Lloyd & the Marvels	Vanished Gardens
Three Latin American Dances, for violin, cello & piano: 1. Tango en Parque Central	Lee Ritenour / Dave Grusin	Amparo
Amazon Life	Tom Coster	From the Street

Twenty-one selections in total, and all but the last one are available for lossless streaming via Qobuz and TIDAL. Here are the links (plus one for YouTube):

Qobuz: <https://play.qobuz.com/playlist/9929299>

TIDAL: <https://tidal.com/browse/playlist/cc5d39b3-dfc9-4c1c-afb4-1d23e835e53b>

YouTube: <https://youtube.com/playlist?list=PLMI09rJ6zKCKYZjaJFT1TQocjUUbjpmoo>

We did not record the names of members who brought these tracks, but our deepest gratitude to each of you for sharing your music and the backstories that enhanced our listening experience.

Here are a few photos, courtesy of our resident photographer, Ben Taylor:

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## SpeakerFest!

It's been almost three years since the Arizona Audio Video Club has hosted this amazing community outreach event. Many of our current members joined at SpeakerFest in 2019. So, what exactly is it?



Through the generosity of manufacturers, distributors, retailers, and members (and thanks to *tremendous* persistence from Jeff Kalina), we are exhibiting fifteen (15) popular loudspeakers that are generally difficult to audition in the Phoenix area. The event will be open to the public on Saturday, August 27th at the beautiful [Fountain Hills Community Center](#), and we expect to have upwards of two hundred people attend.

For practical reasons, Jeff chose to limit speaker selection to stand-mounted models that are currently available for purchase, new, for under \$3k/pair. Auditions will take place in three nonabutting rooms to limit sound contamination. Every fifteen minutes, room hosts will advance another pair of speakers into rotation. We'll play the same music in all three rooms, and switch from one genre to the next according to a published schedule. Expect jazz, rock, vocals, electronica, blues, country and classical music. All music has been selected based on recording quality and likely audience familiarity.

The event is free for AZAVClub members in good standing plus those who choose to join or renew at the event. General admission is \$10.

As a special treat, Rick O'Polka with [TigerFox](#) will offer attendees five minute demos of their Immerse 360 portable listening pod. Club favorite, Leo Ayzenshtat, Founder of Orchard Audio, will also be present a few rooms down to demonstrate his Starkrimson mono and ultra amplifiers driving ELAC bookshelf and tower speakers. Where else are you going to go to hear eighteen different pairs of interesting loudspeakers in a single day??!



There's lots more information about this event on our website: <https://azavclub.com/>

Please reach out to Jeff Kalina ([jeffkalina1@gmail.com](mailto:jeffkalina1@gmail.com)) if you have questions or to inquire about volunteer opportunities.

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## Tentative 2022 Event Calendar

July:	Wine Under the Influence of Music
August:	SpeakerFest!
September:	Subwoofers
October:	Progressive Listening Night
November/December:	Swap Meet

This calendar is subject to change as we have many more great ideas coming in from members, so please stay tuned. I hope we can count on you to participate in 2022!

## July Event Announcement

Many of us have experienced the effect that adult beverages can have on our perceptions, for better or worse. But, did you know that music also has the power to affect our perceptions of the subtle scents and layers of flavor present in wine (interestingly, referred to as “notes” by neuro-oenologists)? We’re calling this event “Wine Under the Influence of Music,” but for those who are unable to partake, we’ll have suggestions for flavorful alternatives, including chocolates, cheese, nuts, etc. If this sounds like *any excuse for a party*, that’s not far from the truth. Expect a great time of fellowship and music with your AZAVClub family and friends.

>>> [Click Here](#) to join or renew your AZAVClub Membership <<<

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## Dave's Record Reviews

From Dave Hjortland

Pete Townshend – [The Iron Man, the Musical](#)  
(Atlantic, LP & CD, 1989)

The first cut, *I won't Run Anymore*, opens with the discordant pealing of church bells in the distance, they fade out and an organ rolls in, then comes the serious entry of electric guitars, Townshend's vocals, and a chorus urging, *Don't be afraid of the night*.

**The Iron Man** was first a children's science fiction book written by English Poet Laureate Ted Hughes. Pete Townshend was taken by the story and decided to write a musical around it, which was released as his sixth solo studio album. He enlisted an interesting and rather impressive supporting cast for the album, including blues man John Lee Hooker and jazz-blues-folk-gospel singer Nina Simone. And, oh yeah, Pete's band, the Who, did two of the 12 songs on the record.

While the album is built on the framework of Hughes' book, that fact is easy to ignore on a casual listen. It could easily be a stand-alone solo album of disparate, diverse songs without the thread of a story. In fact, you will need to study the accompanying program book if you want to have any clue how the songs relate to the story. Taken either in context or without it, this is a strong album by one of the most talented practitioners of rock/pop music that the world has ever known. (OK – so I'm opinionated...)

Townshend's work is more rock than pop, though both elements are here. The songs are diverse, some of them soaring and inspirational, others whimsical and humorous, but in general affirming of humanity and supporting of that theme in the book. There are a few turkeys among them, but very few. The sonics on the CD are impressive. If you don't compare it to the LP you probably won't even guess that you're missing a bit more body. And presence. And detail. Oh heck – if you have a turntable at all the LP is the way to go. If you don't, well – you have my sympathy.

His work with the Who has cemented Townshend's place in rock history, and his solo work, though less well known, also attests to his genius. Any of his solo albums are worth buying new, though I must observe that they may often be found in the used or bargain bins at record stores. A sad testament to the state of the record-buying public's taste, I know. But if you're a vinyl fan that enjoys spending time treasure hunting in such venues, do look for them.



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Lacy J. Dalton – [The Last Wild Place Anthology](#)

(Song Dog Records, CD only, 2006)

Dalton had a very successful career as a country singer beginning with her debut release in 1979, and had several country hits in the 1980s. Then, coming into the current century, her music veered off into more independent directions, and I must suggest that ‘Americana’ is the only label that is appropriate for it.



I regard this CD as her magnum opus, a work that succeeds on many levels. It has intelligent and meaningful songs, heartfelt vocals, great musicians, very good (though not quite great) production, and other virtues that blend into a winning appeal to both the heart and the head. The result is nothing less than captivating, especially when experienced on a decent stereo system.

From the purposeful opening notes of *Listen to the Wind* it is obvious that this is something special. Many of the songs, most of which were written or co-written by Dalton, relate to her affinity for nature and wilderness and getting away from the daily cares and stresses of modern life. The title cut, *The Last Wild Place*, is a crafted, enchanting song with the refrain:

“You say you’re feeling burned out, you could use a little space  
Come on in you restless heart, to the last wild place.”

*Old Dog Blue* and *She Could Run* are songs of tribute to a dog and a horse, evoking Dalton’s love of animals. The song *The Wanders* does not fit the theme of nature but is intriguing nonetheless. It is a song of science fiction, about a race of space-faring beings that travel from star to star, with a refrain highlighted by a haunting “alien” (aeolian?) pipe.

I give this album – even though it is not available in vinyl! – my highest recommendation. It’s one of my personal “desert island” picks for sure.

**Cautionary note:** A lesser version of **LWPA** was released in 2004, titled only **The Last Wild Place**. You do NOT want that version. It ain’t bad, but the **Anthology** version adds 5 songs to the previous line-up, all of them excellent versions of some of Lacy’s better-known songs from earlier in her career. Also, I suspect that the **Anthology** version was remastered to render somewhat better sound, though I cannot swear to that. The versions in **Anthology** of the songs *Black Coffee* and *16th Avenue* are just about worth the price of admission in and of themselves.

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## Paul Simon – [Hearts and Bones](#)

(Warner Brothers, 1983, LP & CD)

Do you know who Paul Simon is? Of course you do. His is a name well-known to... well, just about everyone. Even those unfortunate folk who aren't much into music know that he is one of the greatest figures in popular music of nearly the last sixty years. (It's hard to believe, but he is now 80.) *Hearts and Bones*, his 6th solo studio album, was meant to be a Simon & Garfunkel reunion album, and some songs were recorded with Garfunkel. Then Garfunkel left the project, and Simon re-recorded the portions he had done in solo versions.



Expectations were high for the album, both on his part and that of the public, based on his earlier wildly successful work with Garfunkel and also the success of his earlier solo efforts. Those expectations went unfulfilled. Some critics liked it but others did not, and the public's indifferent response made it a commercial flop. Its failure to do well was reportedly a major disappointment for Simon.

But lack of public acclaim does not make this anything less than an extremely good and worthwhile album! It certainly deserves to be held in as high esteem as much of his other work. Perhaps the public that didn't appreciate it in the 80's failed to experience the album on a good stereo system – the sonics are excellent.

This is a well-planned and balanced album. There is a mix of up-beat, rhythm-driven songs (e.g. *Allergies*, *Cars are Cars*), mid-tempo songs of thoughtful design and depth (the title cut) and slower, reflective songs as well (*The Late Great Johnny Ace*). My favorite cut is *Train in the Distance*, a meaningful reflection of love and disillusionment (that happens to be sonically impressive).

Simon's considerable talents as a composer, lyricist, vocalist and musician in general are fully on display here, exhibited in all of the songs. And he has some great side-people supporting him. It's the kind of album to put on a decent system and sit back with a glass of your favorite adult beverage.

I have to say that the LP is, but of course, the best and most rewarding format for experiencing the album. The original release is often found in bargain bins. (Another reason to spend time flipping through those boxes!) Apparently it was also reissued on vinyl in 2018 under Sony's Legacy label. I haven't heard that release, but I imagine it's very good and it's available from Amazon and Discogs. The original CD was acceptable but did NOT do it justice. It was remastered for CD in 2011 (with additional cuts) which approaches the vinyl rendering in sonic quality.

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## Classics Corner

Various – [Robin And The 7 Hoods](#) (Original Score From The Motion Picture Musical Comedy)  
(LP, Reprise, 1964; CD, DCC, 2000)



The movie was released in 1964, was produced by Frank Sinatra and starred himself, Dean Martin, Bing Crosby, and Sammy Davis Jr. (Peter Falk is also on board and attempts – and fails – to sing.) The storyline is... well, mildly entertaining, but this isn't a movie review. Let me just explain that what we have here are four of the greatest male musical entertainers of the previous century, all of which were arguably at or reasonably near the top of their vocal powers. And the orchestration is done by Nelson Riddle, who was arguably one of the greatest band leaders of that rapidly receding century. So with this cast what could go wrong? Possibly a lot, but nothing does. This is indeed a classic.

This is not actually the soundtrack used in the movie itself. Sinatra was reportedly not happy with the limitations of the sound that was recorded during the filming – and he still owned a third of the Reprise record label, so... This was recorded in studios after the movie had wrapped, and released in the same month as the movie. This result of that approach attests to the fact that this was a very good thing.

All of the four stars of course have star turns in songs, and they do not disappoint. Sinatra demonstrates why many still regard him as the greatest-ever American popular singer, turning in notable versions of *My Kind of Town* and *I Like to Lead When I Dance*. Crosby's career had passed its peak when this was recorded, but you can't tell that from the vocal chops he displays in *Don't Be a Do-Badder* and the memorable *Mr. Booze*. Great performances are also in evidence from Dean and Sammy D. The songs in which some of them team up would seem to demonstrate that they were all genuinely having a good time.

The LP is one version, the CD is quite another.

Dunhill Compact Classics (aka DCC, 1986-2001) was a company dedicated to producing audiophile CDs, often in the form of remastered gold discs. In cooperation with Sinatra's estate they released an audiophile version of Robin in 2000, remastered from the original master tapes by the well-known audio engineer Steve Hoffman using all-tube equipment. Despite my belief in vinyl as generally the superior medium, this is the version I have to highly recommend. It may have a slightly less dynamic sound than the LP, but the CD sound is excellent – full, natural, and detailed. (And of course, free from the hash and surface issues that may often come with used LPs from the '60's.) It also includes some entertaining between-song banter of the stars which is not on the LP. It is a delight.

This truly wonderful CD does come with a downside, however – the price. Most or all

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of the discs that DCC produced are “collectors’ items,” commanding prices that while not exactly stratospheric, are more than most of us are willing to pay. Discogs lists the CD at \$65 and up. I have to be a bit skeptical that my endorsement here will motivate anyone to pony up that amount for a CD by stars of a bygone era. (I paid half that for my copy... some 12 years ago.) The LP, on the other hand, starts at about \$10 – and is well worth it!



*And that's all for this time, folks.  
Keep those records spinnin'!*

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## Dealer Area

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

### Equipment Dealers:

[Acoustic Designs Group](#)

[Dedicated Audio](#)

[LMC Entertainment](#)

[Woolson Audio](#)

[Arizona HiFi](#)

[USA Tube Audio](#)

[Audio Video Excellence](#)

[Big Ear Stereo](#)

### Vinyl:

[Record High in Phoenix](#)

[In-Groove Records](#)

### Repairs:

#### **James Koch**

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

#### **Audio Doctor**

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

#### **Jeff's Professional Audio Repair** - also car stereo work

4221 North 19th Ave

Phoenix, AZ 85015

602-274-0794 | [jparepair@yahoo.com](mailto:jparepair@yahoo.com)

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

#### **Michael Mitchell** - Refoaming Speaker Surround Service

480-749-7003 | [mmiller43228@yahoo.com](mailto:mmiller43228@yahoo.com)

#### **Richard Jensen** - Turntable Set-up and record cleaning

ANALOG resource

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

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## Humor

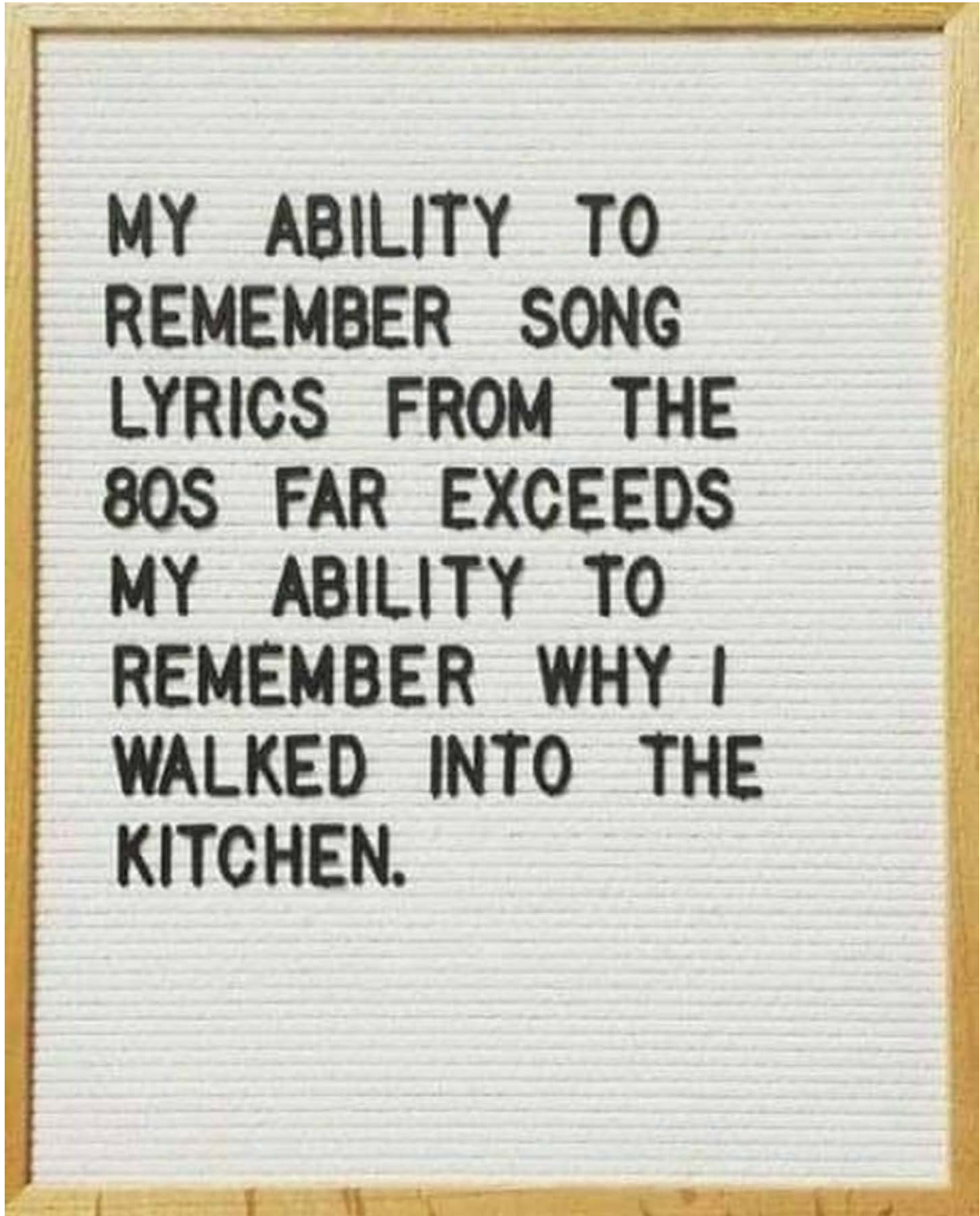


*"I swear it was cold brew when I left the café."*

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**BOLOGNA IS JUST  
HOT DOG PANCAKES.**



**WHAT WAS THE MOST  
POPULAR DANCE IN 1776?**

**INDEPEN-DANCE**