



# Newsletter

## November 2025

### In this issue:

- President's Message - John Harvell
- Analog vs. Digital Vinyl Shootout! Review - David Das
- Dave's Record Review: Rosanne Cash – *King's Record Shop* - by David Hjortland
- Eversolo T8 product review - Paul Johnson
- Turntables in Space - Jim Welby
- Paul's Picks - Paul Johnson's current playlist
- DAC Shootout II event hosted by Cinematic Home A/V - David Das

### President's Message

By AAVC President John Harvell

1. As president of this club, I've had an opportunity to meet and talk with most, if not all of you, at some point in the last few years. I appreciate the kind words and suggestions that many of you have provided over the years. Joe Goswami has kindly stepped up and volunteered to take over the role of club president. For Joe to be successful, he will need your suggestions and support to continue providing club events that we will all enjoy. So, please get involved and become active in identifying, recommending, and participating in future club events. While I am stepping down from the president's role, I do plan to continue to participate on the club steering committee.
2. I hope that the planned December club event will become an annual event and that we have a lot of member participation. This year, on Saturday, Dec 6th, starting at 3 pm, I will host the **1st Arizona Audio Video Club Annual End-of-Year Celebration** at my house (**Address: 2048 E Leo Place, Chandler, Arizona 85249**). This is a potluck party, so please bring some type of refreshment/food with you. There are four parking spots in front of my garage that will likely go to the first drivers who show up. Later attendees will have to park along

neighborhood streets (The narrow concrete is the edge of the road, and the wider concrete is the sidewalk – “Do not park on or block the sidewalk”). Consider carpooling with someone to reduce parking needs. You are welcome to bring your own alcohol to this celebration, but I will not be providing any myself (If you bring alcohol, drink responsibly). I will provide some soft drinks, water, and a few light refreshments. Music will be provided by my audio system, described as follows:

- a. Music System (It’s maybe not the best, but I think it sounds reasonable)
  - i. DIY PC-based Music Server (Assembled and set up by me)
  - ii. Linn Selekt Streaming Organik DAC with Linn’s upgraded power supply.
  - iii. Classe SSP800 Surround Processor
  - iv. Balanced Audio Technology VK6200 Multichannel Amplifier
  - v. Martin Logan CLX main speakers
  - vi. Martin Logan Balanced Force 210 Subwoofers (2)
  - vii. Interconnects – Bluejeans Cable, Belden, or Canare XLR connectors
  - viii. Speaker Cables – Canare StarQuad Cables (built by Paul Johnson)
  - ix. Control provided by Apple iPad Pro running Tidal through Roon(with room correction)

I’m happy to play any music that we can find on Tidal. Note: My system is somewhat resolving, so poorly recorded music tends to sound flat and disappointing. However, I’m happy to try anything that people are interested in.

SO... Please come out to this first annual celebration and enjoy interacting with other club members.

John Harvell

## Analog vs. Digital Vinyl Shootout (October AAVC Meeting)

Review by David Das

I had the pleasure of attending the Analog vs. Digital Vinyl Shootout event hosted by Club Secretary **David Snyder** on Thursday, October 23<sup>rd</sup>, at the Faith Lutheran Church.



The objective was to determine whether one could hear a difference between the original Analog source from a vinyl record and a 24-bit/96kHz digitized signal converted from the vinyl source, with and without room correction.

The turntable used was a [Rega Planar 3](#) with a classic [Denon DL-103](#) moving coil cartridge.



The speakers used were a pair of [JBL 308P MkII](#) active Studio Monitors.



These are powered 2-way speakers featuring an 8" woofer and a 1" soft dome tweeter. The internal Class D amp provides 56W to both drivers. The High-Frequency and Low-Frequency drivers are crossed over at 1800Hz using a 4th-order Linkwitz-Riley crossover. They accept balanced analog XLR Female and TRS Female inputs.



**David Snyder** came in early to set up all the equipment he needed for his mobile streaming network and generated the necessary Acourate Room Correction Filters for the JBL speakers at the sweet spot.

The [Topping E2X2](#) USB Audio Interface was used to measure the impulse responses of the JBL speakers using the iSEMcon [EMX-7150](#) measurement microphone and [Acourate](#).



Here you see the [Topping Pre90/Ext90](#) Analog Preamp stacked on top of the [Gustard X18](#) DAC.



This was the Parks Audio [Puffin Phono Pre-amp](#).



This was the [Chord HUEI](#) Phono Pre-amp provided by Club Member **Paul Zidel**, sitting on top of the [Cambridge Audio CP2](#) traditional analog Phono Pre-amp.



## Round 1: The Phono Stage Face-Off

The first goal for this event was to conduct A/B comparisons between a traditional analog phono pre-amp (Cambridge Audio CP2) and a modern DSP-based phono preamp (Parks Audio Puffin).

This gets to the heart of the classic debate. Which approach adds more undesirable character to the sound? Is it the subtle phase errors and distortion inherent in the analog RIAA equalization circuits or the act of analog-to-digital conversion itself?

## Round 2: The Ultimate Question – Purity vs. Power

The second goal for this event was to compare an untouched analog signal path to a sophisticated digital chain featuring state-of-the-art digital room correction.

The plan was to use the digital output from the Puffin phono pre-amp, stream the digital signal into Roon, apply powerful 66,000-tap room correction filters generated by Acourate, and play it back through the reference Gustard X18 DAC. During this process, the signal would pass through a Raspberry Pi, a network, a Roon Server, and the Direccion Transport Protocol before reaching the DAC.

Is the benefit of applying Digital Room Correction to speakers worth it, even if it means converting the pristine analog signal first to digital and then back to analog?

## Listening Tests

Club President **John Harvell** started off the event promptly at 7 pm with a brief description of the setup, the equipment used, and the goals for this shootout between Analog and Digital Vinyl.

Members were asked to bring their favorite Vinyl recordings to evaluate the differences and offer their personal opinions on which approach they preferred.

On some recordings with dense and complex instrumentation, the differences were minimal. However, on a few recordings where the vocals were the focus with minimal orchestration, the pure-analog path sounded a shade sweeter, more relaxed, and more natural.

Here are some of the songs played from Albums brought in by club members.

- Take the Long Way Home – **Supertramp**
- Ticket to the Stars – **John Stewart**
- One Stage Before – **Al Stewart**
- Power Wave – **Dave Grusin**
- Raggae Tune – **Thelma Houston**

I sat in the sweet spot during several comparison rounds, trying to critically evaluate the differences between the pure analog and digitized signal paths.

The effect of Digital Room Correction was clearly audible at the sweet spot and even around the neighboring seats. With Digital Room Correction engaged, I heard a flatter frequency response over the entire spectrum. The bass was leaner and tighter. This allowed the midrange to sound cleaner.

The benefits of DRC were instantly audible. This would make a big impact in rooms with poor acoustics.

If the digital stream were the only source I had access to, I would have been happy as a clam.

However, for this special demo event, we all had the privilege to listen to the original analog signal in its pristine glory. Almost every time, I came out liking the pure analog signal path over the digital path. The presentation sounded sweeter, more relaxed, with an added level of realism even while suffering from uneven frequency responses due to the room.

I think the moment you convert a pure analog signal to a digital signal, apply all these fancy digital filters, and then convert it back to analog, something gets lost in the translation. This process is not 100% transparent. Maybe converting the original analog signal to DSD512 rather than 24/96 would get you far closer to the original recording, but in this specific analog vs. digital vinyl shootout, the pure analog path was my personal choice.

If you have a top-quality turntable and cartridge and have invested \$1,800 in a Chord HUEI phono stage preamp like **Paul Zidel**, it is best to keep your signal path in the analog domain and enjoy the delicacies of the original recording in its purest form. You should try to smooth out your room response by acoustically treating your room with panels, absorbers, and bass traps.

The magic is lost the moment you tinker with the original analog source. Yes, you can get a perfectly flat frequency response curve on the converted digital signal, but at the cost of the sweetness, softness, and liquidity of the original analog signal.

Digital Room Correction, along with Diretta Transport Protocol, makes 100% sense on streaming sources because your source is digital to begin with.

This was a remarkably educational event for all of us who attended. I would like to thank David Snyder for taking all the trouble to haul over all his equipment, set up all the wiring for the analog vs. digital comparisons, and generate the necessary Room Correction Filters using Acourate. It was a lot of work!

I would like to thank every Club Member who allowed us to listen to selections from their favorite albums.

This was an enjoyable community event showcasing what is possible with state-of-the-art components.

## Equipment List

### Loudspeakers

- JBL 308P II Monitors
- Sanus Speaker Stands

### Amplification

- Two 25' power cables
- Two 15' Mogami Gold XLR cables
- New Topping Pre90/Ext90 Analog Preamp + Remote and Batteries
- Straight Wire Grey Lightning Power Cable (from X16)
- Two .5M Straight Wire Virtuoso 2 balanced interconnects

### Source

- Parks Audio Puffin (and Waxwing)
- 12V iPower Elite for Puffin
- 5V iPower Elite + barrel to USB B adapter for Waxwing
- rooPlay RPi 4 with 5V power supply, optical cable, and Hifime optical to USB adapter
- Gustard X18 DAC + Remote
- Straight Wire Black Thunder II Power Cable
- XLO UltraPLUS USB Cable
- Diretta Host + Target Demo Kit with BJC 7 ft Ethernet
- Allo Shanti 5V//3A LPS for Diretta Host
- iFi iPower Elite 5V with USB-C adapter for Diretta Target
- iFi Audio PowerStation

- Emotiva Power Cord
- Emotiva XLR interconnects for the Chord Huei phono stage
- Straight Wire Virtuoso II RCA interconnects for the Cambridge Audio CP2

#### Music Server

- GL.iNet Slate GL-AR750S-Ext travel router
- Micro USB to USB A cable + 5V power adapter for the travel router
- GMKTec NucBox G5 (N97) Roon Server with 512 GB microSD card
- 12V power supply for Roon Server
- CAT6 Ethernet cables for Roon Server, Endpoint, and rooPlay RPi4
- USB-C to A cable for USB tethering from my phone (for Roon Server)
- Google Pixel Tablet for Roon Remote app
- Cable Matters 4 Outlet Power Splitter Cord (for all of the wall wart power supplies)
- Dell XPS15 laptop (just for setting up the network and checking on things)
- Dell Laptop Power Adapter

#### Room Correction Kit

- Topping Pro Interface with Topping USB-C Cable
- Two 25' TRS to Male XLR Cables
- German Mic with clip
- 15' Mogami Gold XLR cable (included above)
- Mic Stand
- SPL Meter
- Laser Distance Measure

#### Misc

- UMIK-2 mic for system tuning if needed
- For Matt:
  - Orchard Audio locking banana speaker cables, 12 inches
  - Orchard Audio monoblock amps and external power supplies
  - microSD cards with the latest Diretta images

An even more detailed review can be found at this [link](#).

# Dave's Record Reviews

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

For the AZ Audio Club

#33

Rosanne Cash – **King's Record Shop** (LP & CD, Columbia, 1987)



You may be familiar with a few of the songs of Rosanne Cash, and if not, you've probably at least heard of her. She is the oldest daughter of Johnny Cash, which in and of itself wouldn't guarantee anything, but she does seem to have inherited a healthy share of musical DNA. She released her first album in 1978, and her catalog currently lists some 14 studio albums plus a few compilations. She released her last studio album, **She Remembers Everything**, in 2018. She currently tours with her husband, producer/songwriter/musician John Leventhal, and occasionally guests on other artists' albums. (I saw her in Wickenburg in March 2023.)

Cash's music is nominally thought of as "country," and that is where her albums are usually filed in stores. Unfortunately, it can limit the public audience. Though there are undeniably country influences in her music, her songs are broader in scope than to be so narrowly classified. You will hear elements and influences of rock, pop, and perhaps even folk as well. I will assert that only that large, over-arching, comparatively recent classification of Americana is suitable for her music.

**King's Record Shop** was Cash's sixth album, produced by her then-husband, Rodney Crowell, who had also produced her previous five. As well as Crowell, some of the other well-known folks backing her on the album were Vince Gill, Steve Winwood, Mark O'Connor, and Randy Scruggs, along with a number of

other lesser-known but top-notch people. Cash didn't pen many of the songs on the album herself, being credited with writing only two and co-writing one other.

I could comment on all the album's songs, but, as usual, I will confine my comments to a few. It kicks off with the rockin' "*Rosie Strike Back*," an empowerment call to Rosie – and indirectly to all women who are abused – to not take it anymore. "*The Way We Make a Broken Heart*" is a... well, heartfelt rendition of a John Hiatt song about how love can... well, do what the song title says.

"*The Real Me*" is a beautiful song, this one written by Cash herself. A slower but affecting song about life, evolving, and second chances.

*"Well, I've got no answers now, and I don't expect 'em from you. Thank God for second chances, baby, 'cause now there's something I can give to you."*

It's actually hard to comment on – you really have to hear it. You *ought* to hear it.

"*Somewhere, Sometime*" goes somewhat more up-tempo, the singer declaring that she is not through with a guy, and she intends to change his mind.

*"Maybe he's lost in the confusion,  
Maybe he wants somebody new. But I ain't through with him, And I don't want to lose him out there."*

She makes a bow to her famous dad with a cover of one of his songs, "*Tennessee Flat Top Box*," and does a mighty fine job of it, I must say. "*I Don't Have to Crawl*" is a slow-tempo number by Crowell, in which she makes the theme of "I can just walk away" meaningful, backed by some extremely tasty guitar work. "*Green, Yellow and Red*" returns to rock'n'roll, an allegorical song about driving too fast with a refrain of, "*Don't drive so fast, these brakes are bad!*"

And then there is "*Runaway Train*," a *great* John Stewart song (see my review in the last newsletter) that was a #1 hit off this album. Definitely a highlight.

This was the last Cash album to feature Rodney Crowell as the solo producer-arranger, and he did well by Cash and her music. The album went gold, yielded four #1 (country) hits, and was lauded by the critics. One critic went so far as to call it "*The finest studio-rock ever recorded.*" (Alfred Soto, Stylus Magazine, 2006.) I'm not sure I'd go that far, but this is unquestionably one heck of a fine album, and I believe it to be Cash's best. Her next one, 1990s ***Interiors***, is decent but is too introspective, comparatively almost lackluster, and does not have nearly the edge that this one does.

I have both the 1987 LP and CD, and you'll never guess which sounds better sonically... Oh, you did guess the LP? Well, it does, absolutely. As one measure that this is indeed a worthwhile album, there have been a few reissues of it in both formats. A 2005 CD by Sony BMG (parent company of Columbia) was issued

with their infamous copy-protection system, so I would avoid any CDs from that year. Remastered LP and CD versions were issued in 2017 that are probably worthwhile, though I haven't heard them. That CD version includes three bonus tracks that I have checked out streaming – not bad, but not worth buying just for those. I refer you to Discogs for further details about availability, as usual. High-resolution streaming services offer the album in 24-bit/44.1 kHz FLAC format.

While Rosanne Cash was – and is – a strong artist with much excellent work in her catalog, **King's Record Shop** stands out, and is most definitely an album that should not be forgotten.

## **New Toy: EverSolo T8 Streaming Transport (Product Review)**

By Paul Johnson



I had high expectations concerning the Eversolo T8; it seemed (for my purposes) a one-box solution for streaming. A caveat: I am and will always be a physical copy person for audio and video media; it's the only way I know of to "own" what I purchase. I have only recently started streaming, which I primarily use for music discovery, convenience, and the purchase of music unavailable as a physical format.

I found the Eversolo T8's build quality impressive, its GUI easy to understand, and functionality well implemented. There is one issue I experienced and another I have read about, which might be "sand in the vaseline" for some users. I tried importing room correction files I generated with REW into the T8, measuring the result with CLIO (a software/hardware measurement solution), but the response was not close to my expectations. I saved the files, repeated the measurement, and obtained the same result. After a bit of research, it seems there are 11 bits (2048 taps) allocated in the T8's firmware for FIR room

correction. I was using 16 bits (65,536 taps) to compile my FIR filters. This is a new device on the market; hopefully, this and other quirks can and will be addressed with firmware updates.

The other "quirk" is the T8's implementation and functionality of NVME storage devices. There are 2 internal sockets provided that are PCI-E Gen 3 compliant, each 4 lanes wide (4 GB/s). I have read that the T8 can have compatibility issues with some NVME drives. I am using Western Digital SN850x drives (4 TB) I had on hand, and I did not experience problems. The T8 provides (2) thermal heat transfer pads that should be used if NVME drives are implemented. I think some user problems I read about were heat-related.

I have concerns about the current implementation of room correction in the Eversolo T8. If that metric is not important to the user or can be implemented elsewhere in the system, it's a minor issue.

I can recommend the Eversolo T8 for its price, build quality, software, and ease of use; it does most things right.



**More on the Eversolo T8:**

Designed to be the digital centerpiece of any modern hi-fi, the [EverSolo T8 Streaming Transport](#) (MSRP: \$1380) unlocks the full potential of your music collection and streaming services.

Master-Level Sound Quality in a Powerful, Intuitive Streaming Transport  
The Eversolo T8 Streaming Transport is the company's first streaming transport, featuring the latest network streaming software and features, but without a built-in DAC. It's a high-end design for systems that already have a DAC.

*"It's a neat way to add modern streaming powers to a hi-fi system that already has a great DAC,"* reports Kashfia Kabir, What Hi-Fi? magazine, September 1, 2025. *"It could also prove to be a smart route for the brand, considering how we have heaped praise on Eversolo's excellent streaming software and its capability as a digital source in the DMP-A6 and DMP-A10 streamers that we have tested."*

### **High-Performance Architecture**

The high-performance Quad-Core ARM processor has powerful multitasking capabilities, paired with high-speed, large-capacity memory for fast caching and processing of massive data. Powered by a third-generation XMOS processor with a robust multi-core architecture and ultra-precise data handling, the T8 ensures smooth, precise audio transmission. Even complex processing tasks are handled with ease – delivering master-level sound quality in every second of playback.

The T8 includes 4GB of DDR RAM and 64GB of eMMC storage. The large RAM ensures stable multitasking, while 64GB of built-in storage holds high-quality audio files and system resources. A wide variety of digital outputs deliver exceptional performance from your own outboard DAC or from a receiver/amp with built-in DAC.

*"I Can Think of No Better Streamer. The T8 from Eversolo just costs less while bringing a ton of that higher-end streaming performance. If you have a budget of \$1400, I can think of no better streamer to purchase if you use an external DAC,"* reports Steve Huff, [stevehuffphoto.com](http://stevehuffphoto.com), September 11, 2025.

*"No lags, even with high-res Tidal Connect or Qobuz. It just works and delivers music with a neutral flow that is neither warm or tipped up. It's about where most audiophiles would want it, true to source and this does allow your DAC to perform with its full sound signature as well. High Resolution, No Distortion. The coaxial isolation output delivers up to 24bit / 192kHz with unshakable resistance to crosstalk and noise. A professional-grade isolated USB interface further guarantees lossless transmission of high-resolution PCM and DSD files, preserving every detail with studio-quality precision,"* notes The Absolute Sound magazine, September 9, 2025.

Further enhancing stability and accuracy is the SFP fiber network port that ensures ultra-fast, interference-free data transfer, and a fully balanced AES/EBU output for high-resolution, low-distortion output, even over long distances.

### **Lossless Real-Time Streaming, Easy, Intuitive Control**

Experience truly lossless real-time streaming with ease. The T8 supports multiple streaming protocols, including Roon Ready, Qobuz Connect, TIDAL Connect, and JPLAY Certified, allowing effortless access to vast music sources.

The Eversolo Control app has been redesigned for a more intuitive, smoother experience. It supports iOS, iPadOS, Android, and macOS (M-series chips), so you can control your T8 from anywhere.

Integrate your music collection by easily connecting and switching between multiple popular music platforms using Eversolo Control. All your resources are at your fingertips, so you don't have to switch between apps.

Additionally, dedicated touch buttons provide intuitive control, free from mechanical barriers, that resonate with your music.

### **Comprehensive Playback Format Support**

The T8 supports a variety of high-fidelity audio formats, including DSD, PCM, FLAC, APE, and WAV, with support for up to DSD512 and PCM 768kHz / 32Bit, delivering professional studio master-level sound quality.

Eversolo's Original Sampling Rate Audio Engine (EOS) ensures your music apps output the native sample rate by bypassing SRC (sample rate conversion). It delivers precise, lossless audio to your system. Whether streaming from third-party apps like Apple Music or other sources, EOS enables high-resolution, lossless playback, preserving every detail and note for the most authentic and pure music experience.

PCM 768kHz / 32Bit and DSD512 Playback

Supporting PCM 768kHz / 32-bit playback of high-resolution PCM audio, the T8 restores millions of sampling points, precisely reproducing the dynamic range and subtle frequency variations of the original music.

With native support architecture, DSD512 high bit-rate signals are read losslessly and directly, preserving the original 1-bit modulation information of the master recording – faithfully recreating the authentic atmosphere of a live performance.

Both PCM 768kHz/32Bit playback and DSD512 playback are supported via the T8's IIS and USB audio outputs.

### **Super-Silent Linear Power Supply**

The custom 4N oxygen-free copper toroidal transformer delivers steady and enduring energy to the audio system. All internal wiring is shielded with Teflon insulation, isolating noise and ensuring untainted current flow. With noise levels as low as 30  $\mu$ V, high-frequency interference and ground noise are thoroughly suppressed by precision voltage regulation and high-grade filtering components.

### **Ultra-High Precision Femtosecond Clock**

The Ultra-High Precision Clock System anchors every digital pulse with extraordinary accuracy. This precision in timing translates to pure sound, allowing the T8 to flow with grace and faithfully reproduce every detail for a clear, immersive listening experience.

Rich, Comprehensive Music Services

The T8 offers built-in support for mainstream global music services, deeply integrated with TIDAL, Qobuz, IDAGIO, Amazon Music, TuneIn Radio, Presto Music, KKBOX, Radio Paradise, Deezer, and more. With the T8, your life is always accompanied by the world's pristine sound. Eversolo works seamlessly with these streaming services to deliver a system-level experience. No third-party apps needed. Built-in native APIs ensure the highest quality playback.

With the Multidimensional Music Library, smart music file metadata extraction and organization enable smooth browsing, making your music collection easy to navigate.

### **6-Inch Premium Display**

A brand-new smart interface lets you effortlessly browse your library, select tracks, add favorites, and more, all via the T8's premium 6" touchscreen. The

display panel features a shielded design that provides physical isolation from the internal space and delivers exceptional audio clarity and precision.

Custom dynamic VU meters display real-time changes in the audio signal and its dynamics. Every note's rise and fall is vividly portrayed, offering not only visual enjoyment but also an accurate reflection of music's rhythm.

### **IIS Isolated Output**

The T8's IIS port is isolated to eliminate electromagnetic interference and crosstalk, ensuring pure audio transmission. With support for 8 IIS output modes, it offers broad compatibility with various decoding brands and architectures – unlocking rich possibilities for audiophiles to elevate their ideal setups.

### **24-bit/192kHz Coaxial Isolation, Pure Sonic Output**

Engineered with a high-performance coaxial isolation output interface, the T8 delivers up to 24-bit / 192kHz high-resolution audio. It features excellent interference resistance, effectively reducing signal crosstalk and noise, ensuring every nuance and texture is preserved in pristine detail.

Whether connected to a DAC or an integrated amplifier, the T8 offers a stable, high-fidelity signal with accurate detail and dynamics.

#### **Professional Isolated USB Audio Output**

Thanks to full USB audio isolation, digital signals are delivered losslessly to external DACs. Whether handling high-resolution PCM or DSD files, this ensures stable, accurate playback with studio-grade detail and dynamics. Compatible with high-end DACs and Hi-Fi systems, it guarantees high-fidelity audio transmission without compromise.

#### **AES/EBU Fully Balanced Isolated Output**

The fully isolated AES/EBU digital audio output features high-precision, high-resolution signal transmission with a fully balanced XLR design, effectively reducing noise and distortion. This provides excellent anti-interference performance and long-distance transmission, meeting the high standards of audiophiles.

### **Wi-Fi 6 High-Speed Transmission**

Featuring high bandwidth, low latency, and excellent interference immunity, Wi-Fi 6 High-Speed Transmission ensures stable, efficient wireless audio transmission, delivering a smooth playback experience.

The T8 can completely power off the Wi-Fi module. When turned off, the included remote control will switch to infrared mode.

#### Massive 16TB Storage Expansion Capability

Dual SSD slots support up to 2 × 8TB external SSDs, offering a total of 16TB of storage for tens of thousands of lossless and master-quality audio files. Please note that SSDs are not included with this device.

#### **RJ45 Gigabit LAN Port and SFP Network Communication Module**

Supporting ultra-fast transmission, the SFP fiber network port provides electrical isolation to effectively shield against electromagnetic interference, ensuring stable and reliable data transmission that meets the demanding requirements of Hi-Fi systems. A Gigabit RJ45 LAN Port is also included.

Please note that SFP modules are not included and must be purchased separately. Supported single-mode single-fiber, single-mode dual-fiber, and SFP network communication modules. The SFP modules must be compatible with the selected SFP switch and do not support SFP+.

#### **Sound Tailored to Every Space**

With evotune™ Room Correction, precise measurements and digital filtering automatically correct acoustic imperfections in your room. This optimizes frequency response and soundstage distribution, ensuring accurate imaging, balanced tonality, and natural bass – even in challenging listening environments. Experience true studio-quality sound, perfectly adapted to your space.

#### **Ten-Band PEQ Precision Tuning**

The built-in 10-band PEQ module lets you precisely adjust frequencies, gain, and Q values to match your room's acoustics for optimal sound. It also supports FIR filter import, loudness control, and dynamic compression, offering professional-grade tuning for a more natural, balanced listening experience.

#### Elegant Craftsmanship

Continuing Eversolo's modern aesthetic, the T8 features a CNC-machined aluminum chassis with clean lines and a compact structure, offering both visual beauty and a premium texture that effortlessly blends into any professional audio environment.

### Control at Your Fingertips

The T8 comes with a dual-mode remote that supports both Bluetooth and infrared. Its alloy casing is seamlessly crafted for a smooth, refined touch, allowing you to effortlessly manage your music.

### Overview

- True audiophile-quality streaming transport
- Lossless real-time streaming
- Eversolo's Original Sampling Rate Audio Engine (EOS)
- High-performance Quad-Core ARM processor
- Third-generation XMOS processor
- 4GB DDR RAM with 64GB eMMC storage.
- Eversolo Control app
- Dual-mode remote (Bluetooth, infrared)
- Dedicated touch button control
- Comprehensive playback format support
- Super-silent linear power supply
- Custom 4N oxygen-free copper toroidal transformer
- Ultra-high precision Femtosecond clock
- Comprehensive music services
- Multidimensional Music Library
- 6-inch premium display (with custom dynamic VU meters)
- Brand-new smart interface
- evotune™ Room Correction
- Chassis Material: Aluminum alloy
- Display: 6" LCD Touchscreen
- Internal Memory: 4 GB DDR4 +64 GB eMMC
- Playback & Decoding: Supports up to stereo DSD512 and PCM 768kHz 32-bit
- Music Services: TIDAL, Qobuz, HIGHRESAUDIO, Amazon Music, etc.
- Music Streaming: Roon Ready, TIDAL Connect, Qobuz Connect, DLNA, etc.
- Control Methods: On-screen touch control, Android/iPhone/iPad APP control/Android TV

- Supported Protocols: UPnP, NAS, SMB
- Note: Requires external DAC or amp/receiver with DAC

## Connectivity



USB Ports: USB3.0 x 2

IIS Audio Output

Coaxial Output

Optical Output

AES/EBU Output

Ethernet: RJ-45 (10 / 100 / 1000Mbps)

Wi-Fi: Wi-Fi 6 (2.4G+5G dual band)

SFP Fiber Network (see below)

SFP Fiber Network

SFP modules are not included.

Supports single-mode single-fiber, single-mode dual-fiber optical modules, and SFP network communication modules

Does not support SFP+

Supported Music Formats

DSD (DSF, DFF, SACD ISO Support DST up to DSD512), MP3, APE, WAV, FLAC, AIF, AIFF, AAC, NRG, CUE

USB Audio Output

Supports up to stereo DSD512 Native and PCM 768kHz 32-bit (only compatible with DACs that support the UAC standard)

## IIS Audio Output

Supports 8 output mode options

Supports up to stereo DSD512 Native and PCM 768kHz 32-bit

## Coaxial Output

Supports up to stereo PCM 192kHz 24-bit and DoP64

## Optical Output

Supports up to stereo PCM 192kHz 24-bit and DoP64

## AES/EBU Output

Supports up to stereo PCM 192kHz 24-bit and DoP64

## Included Accessories

AC power cable

Remote control

User manual

Polishing cloth

## Product Specs

Power Supply and rated power: AC 110–240V, 50/60Hz

Power consumption: 20W

Dimensions: 9" wide, 3.5" high, 12.4" deep

Weight: 16.5 lb



### Additional reviews:

- <https://www.stevhuffphoto.com/2025/09/11/the-eversolo-t8-streaming-transport-review/>
- <https://soundnews.net/reviews/sources/the-one-eversolo-t8-hifi-streamer-review/>
- <https://www.google.com/search?client=firefox-b-1-d&udm=7&q=eversolo+T8&sa=X#ip=1>

## WASTING TIME ON THE INTERNET TURNTABLES IN SPACE

By Jim Welby

Instead of the usual audiophile cartoons, I thought I would include some images of turntables in space. Club member David Hjortland has collected a bunch of these images and shared them with me. I love the whimsy and impossibility of the images. I would also like to take this whimsical moment to see how carefully members read the newsletter.



If you are one of the first 10 members to email me that you saw this new feature, I will put your name in a drawing for a \$25.00 Amazon gift card. Email me at [catchgroove@gmail.com](mailto:catchgroove@gmail.com) to be eligible for the drawing. Don't tell other members - make them find this by themselves!



## **Paul's Picks**

By Paul Johnson

*My current playlist - what I have been listening to since last month's list:*

Carla Bey | Fleur Carnivore

Brandi Carlile | Returning To Myself

Esbjorn Svensson Trio | Good Morning Susie Soho

Joni Mitchell | Shadows and Light

Angela Berann | Groovy Woman

Vlimmer | XIIIIII | XIIIII | XIII | Plumo

Bang Gang | Twig | Find What You Get | Dive Into The Big Sea

The Who | Who are You (Super Deluxe Edition)

Bruce Springsteen | Nebraska (Super Deluxe Edition)

Jimi Hendrix | Axis; Bold As Love (Super Deluxe Edition)

Sabine McCalla | Don't Call Me Baby

Hurray For The Riff Raff | The Past Is Still Alive

Gary Numan | 1000: Live At The Electric Ballroom

Radiohead | Hail To The Thief (Live Recordings 2003-2009)

Mavis Staples | Sad And Beautiful World\

Mac DeMarco | Another One (10th Anniversary Edition)

Jake Xerxes Fussell | Rebuilding

Drive By Truckers | The Definitive Decoration Day (Super Deluxe Edition)

Tony Molina | On This Day

Roland Orzabal | Tomcats Screaming Outside

James Elkington | Ever-Roving Eye | Wintres Woma

Boz Scaggs | Detour

Bonobo | Lazarus

Cheap Trick | All Washed Up

Oasis | Familiar To Millions (25th Anniversary)

Ludwig Goransson | Sinners - O.S.T.

## DAC Shootout II

Review by David Das

I had the pleasure of attending the DAC Shootout II event hosted by Cinematic Home A/V on Saturday, November 8, 2025.

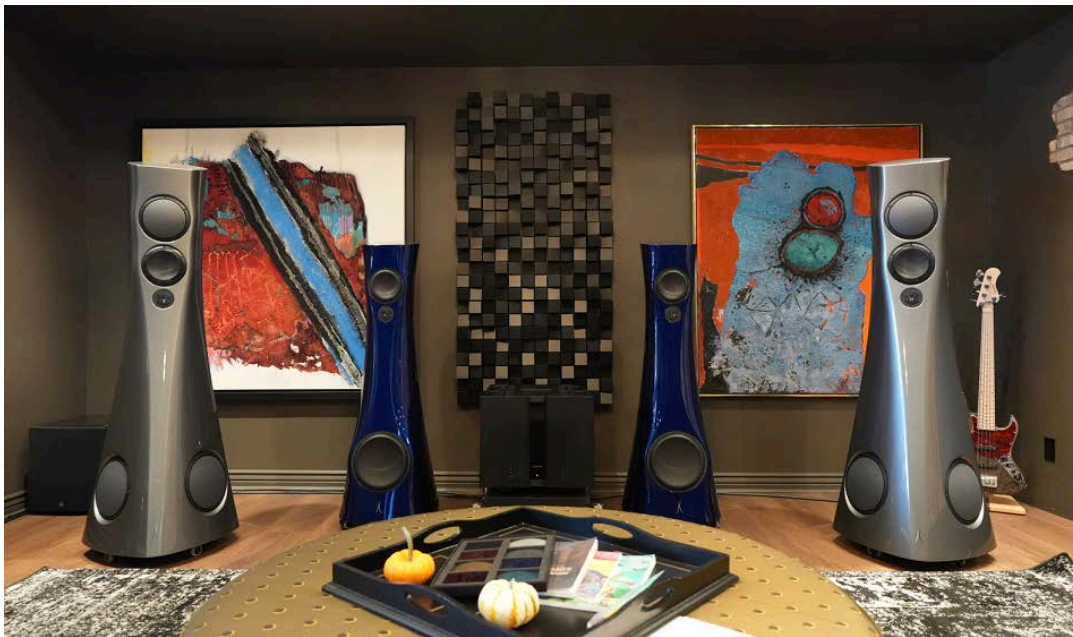
There were 6 contenders in this lineup.

- RME ADI-2 FS (\$1000)
- LAiV Harmony R2/R DAC (\$1,200)
- Auralic Vega G1 DAC (\$4,000)
- Schitt Yggdrasil Forever DAC (\$2,300)
- Bricasti Design M3H DAC (\$7,500)
- Linn Selekt Organik DAC (\$12,000)

The maximum output level on the DACs differed by 6dB. So, John had to meticulously match the output levels of each DAC in his pre-amplifier using an SPL meter at the listening position.

The speakers used in this DAC Shoot Out were a pair of floor-standing [Estelon Forzas](#) in a dark silver liquid-gloss finish. [Cinematic Home AV](#) carries this brand. They retail for [\\$213,900](#) a pair.

The initial Level Matching phase was crucial to level the playing field.



The Estelons were powered by this massive [Vitus MP-S201](#) mk1 stereo Power Amp delivering 500 Watts per channel of pure Class A amplification.



This is how the DACs were spread out before the Bricasti Design M3H was added to the mix.



Here is the Bricasti Design M3H DAC placed at the very top.



Here is a close-up of Joe Robert’s Linn Selekt Organik DAC sporting the black shiny faceplate.



John's reference 2-channel Audio System helped us hear the differences between the DACs at various price points.

I was shocked to find that my RME ADI-2 DAC came out dead last in the shootout. This DAC is widely used in the recording industry.

The LAiV R/2R DAC offered greater clarity, better instrument separation, and a more spacious sound.

The Schitt Yggdrasil R/2R DAC sounded surprisingly good for its price.

To find out which DAC was voted to be the overall winner, read my [full review](#).

I would like to thank **John Akers** for being a gracious host and offering his time and equipment for this event.

I would like to thank all the Club Members who offered their DACs for evaluation.

This event was a complete success, making it worth spending a Saturday afternoon.

## 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](mailto: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](mailto:worksbau@gmail.com)

Scott Cohen- Geared more towards vintage gear, email [VintageAudioReview@proton.me](mailto: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:602-274-0794) - Also, Car Stereo work was emailed on 9/9/24 to confirm if still in business - did not hear back [jparepair@yahoo.com](mailto:jparepair@yahoo.com)

Re-foaming Speaker Surround Service:  
Michael Mitchell 480-749-7003  
[mmiller43228@yahoo.com](mailto:mmiller43228@yahoo.com) emailed on 9/9/24to confirm if still in business - did not hear back