

# Arizona Audio Video Club

Newsletter for October, 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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## Table of Contents

Steering Committee Members	1
Letter from the Secretary	2
October Event Summary and Photos	3
Dave's Record Reviews	8
CLASSICS CORNER	11
Tentative 2022 Event Calendar	13
<b>November Event Announcement</b>	<b>13</b>
Dealer Area	14
Equipment Dealers:	14
Vinyl:	14
Repairs:	14
Humor	15

# Arizona Audio Video Club

Newsletter for October, 2022

---

## Letter from the Secretary

*by David Snyder*

If you have attended several in-person club events in 2022 or you're a regular on our Friday audiophile chat Zoom calls, I'd like you to consider stepping up your club involvement next year. Watch your email for an invitation from me, on behalf of our club's 2022 Steering Committee, to nominate yourself or others to serve. At this time, all positions are open and will be confirmed by a vote of our membership in January. This is a list of positions defined by our [bylaws](#):

- President
- Vice President
- Secretary
- Treasurer
- Newsletter Editor
- Programs Coordinator
- Activity Groups Coordinator
- Members at Large

The time commitment for SC members varies depending on role and time of year. The SC generally meets for an hour at least once/month to discuss plans for Events, coordination, finances, and communications with vendors, speakers, and members. Our big events, like SpeakerFest, require a ton of effort behind the scenes to put together. At other times, we will enlist help from member volunteers to run an event with the SC stepping in to help as needed.

As I've mentioned before, the best part about being on the SC is making close friendships, some of which will last a lifetime. A close second is working for our members to make the Arizona Audio Video Club a fun and worthwhile activity that brings like-minded audiophiles together.

If you're not sure if you have time to fill a specific SE role for the entire year, consider joining as one of our "Members at Large." These folks give of their time to advise and make things happen when needs arise. This role has less responsibility than one of the named roles. Regardless of how you decide to serve, if you bring your energy and talents to the position, it will be one of the most rewarding things you'll do in 2023.

# Arizona Audio Video Club

Newsletter for October, 2022

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## October Event Summary and Photos

*by David Snyder, photos by Jeff Kalina and David Snyder*

All of our in-person events at the Church and SpeakerFest featured all digital music (where music was played) for the first three quarters of 2022. Although I've been a 100% digital audiophile for three decades, I've observed, especially recently, that the analogophiles and vinylists seem to be having the most fun. So, getting club members together to enjoy a night of pure analog playback was the logical choice for October's meeting.

The trouble was that I knew very little about vinyl playback and had no leads on an analog system. Amazingly, it all came together. The Saturday before the event, Deb and I were hanging out with Paul and Darcy, and I spotted a turntable in his equipment rack. It was not connected, but he said it worked. When I shared my idea for the event, he said he'd be happy to bring it, along with some records. He also had a Parasound phono preamp that was an uncollected raffle item from our SpeakerFest event back in August. Since the person who won it didn't want it, we decided we could raffle it off along with a few other items at the event.



# Arizona Audio Video Club

Newsletter for October, 2022

I have a nice analog preamp ([Topping Pre90](#)) and tiny monoblocks ([Orchard Audio](#)) that are easy to pack and bring to events, but we still needed loudspeakers. Enter a new member, Bob Bederka. He owns a pair of Ohm [Walsh 3000 Tall](#) loudspeakers but recently upgraded to Magnepan MG 20.1. So, he may be looking for a new home for the Walshes. Our event was an excellent opportunity to show them off. The only problem was that they were too big to fit into his car. Thankfully, John Harvell lives nearby and was kind enough to pick up Bob and the speakers. Fantastic team work to bring the event together!



Twenty-five or so of us assembled at Faith Lutheran Church. We played the room from the opposite side to ensure that we had a stable surface to place the turntable. Also, the Walsh towers work best when placed near a wall. While not ideal, the placement we put together seemed to suit them well.

# Arizona Audio Video Club

Newsletter for October, 2022

---



The rules of the event were simple for those who brought music to play:

1. Introduce yourself
2. Say why the track you brought is meaningful to you
3. Explain what to listen for to get the most out of the experience

Those who shared their music did such a great job. Rick, another Ohm Walsh owner, explained what makes the speakers unique. Others shared their expertise with turntable setup. Everyone in the room had a great time, as evidenced by facial expressions, toe-tapping, and even some chair dancing. This was one of the most enjoyable audio club events I've ever attended.

# Arizona Audio Video Club

Newsletter for October, 2022

---



That night in October, I witnessed first-hand that there is something engaging about analog playback that digital, even with its technical superiority, struggles to match.



# Arizona Audio Video Club

Newsletter for October, 2022

We wrapped up the evening with a raffle to give away a number of items, including an LP brought by Greg and the Parasound Zphono XRM phono stage, a \$499 value. Here's a photo of the Zphono in its new home:



Keep in mind that these photos were taken a day or two before Halloween. I'm glad to know that the phono stage will be used by a grateful new member. Congrats, Steve!

Although I gained a deeper appreciation for analog playback at this event, the best part was spending time with both new and experienced members, making new friends, and having a terrific and memorable time.

# Arizona Audio Video Club

Newsletter for October, 2022

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## Dave's Record Reviews

by Dave Hjortland

### Johnny Hodges with Billy Strayhorn – [Johnny Hodges With Billy Strayhorn And The Orchestra](#)

(Verve 1962, Analogue Productions 2013 & 2022)



I must confess that I'm not much of a jazz fan and do not feel qualified to offer too much by way of commentary on the genre, but the sax music of Johnny Hodges (1907-70) somehow reaches me. This album is... well, the word revelatory comes to mind, and for me represents his best work.

An early introduction for me to Hodges' work was hearing the SACD version of this at a friend's home, and I was surprised to find myself captivated. The lead cut, "Don't Get Around Much Anymore," grabbed me by the ears and didn't let go. After being entranced by this album I have gone on to acquire it and a few other Hodges albums as well.

Recorded in 1961 and originally released in 1962 on the Verve label, this is a Johnny Hodges album – according to the liner notes he chose all the material and the personnel. That said, he shares equal billing with another jazz great, Billy Strayhorn as the musical director, and the orchestra boasts a number of members from Duke Ellington's Orchestra. Jazz buffs will doubtless recognize names of some of the other participants. It's pretty much a star outing – and it shows.

I mentioned the lead cut, which I think is stellar and remains my favorite. But there are other terrific cuts here, many of them that other reviewers cite as favorites. Others that I especially appreciate (though again, I'm no jazz fan) include "I've Got It Bad and That Ain't Good," "Gal from Joe's," and "I'm Just a Lucky So and So." All are wonderful, and all are apparently standards co-written by Duke Ellington. And all share that amazing sax work of Hodges, that floats above, around, and through the arrangements. Sigh.

There are various versions of this album that may be available on Discogs or Amazon or wherever, including some foreign pressings. It was reissued on CD by Verve in 1999, on LP by Speakers Corner in 2013, and on SACD and LP by Analogue Productions in 2013. I am pleased to own the 2013 Analogue Productions version, which received the full audiophile treatment: remastered to 45 RPM, 2-disc,

# Arizona Audio Video Club

Newsletter for October, 2022

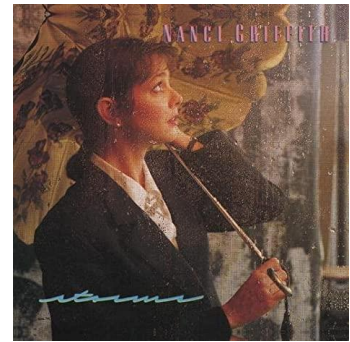
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180-gram vinyl. It went out of print, but has recently been re-pressed by Analogue Productions and is available once again on their website. If you are into jazz – or possibly even, like me, if you are not – this is THE version to get. Really.

Nanci Griffith – [Storms](#)

(LP & CD, MCA, 1989)

It is past time that I share a few words about one of the albums by my favorite female popular vocalist. Storms was Nanci's 8th album, and marked a move toward a more mainstream sound than the somewhat more country/folk style of her previous work. While some critics and purists were less than thrilled by that evolution, I would call it her finest work to that time. It showcases some of what would



become some of her best-known songs, and the album credits include the legendary rock producer Glyn Johns and mastering by the renown Doug Sax – strong credentials for any album right there.

By this time Griffith had developed a slightly softer vocal presentation than the sharper edges that characterized her earliest work, though her voice is still unmistakably her own. Her songwriting, occasionally varied but often brilliant, is consistently excellent here. “Drive In Movies and Dashboard Lights” is a great song, the story of a young girl who depends on her beauty without thought of the future consequences: “Someone should have told her, when beauty's all you offer, how soon the world discovers that your beauty's gone.”

“It's a Hard Life Wherever You Go” became a ‘signature’ song for her, a thoughtful and touching observation and commentary of racism in America. “If we poison our children with hatred then a hard life is all that they'll know.” And there are other first-rate songs on this album as well.

The backing musicians are superb, and there is depth and solid soundstage to the production. The CD sound is really quite good, with the production values coming through fairly well. I have no qualms about recommending it. The LP is... well, better, with a bit more solidness and depth to the sound quality. In either format this is an excellent album, well worth seeking out.

# Arizona Audio Video Club

Newsletter for October, 2022

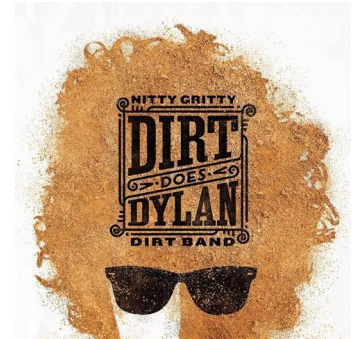
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Griffith went on to produce some even better albums, in my (perhaps less than) humble opinion. She passed away in August of last year at age 68, leaving a legacy of only twenty albums, and is greatly missed.

## Nitty Gritty Dirt Band – [Dirt Does Dylan](#)

(LP & CD, NGDB Records, 2022)

I mostly try to review albums here that I can highly recommend. The one or two of you folks who actually read these reviews may have noticed that. There are many, many fine Nitty Gritty Dirt Band albums, and I have most of their output of 35 or so in my collection – I've been a fan of theirs for years. (I reviewed their amazing 1972 classic Will the Circle Be Unbroken album in my third record review column.) When I saw news of this new album release of the group doing Dylan songs I didn't hesitate. What could go wrong? Well...



The songs are classic Dylan songs, check. They are done well, pretty much. The members of NGDB are professionals who have been making music for decades and doing so successfully. However – as you hear them you cannot help but compare their versions of these classic songs to the originals, and in doing so they suffer. Also there are too many personnel doing too many things – the sound to my ear is cluttered and the resulting production sounds kind of congested. And the presence of the multi-talented string-wizard John McEuen, one of the founding members, is missed here – I think he's been doing solo touring of late. (And if you get the chance, go see him! He is absolutely wonderful in concert!)

There are a few better cuts here; “She Belongs to Me” sticks out as a diamond among the coal, and they pull in some great supporting guests for a version of “The Times, They Are A Changin’.” But on the whole I'm afraid this album is kind of a snore.

# Arizona Audio Video Club

Newsletter for October, 2022

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## CLASSICS CORNER

Julie London – [Around Midnight](#)

(LP & CD, Liberty Records, 1960)

Many audiophiles are well aware of Julie London, but many are surprisingly not. She came to my attention only early in this century – over thirty years after her last ‘regular’ album was released in 1969 – in a CD collection of women torch singers. Once I did discover her I fell hard, as have so many other (mainly male) music fans before me.



So what is there to say about this iconic figure of American popular music of the previous century? I'll start by just stating what is obvious to most any listener: Her voice – a smoky contralto – conveys a downright... ah, pronounced sexuality, the likes of which few other female vocalists ever have. She was actually rather shy about appearing in person though she conquered it well, often with the help of a drink before going on. Billboard named her America's most popular female vocalist three years running, in 1955-57, no small achievement. She had a concurrent career acting in movies, and after she retired from recording she continued acting, most notably as nurse Dixie McCall in the TV series Emergency.

Choosing which London album to review was challenging, and I finally had to just make a decision and go with it. In 1960 she was arguably in her vocal prime, regularly turning out hit albums for Liberty Records of which this is a fine example. "Around Midnight" was one of two she released in that year, and is regarded by at least some critics as one of her best. Her voice is indeed in wonderful form here, caressing the lyrics and notes as well as she ever did. The songs are by some of America's great songsmiths, including the Gershwins, Irving Berlin, Comden and Green, and other luminaries – some of the songs are standards, others are less well known.

Many of her albums feature her fronting smaller jazz combos, but here she is backed by more big-band orchestrations and that's just fine. Some of the songs swing: "Lonely Night In Paris," "You and the Night and the Music," and "But Not for Me," are good examples. Others are more ballads, such as "The Party's Over," "Misty," and "Something Cool." The numbers differ in styles, but London's treatment and the backing orchestration vary accordingly and are very well done.

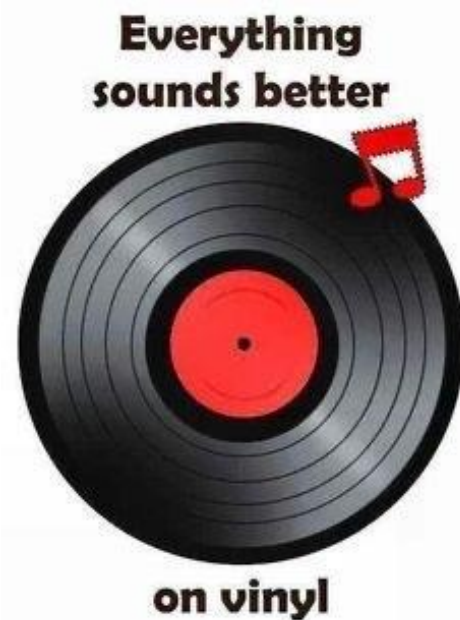
# Arizona Audio Video Club

Newsletter for October, 2022

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I have to say that her version of “In the Wee Small Hours of the Morning” may make you forget Sinatra’s more famous rendition. And her smoky “Black Coffee” is just about worth the price of admission in itself.

I would suggest that some London albums are a bit... variable in their overall quality (I own all of them), but most are very worthwhile indeed. I believe they are all available as CDs, of course, though here I will recommend the LPs even more than I usually do – IF you can find copies in good shape. A few of her albums have been reissued in audiophile formats / pressings, which are a good bet. Most of her albums have also been produced by the Japanese in higher-fidelity CD formats, and those I have had very good luck with. New copies of those are probably rather costly, but if you can find used ones on the internet they may be more reasonable.



# Arizona Audio Video Club

Newsletter for October, 2022

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## Tentative 2022 Event Calendar

November: Progressive Listening Night  
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!

### 2023 Event Ideas

1. DAC Shoutout. Easy to get vendor support. Choose top ten to \$15K?
2. SpeakerFest 2023 Different parameters. Raise price to \$15k?
3. Three well-known speaker designers on a panel to discuss design priorities
4. Vinyl vs Streaming - A/B demo. Blind?
5. DIY something. Ed Goff home Visit?
6. How to best build a great music collection. Files, CDs, LPs, Streaming
7. Danish Night. Gear by Danes. It's all pretty dang good
8. Home Hoppin. Start at 6pm. Pick 3 homes within 15 minutes of each other
9. In Home Demo of Before and After Room Correction- One day event.
10. WC Audio manufacturers exhibition. CA, AZ, WA, UT, OR.
11. Outdoor nighttime Musician, vocalist. Who/where?
12. 7 Secrets to Audio Nirvana. Put those thinking caps on

## November Event Announcement

We'll be meeting at each other's homes in small groups to enjoy fellowship and fine music playback. So far, about thirty members have responded with interest in hosting or attending in the following unique ZIP codes:

85007	85018	85207	85234	85260	85308	85383
85014	85020	85225	85249	85268	85338	85716
85016	85027	85233	85258	85296	85339	86305

The metro area has around 150 ZIP codes, so I'll do some math to group members by proximity and share guests' email addresses with those willing to host along with further instructions. If you have not completed the survey, it's not too late (but do not wait). Here's the link: <https://forms.gle/44d8Btpe8gqX7EzeA>

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

# Arizona Audio Video Club

Newsletter for October, 2022

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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](#) - just blocks from Faith Lutheran Church

[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)

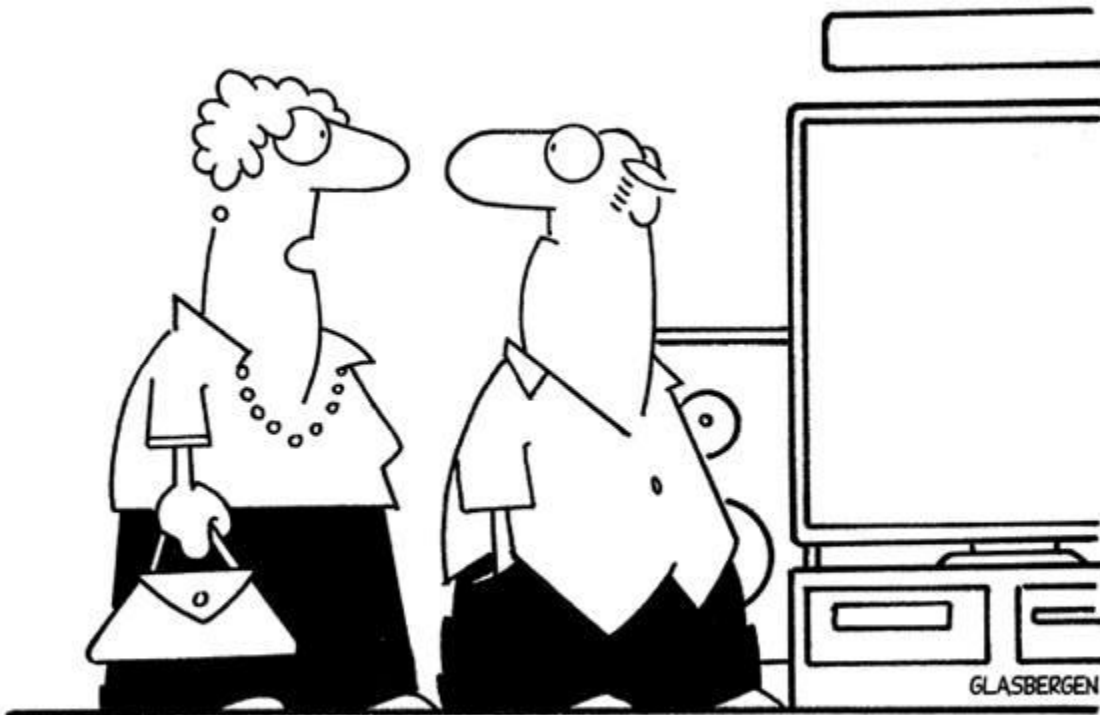
# Arizona Audio Video Club

Newsletter for October, 2022

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## Humor

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**“Why do you need a bigger TV and bigger speakers?  
Your eyes and ears haven’t gotten any bigger!”**