

ARIZONA Audio Video Club

October 2023

Club Officers

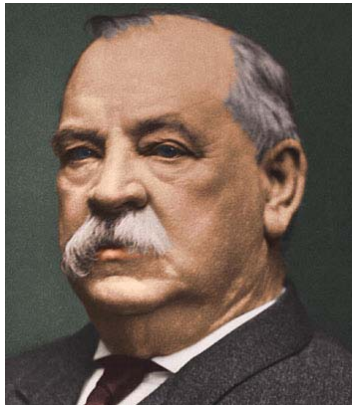
President: John Harvell

Vice President: Joe Goswami

Secretary/Treasurer: Joe Goswami

Newsletter Editor: Roy Cook

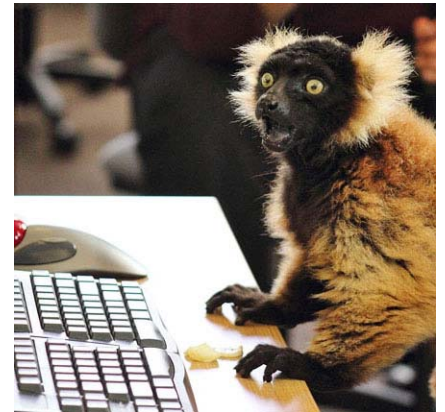
SC Members: Ben Taylor, David Prysock, Paul Johnson, David Hjortland



President's Message



Last Month's Meeting



Member Articles



Sundry Stuff



Dealer Area



Humor

Email Info@AZAVClub.org

Website <https://azavclub.com/>

Please join the Club for 2023, if you have delayed this rather painless endeavor. You can find PayPal links on our website, or send money to Joe Goswami (address forthcoming on website), or bring check, cash, or money order to the meeting. See the President's Message for upcoming highlights, and a special raffle.

PRESIDENT'S MESSAGE

John Harvell

For the month of October, Club members can go to a member's house and listen to a very high quality DIY pair of speakers. This opportunity is for current members only.

An AAVC club member) has been diligently working on one of his passions—to develop an active three-way speaker system which uses independent amplification and signal processing for each speaker driver. During this meeting, he will discuss his design choices, the selection of his speaker layout, the construction of the resulting speaker system, and the tuning of each driver in the speaker system through measurements and adjustment of the signal processing engines independently controlling each independent speaker driver.

Speaker component descriptions:

Speaker Drivers: are home-made 3-way units featuring:

Tweeters – Satori TW29BNWG-4 Beryllium Dome with Waveguide.

Mid-woofers – Purifi Audio 6.5" PTT6.5X04-NFA-01.

Woofers – Scan-Speak 12.6" 32W/4878T00 in sealed boxes.

Amps: are an integral part of the speakers: Hypex FusionAmp FA253 (250W per transducer- separate amp and DSP for each transducer). The speaker crossover networks are implemented in the amps' DSP software prior to any D/A conversion. Amps have built-in D/A (AKM chips) at the input to each transducer's power amp channel.

Sources: ifi ZENStream receiving music from a Roon Rock core built (by David Snyder) on an Intel NUC PC. Connected to a Qobuz account. Roon user interface is a phone or tablet. ZENStream is connected to the amps via a coax carrying SPDIF digital signal.



Next month's meeting will be a discussion and training session regarding: streaming, computer audio, Roon, and equipment recommendations. The meeting will probably be held the week prior to Thanksgiving at the church on Camelback.

LAST MONTH'S MEETING RECAP

An Intersting Perspective on Surround Sound

A Tribute to Jim Fosgate featuring Black Ice Fusion F100 Mono-block Tube power amplifiers, Fusion F360 Tube Preamp, and Aries Headphone Amp/DAC with Klipsch Cornwall IV's (with much better Speaker placement than last time) and a pair of stacked sealed box 901's dating back to 1968 (Series 1) & 1972 (Series 2).

Andrew Jones will join us when he feels better and time permits.

MEMBER ARTICLES

Dave's Record Reviews

#3

For the AZ Audio Club ~ May 2021

*Note from Dave: In the reviews I am doing for AAVC I cover admittedly older-release music, of albums I think that people may have missed and might (or IMO **should**) be interested in. Being into Americana, rock, folk, and the like, what I review may not be to others' tastes. If you are so inclined to write reviews of more current releases, classical, or modern jazz music, I'm sure ye editor Roy will be glad of your submissions. Whatever your taste, and in any case – happy listening!*

[Steve Earle – Guitar Town](#)

(MCA, CD & LP, 1986)

Guitar Town is the debut album of singer-songwriter Steve Earle and his band, the Dukes. The album has many outstanding songs, well written, produced and performed. Released in 1986, it topped the Billboard country album charts and the title song reached #7 on the country singles charts. Accolades were many, among them two Grammy nominations in 1987. It is regarded as one of the finest syntheses of country and rock ever, and in many respects it is Earle's best album. The sound is clean and well-recorded, and it has seen reissues and remastering. Though Earle's songwriting *might* be said to have improved on latter albums, those invariably and unfortunately sound heavy and congested by comparison. My favorite cut on the album is "Goodbye Is All We've Got Left," of which one reviewer said, "the most mainstream song here, and probably the disc's weakest song." Bah – what do reviewers know anyway? (Yes, I know – I'm reviewing...) At least he concluded his review by calling the album, "A modern classic," and that cannot be argued with.

[Mary Chapin Carpenter – Shooting Straight in the Dark](#)

(CD only, Columbia, 1990)

Mary C-C has had a very successful career, turning out 16 well-received studio albums in the last 34 years. Her music was classified as "country" by Columbia for promotional purposes, but in reality it transcends that label. (I think the broad category of "Americana" is as good a fit as can be found.) Her most successful release was 1992's **Come on Come On**, and it is a truly fine album. But **Shooting** is my favorite. It features an excellent cast of supporting musicians and was mastered by Bob Ludwig. One song, "Down at the Twist and Shout," a – ahem – "country" rocker if ever there was, won a Grammy. But my favorite cut is the simple and haunting "Halley Came to Jackson." Not every song is a winner, but the album as a whole is a very fine listen indeed.

[Gary U.S. Bonds – On the Line](#)

(LP & CD, EMI, 1982)

Gary U.S. Bonds was best known as a rhythm and blues singer, and achieved his greatest success in the late '50's and early 60's. He had a #1 hit in 1961 with the song "Quarter to Three." In 1963 he was the opening act for a Beatles tour in Europe. His career languished for many years, until a longtime fan by the name of Bruce Springsteen took an interest in helping to revive it. This album, and another called **Dedication** (1981), were produced by The Boss and Steve Van Zandt, and feature them and the E Street Band as supporting musicians. I mean, how much cred do you need? The result is great stuff – very real, very earnest, driving music that swings between soul and rock in places and combines the two in others. Call it soul-rock. My first hearing of the song "Soul Deep" motivated me to acquire and explore the album. The **Dedication** album is also good, but **On the Line** is definitely the better of the two IMO. The two albums are combined on a 2009 CD that is billed as "remastered." I have not heard it, but I'd bet that it's probably pretty good.

Duane Eddy

(LP & CD, Capitol, 1987)

Eddy's career as a guitar idol spanned some 56 years, 36 albums, and many awards. His heyday was in the 1960's, when his distinctive "twangin'" guitar sound, string of hits, and good looks made him an international star. This self-titled album from relatively late in his career remains a wonderful showcase for the man's genuine talent and style. Of course, with the stellar supporting cast assembled here (including George Harrison, Paul McCartney, Jeff Lynne, Ry Cooder, David Lindley, Steve Cropper, and others) he probably couldn't go too far wrong. It's a more developed, layered sound than his earlier work, but his trademark guitar remains unmistakable in every cut. A couple cuts drag, but most rock right along, with Eddy's solid guitar work propelling some very engaging and rousing instrumental music. I haven't heard the CD version, but the production and pressing of the LP are very good indeed.

John Stewart – **Airdream Believer**

(CD only, Shanachie, 1995)

John Stewart (1939–2008) was a giant of Americana music. He had a long career as an artist and song writer, including several years as a member of the Kingston Trio, which along with other groups/artists had hits with songs he wrote. (An example: He wrote "Daydream Believer" for the Monkees.) When the Trio called it quits in 1967 he began a solo career that spanned over 40 years and 60+ albums. His greatest commercial solo success was the album **Bombs Away Dream Babies** (1979) with friends Stevie Nicks and Lindsay Buckingham, which included three songs that charted in the Top 40. **Airdream Believer** (subtitled **A Retrospective**) began with the concept of revisiting some of Stewart's favorite songs of his own plus a few others he really liked, but it became something *significantly* more. No mere retrospective this, it grew into a superb reimagining of the songs and a rock-pop tour-de-force, the songs notably superior to their original versions. Although there are a couple slightly below par cuts here, there are no *bad* cuts of the 14 on this album, a claim that I would make for perhaps only 5 or 6 other albums I know of. Among the *many* gems here are "Lost Her in the Sun," "Get Rhythm," "People in the Mirror," and Stewart's biggest solo hit, "Gold." Supporting musicians include Nanci Griffith, Johnny Cash, Roseanne Cash, and his ex-Kingston Trio mates. I have most of Stewart's albums, but this one is never far from my CD deck and has my highest possible recommendation. Someday some discerning record company will reissue this in LP format, and when it does I will definitely be waiting in line.

Gary U.S Bonds – **On the Line**

(LP & CD, EMI, 1982)

Gary U.S. Bonds was best known as a rhythm and blues singer, and achieved his greatest success in the late '50's and early 60's. He had a #1 hit in 1961 with the song "Quarter to Three." In 1963 he was the opening act for a Beatles tour in Europe. His career languished for many years, until a longtime fan by the name of Bruce Springsteen took an interest in helping to revive it. This album, and another called **Dedication** (1981), were produced by The Boss and Steve Van Zandt, and feature them and the E Street Band as supporting musicians. I mean, how much cred do you need? The result is great stuff – very real, very earnest, driving music that swings between soul and rock in places and combines the two in others. Call it soul-rock. My first hearing of the song "Soul Deep" motivated me to acquire and explore the album. The **Dedication** album is also good, but **On the Line** is definitely the better of the two IMO. The two albums are combined on a 2009 CD that is billed as "remastered." I have not heard it, but I'd bet that it's probably pretty good.

CLASSICS CORNER

[Nitty Gritty Dirt Band & Various – Will the Circle Be Unbroken](#)

(LP & CD, United Artists, 1972)

As the early '70s dawned the NGDB was a moderately successful band with some very eclectic albums to their credit. For their 7th album they conceived of a generation-spanning project bringing together many great country and bluegrass musicians performing classic songs. Doc Watson, Roy Acuff, Mother Maybelle Carter, Merle Travis and more signed on. The album was recorded straight to two-track masters, usually on the first or second take, and the resulting sonics are excellent. Included on the 3-disc album are brief

moments of the artists chatting about their music or a song they're performing, giving the whole thing a very honest, spontaneous feel. The final product is regarded as a landmark, rejuvenating the careers of many of its aging participants and introducing their music to a much wider audience than they had previously achieved. It has since been remastered and re-released. If you have never experienced it you should give it a try. The album was so successful it spawned two sequels years later, Volume 2 (1989) and Volume 3 (2002), both of which are quite good but not quite as impressive as the original.

DEALER'S AREA

Dealers Corner

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

DEALERS:

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

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

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

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

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

John Akers has left LMC to pursue other audio related adventures (I'll miss John, we may still want him to lead a meeting regarding Home Theater.

LMC hired a new employee, Jordan Thompson, I met him last week, very sharp, you'll be impressed.

Woolson Audio -- <https://www.woolsonaudio.com/> (may be closed, more later)

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

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

VINYL:

Record High in Phoenix -- <https://www.facebook.com/Record-High-in-Phoenix-225931417539924/>

In-Groove Records -- <https://www.theingroove.com/>

REPAIR WORK:

James Koch
james@highendrepair.com

Audio Doctor
<http://www.audiodoctor.biz/>
602-741-0730

Jeff's Professional Audio Repair, Also Car Stereo work
602-274-0794
jparepair@yahoo.com

Refoaming Speaker Surround Service:
Michael Mitchell
480-749-7003
mmiller43228@yahoo.com

Turntable Set-up and record cleaning:
Richard Jensen
ANALOG resource
602 717 2399 | worksbau@gmail.com

SUNDRY STUFF

Louise Lincoln Kerr

Roy Cook

I recently came across a piece of Arizona History that was very interesting. My wife and I will be attending a wedding reception at the ASU Kerr Center in Scottsdale. The facility is of interest putting on an eclectic selection of shows in a somewhat small auditorium <https://asukerr.com/events/>.

More interesting to me is the history of the facility, the lady who built it, and how much she meant to Arizona arts. The following is a direct copy of text from the Kerr Center site.



A trailblazing woman, one of the few female composers and professional musicians of her day, Louise Lincoln Kerr arrived in Arizona in 1936. Daughter of John C. Lincoln, financier and developer of the Camelback Inn, Louise built her home on 47 acres of pristine desert and citrus groves in the small town of Scottsdale, launching a haven and creative center for artists, musicians and writers from all walks of life.

During the early years of the 20th century, when most women were prohibited from gaining higher education or holding a position in a professional orchestra, Louise forged ahead. She studied with Columbia University professors and won several composition awards at Barnard College. By 1913 she was invited to join the violin section of the Cleveland Symphony Orchestra, becoming one of the first two women and one of the orchestra's youngest members

Fascinated by music in all its forms, Louise was also at the forefront of the recording industry, working at the Aeolian Recording Company of New York, proofing piano rolls for player pianos and then advancing to the sound booth as a trouble shooter for the first disk recordings of modern pianos. It was there that she met such pianists and composers as Sergei Prokofiev, Igor Stravinsky and George Gershwin.

She composed several pieces incorporating Hopi themes, including "Enchanted Mesa," possibly one of the first symphonic pieces to incorporate North American indigenous instrumentation and techniques. "Enchanted Mesa" was performed in 1955 by the Phoenix Symphony, the orchestra she helped co-found in 1947.

She was instrumental in the establishment of numerous Arizona arts and cultural groups including The Scottsdale Center for the Arts, Phoenix Chamber Music Society (1960), and the Phoenix Cello Society. Her home and studio was the center for concerts, lectures, plays, parties and creation, welcoming artists, musicians and writers to study, practice and perform in the studio.

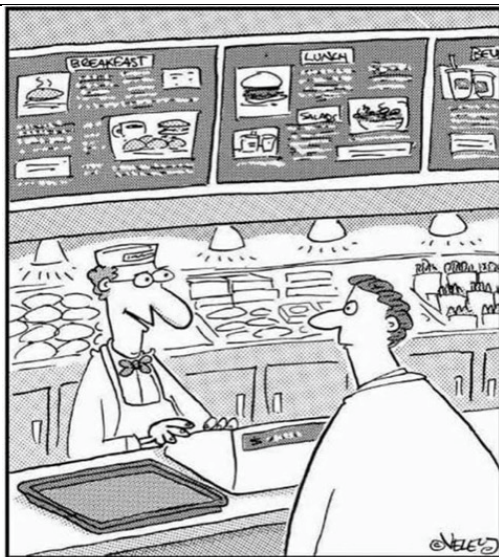
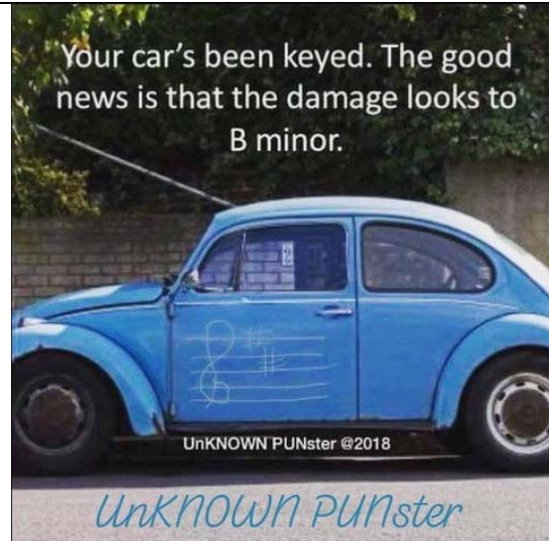
A major benefactor to the ASU School of Music, Louise left her home and studio to the school shortly before her death in 1977. She also left a massive collective of sheet music to the ASU Hayden Library and contributed funds to create a scholarship and fellowship for ASU music students in her name.

Louise Lincoln Kerr died on December 10, 1977 at the age of 85. She was inducted into the Arizona Women's Hall of Fame on October 21, 2004

HUMOR

Silly stuff, Mostly About the Wonderfulness of Relationships





"And finally, sir, would you like your burger flipped by a Ph.D. in Philosophy, History or English Literature?"

