



Newsletter

September 2025

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President's Message

By AAVC President John Harvell

First: I'm passing along a notice from Scott Cohen (Tucson Club member)

The next A/B test/ "audio get-together" will be held at Richard's (same place as last time) on Saturday, October 18th at 1 pm. If you need the address, let me know. It will be slightly different from last time in that a push-button switchbox will be used instead of a remote control to switch between two unknown devices. A CD player will be used for the source- the CD that will be used has 16 various tracks from which you can select from and should cover most tastes. There will be a 5-6 minute time limit for your session, just to help things move faster. There will be some munchies and drinks, and you are more than welcome to bring something to share. If there is pizza, it will not be frozen 😊 It will be done in the same room as last time, using the JBL 250ti's. If interested, you can contact Scott @ jbsail@cox.net

Second: The next club-sponsored event is: A Night of Nostalgia and Sonic Brilliance: Experience the Legendary JBL L65 Jubal with a Focus on 70s music. See the next article below for more information.

What: AAVC Members' Music Night: A 70s Listening Party
When: Thursday, September 25th, from 7:00 PM to ~9:00 PM
Where: Parish Hall @ Faith Lutheran Church on Camelback Road
The Gear: Classic JBL L65 Jubal Loudspeakers

Third:

During November, the club plans to conduct a second DAC-it-out comparison. Tentatively, Cinematic Home AV has agreed to sponsor/host this event for us with a high-quality audio system. Four or five members have offered to bring in their current DACs for comparison. However, we would like to provide an opportunity for each of you to offer up a DAC that you might want to compare with the other options that are made available. Additionally, Cinematic Home AV may provide a couple of DACs that they may want to make available for comparison.

Finally:

The club needs someone to step up and take over the position of club president. While I have enjoyed meeting and interacting with most of you, it is time for me to make room for someone else to take over the club president role. I'm happy to help out and provide guidance, but I will not continue in this role next year. As many of you know, we can always use your suggestions and ideas to prepare and host new club events that are of interest to you, the current members.

As always, come out and support your club events. We would love to see you out there interacting with other club members.

All the best,

John

AAVC Event | Thursday September 25th @ 7 PM

A Night of Nostalgia and Sonic Brilliance: Experience the Legendary JBL L65 Jubal



This month, the Arizona Audio Club is turning back the clock for a very special, 1970s-themed Members' Music Night. Thanks to the generosity of David Snyder's neighbor, Craig, we have the rare opportunity to experience a meticulously preserved pair of JBL L65 Jubal loudspeakers, icons of the golden age of hi-fi (1974-77).

The L65 Jubal isn't just another vintage speaker; it's a piece of audio history. Famed for its "gentlemanly" yet powerful sound, it features the legendary 077 "crystal slot" tweeter, renowned for its airy sparkle and uncanny realism. We'll be spinning a curated playlist of audiophile-quality chart-toppers from the era—the very music these speakers were born to play.

Bring a favorite track from the 70s (we will be streaming from a hi-resolution service like Qobuz) and a story to share. We'll take turns revisiting tunes from the era and talking about what makes this music timeless. It's a night to celebrate the soundtrack of our youth, reproduced with a clarity and presence that will transport you right back. We've even got a line on a lava lamp to set the mood.

Join us for a far-out journey in sound and fellowship. If you want to learn more about the speakers and the perfect music to play on them, David Snyder has put together a document (click on this [link](#)).

Event Details:

What: AAC Members' Music Night: A 70s Listening Party
When: Thursday, September 25th, from 7:00 PM to ~9:00 PM
Where: Faith Lutheran Church on Camelback Road
The Gear: Classic JBL L65 Jubal Loudspeakers

Mentoring The Future Audiophile

By Jim Welby

In July, AAVC member David Snyder wrote a piece for the newsletter titled: *“Are We Just a Niche Hobby? A Guide to Becoming an Ambassador for the Sound We Love.”* I have been thinking about the topic a lot since then. I am 66 years old and was introduced to the hobby when I entered college in the fall of 1977. I was a minor music fan at the time, and my exposure to HiFi had been my parents' Magnavox Stereo Console (see photos below).



When I went to college, I was introduced to what seemed to me state-of-the-art component stereos that were way better than the muddy sound that came out of the family Magnavox. I was immediately hooked, so I bought a used Toshiba receiver from a guy in the dorm who had just upgraded his receiver, and also picked up some inexpensive but decent speakers. I then spent what seemed like a fortune on a Sony PS-X500 turntable. I have been chasing the perfect sound ever since (and collected a few LPs along the way).



Sony PS-X500 turntable, circa 1978

Fast forward to the early 90s. Our two children shared a “playroom” (they are now 36 and 34) with me. My stereo was set up in the basement, and all their toys were down there too. They played with toys while I played with the stereo. I assumed exposure to good music and good stereo would leave a lasting impression on them.

Our son, who is 36, is a serious music head with a diverse and cultured taste. He is even tangentially in the music business (his company recruits sponsors for music festivals). Yet, he couldn't care less about audio quality. He does have a mid-fi stereo (including a turntable and a crate of records) in his Chicago apartment, but he mostly listens to music on earbuds or a Sonos speaker.

Our 34-year-old daughter is also a music head, and she is married to a very talented amateur guitarist who shares her passion for music - the kind of guy who can sing a song after hearing it just once. He anticipates melodies in songs he has never heard before. When she moved into an apartment after college, I gave her a Yamaha bookshelf unit I was no longer using. She suggested she might be a budding audiophile when she asked me to help her buy a decent turntable.

Here is the story about how that purchase went down. Allison, who goes by Al, was 23 years old at the time. We had been talking about her getting a nice turntable for a while. Fortunately, I had raised my daughter right, and her idea of buying a turntable was not a Crosley toy from Urban Outfitters. We went to the Needle Doctor (sadly out of business) and had a few models in mind: a Pro-Ject RPM 1.3 (the primary turntable I used and still use), a Pro-Ject Debut Carbon (a second turntable we have in our living room), and a Rega RP1. I was hoping for the Rega, as I was interested in having another brand of table in the family. My favorite guy at the Needle Doctor, Patrick, helped us and added to our list of possibilities: the Music Hall mmf-2.2 le. We were intrigued. It appeared to be a Pro-Ject that had been hot-rodged (the Music Hall is manufactured in the same factory as Pro-Ject and shares some components). The Ferrari red color did not hurt its cause either.



Music Hall mmf-2.2 le

As we were weighing our options, we received some valuable advice from Leland Leard (VP of Sales and Marketing) and Roy Hall (founder) of Music Hall, who happened to be visiting the Needle Doctor that day. When Leland walked over to give us a pitch, Al had already dialed into the Music Hall, and the only open question was whether she was going to

upgrade to an acrylic platter or not. The fact that the guys from Music Hall were there was too heavy karma to deny – Al was hooked, and so was I. She ended up buying the Music Hall with the acrylic platter upgrade.

Once our decision was made, the Music Hall guys invited us for a wee dram of Scotch (Roy Hall is a Scotsman after all). And this was no mere Scotch, but Lagavulin (a 16-year-old single malt Islay). It was a pretty magical day.

We headed over to her apartment to hook up the turntable to the Yamaha bookshelf unit I had gifted her.

A few weeks earlier, Al had purchased a nice piece of furniture that was the perfect size to store vinyl LPs, and the top was a good platform for the new turntable.

I set up the stereo, plugged in my iPhone, and played some Lake Street Dive via Spotify (Al had turned me on to the band earlier that year). Now it was time to set up the turntable. Al unpacked it, and I set it up. Pretty simple setup – assuming you have some familiarity with turntables – unlock the motor, level the table, drop the upgrade platter on, balance the arm, and add a little weight (1.75) to the arm. Within a few minutes, we were ready to play some wax.

I brought over some LPs from my collection, and I presented Al with a table-warming gift for the occasion: Ryan Adams' **Gold**. This album holds a lot of sentimental value for us as we played it on repeat in the car for months when it first came out in the fall of 2001 – she would have been 10 at the time. The first concert she attended was about a year later, and it was Ryan Adams – I remember it well. We got dressed up and went to dinner in downtown Minneapolis at the Cafe di Napoli, which used to be across the street from the State Theater, where Adams was playing. Amazingly, the merch table had kid-sized shirts, and she got her first concert T. It was a very special night.

We zipped through several LPs as I demonstrated the tricks of pulling an LP out of its sleeve without touching the face, cleaning a record, and dropping the needle in the groove.



Al and her stereo, circa 2014

A few days later, Al emailed me to say how much she was enjoying the turntable and how much Adam's **Gold** impressed her on vinyl. I find it interesting how music reveals itself on vinyl. Some of this is because it actually sounds better, but I think the biggest thing is "active listening." Vinyl forces you to slow down and smell the roses, unlike the audio wallpaper that is most of the music we "listen" to.

Over the next few years, Al accumulated a couple of crates of LPs. When she moved in with her boyfriend Alex (now her husband, the musical guy mentioned above), he got turned on to vinyl, too.

Then, in August of 2019, Al and Alex moved to New York City. Their 400-square-foot apartment couldn't accommodate a stereo, so she left it and the LPs behind in Minneapolis in our shared storage room. I borrowed her turntable when we bought a winter home in Phoenix, but returned it a year later when I bought a Rega as a retirement gift to myself. I returned her turntable to Minneapolis storage, where it waits for their return from NYC.

Despite being without a turntable, Al has continued to buy vinyl, primarily on her trips to Minneapolis, and she stores them on my shelves.

We assume that at some point, Al and Alec will return to Minneapolis, buy a house, have a family, and most importantly, get a proper amp and speakers to play those LPs she has accumulated. I am pretty sure that will happen, but I also know that, most of the time, she will be listening to music via AirPods and Spotify. But I will count it a victory if they have a proper stereo setup.



A Roadmap to Modern Digital Fidelity

By David Snyder

Part 1: Re-engaging with Your Music Library

For many of us, the journey into digital audio has been a mixed blessing. We gained instant access to our entire music collections, but in doing so, we lost something. The tactile experience of dropping a needle on a record, the joy of discovering liner notes in a CD jacket, the visual appeal of album art—these were casualties of the new digital convenience. Our music libraries, once lovingly curated collections, often became sterile, spreadsheet-like lists of files that discouraged deep exploration. We found ourselves playing the same albums over and over.

At the same time, the promise of streaming—the world's music at our fingertips—often fell short. Early services delivered low-quality, compressed files that couldn't compare to our physical media. Even today, navigating the vast oceans of content on TIDAL or Qobuz, with over 110 million tracks each, can be overwhelming. How do you find the gems worth your time?

These shared experiences are precisely what **Roon** was designed to address. Many people mistake Roon for a simple music player, which makes its subscription model perplexing. Why pay a recurring fee to play music you already own? The key is to understand that **Roon is not a media player; it's a subscription to a live, online metadata service.**



Think of it as "augmented reality" for your music. When you point Roon to your digital files and connect it to a streaming service, it identifies every track and overlays it with rich, high-quality, professionally licensed content. Suddenly, your library is transformed:

- **A Rich, Magazine-Like Experience:** Your albums are presented with high-resolution cover art, artist biographies, album reviews, and song lyrics.
- **Deep Discovery and Connection:** Names of performers, composers, producers, and even mastering engineers become hyperlinks. Curious about who played bass on a Steely Dan album? Click their name to see their full discography and discover other

albums in your library or on TIDAL that they contributed to. This level of exploration was previously impossible.

- **Making Streaming Intelligible:** Roon makes sense of massive streaming catalogs. When you search for an artist, it presents their work sorted by popularity, making it easy to start with their most essential albums. You can search for albums mastered by legends like Bernie Grundman or Rudy Van Gelder, instantly surfacing thousands of the best-sounding recordings available.

Roon's subscription fee pays for the constant licensing and updating of this vast database. It transforms the sterile file browser into an engaging experience that rivals—and often surpasses—the joy of exploring physical media. It provides the essential tools to meaningfully engage with your own library and the entirety of the world's recorded music, encouraging rediscovery and new passions. This is the foundation upon which a truly modern audio system can be built.

Part 2: Solving the "Computer Audio" Sound Quality Problem

A persistent and valid critique of digital playback has been that it often doesn't sound as good as dedicated audio components. Many of us have felt that even high-resolution files or streams, when played from a computer, lack the weight, solidity, and musicality of a quality CD or vinyl transport. This has led to a justifiable bias against streaming and a preference for physical media.

The source of this quality gap isn't the digital format itself, but the hardware we use to play it. We are employing "IT equipment"—computers, routers, and USB interfaces—in our audio signal paths. These devices were designed for data integrity and cost-effectiveness, with no consideration for the demands of high-fidelity audio. They are inherently noisy, spewing RFI (Radio Frequency Interference) and EMI (Electromagnetic Interference) that contaminates the sensitive digital-to-analog conversion process. For years, audiophiles have tolerated this sonic compromise for the convenience of digital access, or spent thousands on "brute-force" solutions like esoteric servers and tweaks to mitigate the noise.

A more elegant solution exists, one founded on superior architecture rather than expensive parts. It's called **Diretta**.



Diretta is a specialized audio transport protocol designed to solve the noise problem at its source. It is built on a simple yet profound principle: the computer connected to your DAC

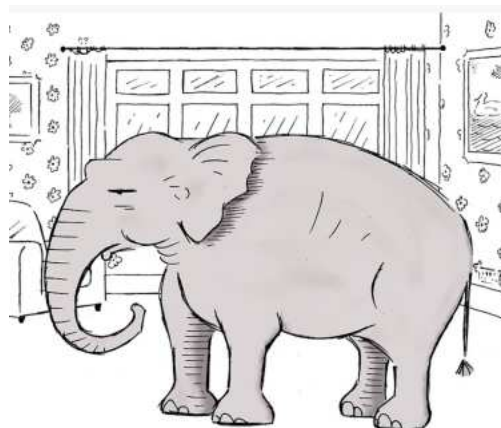
should do as little work as possible. By minimizing processing, you minimize electrical noise and allow your DAC to perform at its absolute best.

This is achieved through a three-tier architecture that intelligently separates the "noisy" and "quiet" tasks of digital playback onto different devices:

1. **Tier 1: The Server (Room Core):** This computer handles the library management, user interface, and all the heavy processing. It is the "brain" of the system and is best located away from your listening room.
2. **Tier 2: The Diretta Host:** This device receives the standard audio stream from the Room Core. Its sole job is to run the Diretta host software, which meticulously prepares and sends tiny, precisely timed packets of audio data to the final device.
3. **Tier 3: The Diretta Target:** This is a small, dedicated computer connected directly to your DAC's USB input. It runs the lightweight Diretta target software. Because the Host has done all the hard work, the Target's CPU is nearly idle. It doesn't need to manage large buffers or perform complex processing; it simply receives the perfectly timed packets and passes them to the DAC.

This separation is the key. The Target, being the last link in the digital chain, becomes an oasis of electrical quiet. This architectural approach has been shown to outperform even multi-thousand-dollar, single-box streamers. Diretta isn't a tweak; it's a fundamental re-thinking of how to transport digital audio. It democratizes reference-level sound quality for file and stream playback, finally closing the long-standing quality gap and allowing your digital sources to compete with, and even exceed, your finest physical media.

Part 3: The Elephant in the Room is "The Room"



"Just pretend I'm not here..."

After optimizing our source and transport, the final frontier remains: the interaction between our loudspeakers and our listening room. For decades, the purist approach has been the correct one: address room acoustics and speaker setup issues through practical, physical means. Proper speaker positioning, thoughtful use of absorption and diffusion, and managing first reflections are foundational to good sound.

Many of us hold a justified skepticism toward any form of equalization, a bias often born from frustrating experiences with graphic equalizers and "cheesy" DSP modes on A/V receivers from years past. These tools often did more harm than good, and the idea of "manipulating" the signal runs counter to our goal of hearing the music in its purest form.

However, rejecting modern DSP out of hand places an artificial ceiling on the performance of our systems. While those old tools were blunt instruments, today's advanced **Digital Room Correction (DRC)** is a high-precision tool for **error correction**. Its goal is not to artificially color the sound, but to remove the distortions of amplitude, time, and phase that the listening room unavoidably imposes on the sound from even the world's finest speakers. The goal is, in fact, the ultimate form of purity: to hear the recording as the mastering engineer heard it in their treated studio.

Modern DRC software, like Acourate, Audiolense, and Focus Fidelity, operates on a completely different level than the equalizers of the past.

- **Amplitude Correction:** The most basic function is correcting the peaks and nulls in the bass and lower midrange caused by room modes. While physical bass trapping is essential, it is often impractical to solve these issues completely without filling the room with absorbers. DSP can precisely tame these peaks, resulting in tighter, more articulate bass.
- **Time and Phase Correction:** This is where modern DRC truly shines. Loudspeakers themselves are minimum-phase devices, meaning they introduce time distortion. Furthermore, reflections in a room create a chaotic mix of sound arriving at your ears at slightly different times, which smears the sonic image and obscures detail. Advanced DRC uses powerful **FIR (Finite Impulse Response)** filters that can correct these time and phase errors, ensuring that the sound from all drivers arrives at your ears as a single, coherent wavefront. The result is a dramatic increase in clarity, image focus, and realism.

This is not a "magic button" process. It requires careful measurement and adheres to the "Garbage In, Garbage Out" principle. The user is in full control, and verifying the results with independent measurement software like Room EQ Wizard (REW) is a critical step to ensure the corrections are being applied properly. By correcting for the inevitable errors introduced by the room, advanced DRC doesn't move you away from the original recording—it removes the final barrier between you and it.

Part 4: Summary and a Practical Roadmap

We have presented a three-pillar approach to achieving a state-of-the-art digital playback system that is both sonically superior and more engaging to use.

1. **Roon** provides the user experience, transforming a static music library into an interactive, content-rich journey of discovery. It justifies its subscription by acting as a live metadata service that unlocks the full value of your personal collection and streaming services.

2. **Diretta** provides the transport purity, solving the "computer audio" noise problem with an elegant three-tier architecture that allows your DAC to perform at its absolute best. It bridges the quality gap between digital streams and high-end physical transports.
3. **Advanced DSP** provides in-room accuracy, acting as a final error-correction tool to remove the unavoidable distortions of time, phase, and amplitude created by your room, getting you closer to the original master recording.

Together, these technologies create an ecosystem that honors our purist goals while leveraging modern capabilities. The following is a clear, progressive roadmap that allows you to adopt these technologies in logical, manageable stages.

Your Step-by-Step On-Ramp to Better Digital Sound

This path is designed to be incremental, allowing you to experience the benefits at each stage without a massive initial investment of time or money.

Stage 1: Get Started with Roon

The goal is to establish the Roon ecosystem and experience its user interface and metadata service.

- **What you'll need:** A mini-PC for the Roon Core (e.g., GMKTEC NucBox G5), a Roon subscription, a network streamer (e.g., WiiM Ultra), and your existing smartphone/tablet. A mini-PC to run Roon Server is needed even if you are exclusively streaming and not accessing files on your local network.
- **Approximate Cost:** ~\$475 in hardware, plus the \$149.88/year Roon subscription.
- **Time Commitment:** A weekend afternoon to assemble and configure the Roon Core and set up the system.

Stage 2: Upgrade Your Endpoint DAC

Elevate the sound quality of your primary listening system by adding a higher-performance external component.

- **What you'll need:** An external USB Digital-to-Analog Converter (DAC) or Digital-to-Digital Converter (DDC) to connect to your streamer.
- **Approximate Cost:** \$100 - \$700, depending on the chosen DAC or DDC.
- **Time Commitment:** Minimal. This is a plug-and-play upgrade that takes less than an hour.

Stage 3: Achieve Transport Purity with Diretta

Implement the three-tier architecture to fundamentally solve the transport noise problem.

- **What you'll need:** A dedicated Diretta Host and Target computer pair to replace your single network streamer. The Diretta Host connects to your home network. The Target connects to your USB DAC or DDC. The two are connected to each other via a dedicated,

galvanically isolated point-to-point link. The Diettra Host is a device, and unfortunately, there are limited Diettra Host devices on the market; however, David Snyder can assist those interested with a DIY solution.

- **Approximate Cost:** ~\$300 for a club-supported DIY solution, or \$1,000+ for commercial options.
- **Time Commitment:** A few hours to set up and configure the Diretta devices.

Stage 4: Conquer the Room with Advanced DSP

After addressing room acoustics with physical treatments, use DSP for the final error correction.

- **What you'll need:** Advanced DRC software (e.g., Acourate, Audiolense), a calibrated measurement microphone (e.g., UMIK-1), an audio interface, and necessary cables/stands.
- **Approximate Cost:** \$550 - \$1,100 for the complete software and hardware package.
- **Time Commitment:** Significant. This is the most involved stage, potentially spanning several weekends of learning, measuring, and experimenting to achieve optimal results.

Stage 5: Ultimate Optimization (For the Dedicated Enthusiast)

For those seeking the last few percent of performance, you can circle back and refine the Diretta transport.

- **What you'll need:** Upgraded linear power supplies and specialized cables for the Diretta Host and Target.
- **Approximate Cost:** Upgrades can be done incrementally, ranging from a few hundred to over a thousand dollars.
- **Time Commitment:** Minimal time for each upgrade, typically less than an hour per component.

AAVC August Event Review:

Beyond the Bits: Taming Your Network for Superior Sound

By David Das

I had the pleasure of auditioning one of the most significant improvements in Network Audio Streaming Technology presented by David Snyder in the Parish Hall at Faith Lutheran Church on August 28, 2025.

This was my very first exposure to the Diretta Audio Transport Protocol. I had no idea what to expect when I inserted two extra processors into the audio chain. By the end of the very first demo track, I was fully convinced of the benefits of adding Diretta.

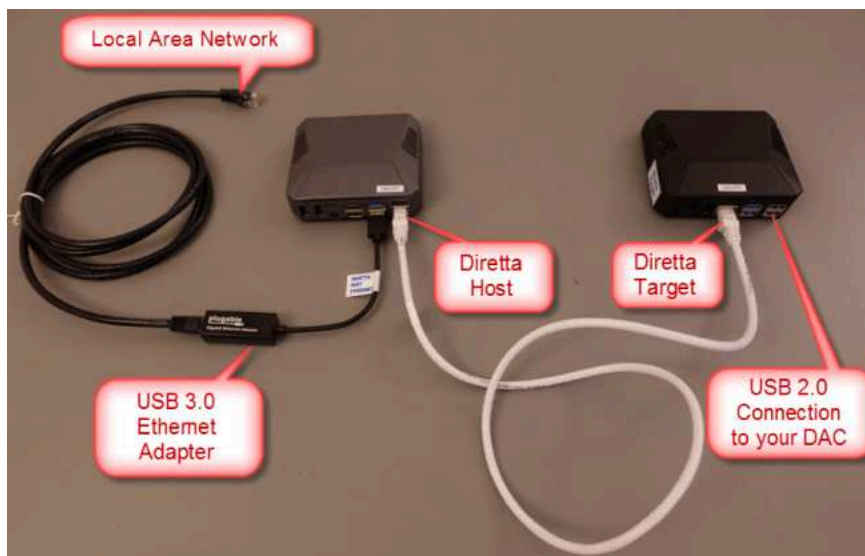
The differences I heard between the Diretta and non-Diretta playback were profound and immediate. I could not believe that adding this \$369 kit to your streaming network could elevate your listening experience to such a degree.

The improvement in the sound quality was far greater than one could expect by replacing a \$1K DAC with a state-of-the-art \$100K DAC. This was nothing short of audio sorcery. By the end of the evening, I became a convert! I decided to have David build me my own Diretta Kit.

The fully programmed Kit came with these 7 items neatly packed within an 8" x 4" x 4" shipping box:



Here is how the components are connected to each other:



After extensive testing on my own system, I am giving an enthusiastic Thumbs Up to adding the Diretta Host/Target processors to any music streaming network.

I heard these immediate benefits:

- More focused sound
- Widening of the sound stage
- Improved articulation in the bass lines

- Smoother vocals
- Added clarity and brilliance
- More definition gives the feeling of extra information
- A more enjoyable and engaging listening experience

Please click on [this link](#) to read the full 54-page review, which includes photos from the Church Event, the tracks that were played, full details on the Diretta Kit Options, David's comprehensive User Guide on GitHub, and his Setup Instructions.

Dave's Record Reviews

For the AZ Audio Club

#31

Remembering Tom Lehrer

I have something different for you in my music-related musing for this issue of our newsletter. Instead of reviewing a single album, I am writing about a recently deceased, significant cultural icon – and his satirical output in music.

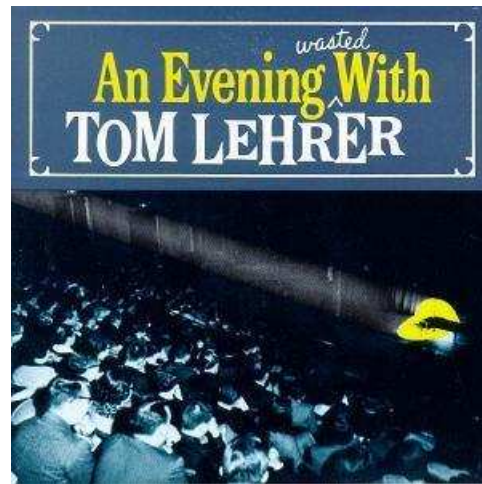
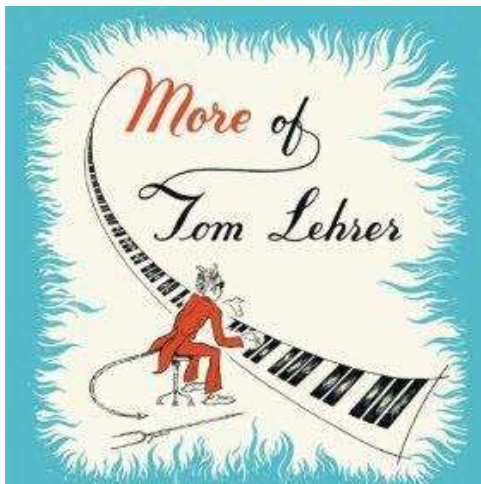
That icon was Tom Lehrer, who passed away on July 26th this year, at age 97. Despite the facts that his last regular (non-compilation) album was released in 1965 and his last (full) public performance was in 1972, I would guess that he is known to at least a few, possibly many, of our club members. However, if anyone thinks of him as a mere music comedian, they are obviously unaware that the impact of his musical satire – his humor and his genius – was enormous in the 1960s into the 70s, and that his legacy echoes nationally and internationally into the present and the future. He is often cited as an influence by musicians and humorists in America and around the world.

He was born in New York and grew up being exposed to Broadway and musical theater, which he loved. He took piano lessons as a child and enjoyed writing show tunes at an early age. A child prodigy, he skipped two grades in school and entered Harvard at age 15. It was there that his talent for comic and satiric music really took off, though when he graduated in 1946, it was with honors and a BA in Mathematics. He would regard mathematics as his true vocation, and music more of a temporary detour – albeit a significant one – in his life. His “real” career was as a university teacher, primarily of mathematics but occasionally musical theater history and other subjects. He spent his later working years, 29 of them, teaching at the University of California, Santa Cruz, from which he retired in 2001.

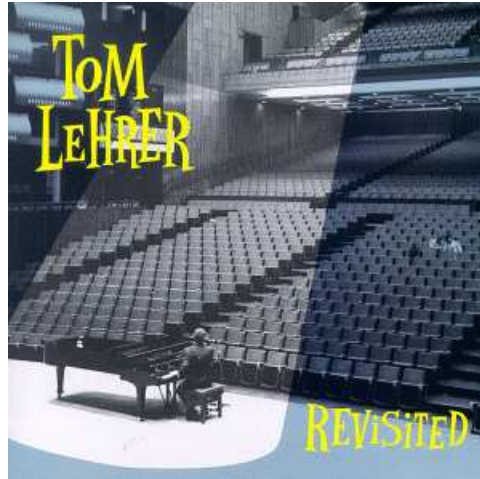


But oh, that time he spent involved with music! He was motivated to spend his own money to record his first album, **Songs by Tom Lehrer**, at a studio in 1953. Interest in his songs spread slowly but surely, or as he put it, *“Like herpes, rather than Ebola.”* He re-recorded it in 1966, but it is – to my understanding – basically the same album. Its success prompted him to embark on a series of concert tours in the US and abroad.

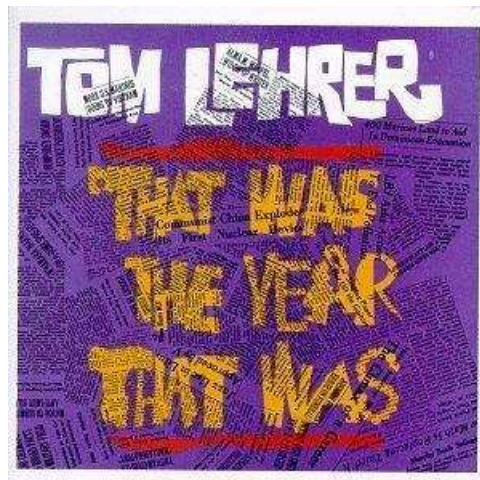
One of those tours took him to England, where a public mention that Princess Margaret was a fan accelerated the Brits’ interest in his work. The BBC awarded him the distinction of banning 10 of the 12 songs from his first album, which notably added to its popularity. (One of my favorite Lehrer quotes: *“You can’t be satirical and not be offensive to somebody.”*)



In 1959, he recorded his second album in two versions: a studio version titled **More of Tom Lehrer** and a live version titled **An Evening Wasted with Tom Lehrer**. It included one of his more well-known (notorious?) songs, *“Poisoning Pigeons In the Park,”* as well as *“The Masochism Tango”* and *“We Will All Go Together When We Go.”* The studio version would prove to be his last studio-recorded release.



Tom Lehrer Revisited is a 1960 album by Lehrer consisting of live recordings of all the songs from 1953's **Songs by Tom Lehrer**. The CD reissue of the album contains two additional tracks that Lehrer wrote and performed for the PBS television show *The Electric Company*.



I was a senior in high school when a friend introduced me to what I consider to be the best Lehrer album, **That Was the Year that Was** (1965). If you only have or listen to one Lehrer album, this should be it. I still think it's one of the funniest things I've ever heard, and I can still sing many (well, some) of the songs on it by heart... It is a live recording of a performance at the Hungry I nightclub in San Francisco in 1965. Here we have the finest, funniest, most pointed Lehrer satire, including: "National Brotherhood Week," "So Long, Mom, I'm Off to Drop the Bomb," "Who's Next?," and the classic, "Vatican Rag." If you aren't familiar with it, check it out. Or if you *are* familiar with it and just haven't listened to it in a long time, do pull it off your shelf and listen to it again. Or it's readily available streaming.

I list the primary Lehrer albums above in this article. There have been a number of other releases collecting and/or compiling his work, which I will not attempt to go into here.

That said, I would mention a few more things about Lehrer's work and legacy:

- A stage musical, **Tomfoolery**, based on Lehrer's work, premiered in London in 1980, and migrated to America as an off-Broadway production the following year.

- In October 2020, Lehrer transferred the music and lyrics for all songs he had ever written into the public domain. In November 2022, he formally relinquished the copyright and performing/recording rights on his songs, making all music and lyrics composed by him free for anyone to use.
- Wikipedia has a good article about him, updated since his passing, and individual sites dedicated to his primary albums.
- YouTube has interesting interviews with Lehrer, as well as clips of him performing his music.

In conclusion, I would only say: *Thanks for the memories, Tom! And for your significant contributions to humor and satire. We are the richer for them.*

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
480-398-7362

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

Jeff's Professional Audio Repair [602-274-0794](tel:602-274-0794) - Also, Car Stereo work was emailed on 9/9/24 jparepair@yahoo.com

Re-foaming Speaker Surround Service:
Michael Mitchell 480-749-7003
mmiller43228@yahoo.com emailed on 9/9/24

Turntable Set-up and record cleaning:
Richard Jensen confirmed still in business
[602 717 2399](tel:6027172399) | worksbau@gmail.com