



Newsletter

September 2026

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President's Message

By John Harvell

As we transition into the last 4 months of 2026, we need to complete a few actions to transition cleanly into 2027. The most important outstanding action is **identifying volunteers for the AAVC leadership team and steering committee for 2027.**

We have an upcoming Election for the 2027 leadership team and steering committee membership. As described in the current club bylaws, we will conduct our annual election during the first week of December to formally elect the new leadership team and associated steering committee members. As described in the club bylaws, the following positions are potentially available for current members in good standing to volunteer for during the 2027 calendar year:

President: The President coordinates, organizes, and schedules meetings and activities, stimulates information exchange, chairs Steering

Committee meetings and meetings of the general membership, and provides a monthly "President's Message" to the newsletter Editor.

Vice President: In the absence or disability of the President, the Vice President shall perform all the duties of the President, and in so acting shall have all the powers of the President. The Vice President shall have such other duties as may be prescribed from time to time by the President and the Steering Committee. The Vice President shall establish an ongoing program to increase membership, especially potential Club leaders.

Secretary: The Secretary shall keep a complete record of the Club's proceedings and prepare accurate minutes of Steering Committee meetings.

Treasurer: The Treasurer prepares and manages the Club's fiscal records, pays appropriate bills in a timely manner, and establishes written fiscal procedures. The Treasurer shall provide monthly accounting of income and expenditures and, when deemed necessary by the Steering Committee, aid in preparing an annual fiscal plan for the Club.

Newsletter Editor: The Newsletter Editor is responsible for assembling and editing the Club's monthly newsletter in addition to coordinating the distribution of said newsletter. The Newsletter Editor shall typically transmit an electronic copy of the newsletter to all Club members in good standing along with paid subscription and complimentary copies to others as deemed appropriate by the Steering Committee.

Activity Groups Coordinator: Participating and Industry members may serve on the Steering Committee as Members-At-Large. Members-At-Large shall provide general advice and guidance to the Steering Committee regarding Club objectives and activities and may be called upon to assist other Steering Committee members in the accomplishment of their duties.

The AAVC can carry out its goals and objectives because of the support and efforts of the people who volunteer their time to develop a monthly schedule of events and provide the support needed to make those events happen.

Unfortunately, that often falls on a small subset of the club membership. Over time, this burden can become a real chore for good-natured club members who are willing to help carry the load. For the club to succeed, we need all members to contribute whatever time they can by suggesting new event options, helping

coordinate events, supporting equipment setup and teardown, and supporting the leadership team. As president of this club, I have found that my interactions with so many of you have improved my knowledge, exposed me to a much broader range of equipment and music, and helped me build friendships with many of you. I'm telling each of you: the more you contribute to the club, the more likely you are to gain experience and build deeper friendships.

Between now and the November meeting, we are asking that you do more than think about it. Please submit your name for one or more of the club leadership or steering committee membership positions. Jim Welby will be setting up an electronic ballot, which will be conducted during the first week of December. The results of that ballot will establish the leadership team and steering committee for the 2027 AAVC activities. Thank you in advance for stepping up and helping the rest of the membership by volunteering for one of these important positions.

Now on to what I hope will become a regular part of the monthly president's message. This month I ran across two video recordings submitted to YouTube by John Siau of Benchmark Media Systems. I watched both videos and found them insightful and educational.

The first is titled, "[*The Biggest Problem with Digital Audio*](#)." In this video, John points out a critical flaw in most DACs and streamers. If the digital music contains information recorded above 0 dB, most DACs can't reproduce the full waveform represented by the digital signal. As a result, the waveform in that region is clipped at 0 dB because the D-to-A process has no mechanism to prevent it. This clipping means the single Sine wave is now represented by a waveform with multiple side-lobe artifacts of progressively decreasing amplitude above and below the primary waveform of interest. The distortion that results is classified as Intermodulation distortion, and it has the particularly unpleasant behavior that it does not reflect harmonics of the primary waveform but instead is audible as harshness, edgy, and undesirable. John says this happens a hundred or more times in a single recording, and the genre doesn't affect it. This behavior happens in Rock, Blues, Jazz, Classical, and most every type of music. John goes on to explain how Benchmark fixed this issue in their earlier DAC and how Roon lets users correct it for DACs that still have the issue.

The second video is titled, "[*How Loud is the Distortion from your Amplifier*](#)." In this video, John shows how to translate typical amplifier measurements that are not that illuminating relative to a message that tells you how they sound. Instead

of using classic scientific measurement plots, he translates that information into distortion versus sound pressure level and compares it to typical environmental noise generators you might experience around your home. Again, I found this video technically sound, well presented, and a truly interesting way to present the same information in a currency that may help you understand the impact of THD and IM measurements on your listening experience. It should be noted, however, that since this video focuses on THD measurements, the harmonics associated with THD may be perceived as added warmth or body in the musical presentation. So, of course, your mileage may vary. Regardless, if you haven't seen this presentation, I think you will find it interesting and provocative.

Please support your club member friends by volunteering (submit your name by email to Jharvell_1@cox.net and identify what role you are volunteering for) for a leadership or steering committee role in 2027, and let's make this club the best it can be.

Next Meetings:

September Meeting

The September meeting will be at [Cinematic Home AV](#) on Wednesday, September 23, from 6 to 9 PM. John Acres, the store's owner, will demonstrate entry-level speakers from the current lineup of speakers carried by the store:

- Estelon
- YG Acoustics
- Fyne
- Totem Acoustic

Cinematic Home AV is located at 10658 N 32nd St, Phoenix, AZ 85028

Future Months:

- The October event will be on 10/24, Saturday, from 3:00 PM to 6:00 PM @ 16827 S 27th Ave. Phoenix, AZ 85045, hosted by club steering committee member and Final Electrostatics US distributor, Ravi Velnati. The plan is to have a state-of-the-art Multi-channel demonstration using all Electrostatic panel speakers with 3 sessions:
 - Playback of Native 5.1 Multichannel DSD Super Audio CD tracks (5 floor-level speakers and a subwoofer)
 - Stereo tracks to 7.1 multichannel upconversion playback using Jim Fosgate's (Inventor of Dolby Surround) 7.1 channel Pure Analog All Tube Multichannel Processor (7 floor-level speakers and a subwoofer)
 - Full Dolby Atmos presentation using a 7.6.4 layout (with 7 floor-level speakers, 6 subwoofers, and 4 height speakers) using a TRINNOV Altitude 32 Processor
- November Meeting (11/18) at Faith Lutheran Church. Club member David Snyder will walk through the process of identifying a subwoofer or subwoofers to augment primary speaker systems. Methods for identifying subwoofer location(s) that best address lower-octave balance across a range of listening positions. Approaches to properly integrate (amplitude and time align) the subwoofer with the primary speaker system.
- December Meeting will be Saturday, December 12th from 3 to 9 pm. It will be our 2nd Annual end-of-year Club Party (Potluck Event) and will be hosted at a club member's home or Faith Lutheran (TBD).

Additional meeting ideas:

- D Agostino Meeting in Cave Creek
- Swap Meet
- Isolation Systems for Components
- DIY sound absorption panels

Speaker Cable Comparison Event

Review by David Das

I had the pleasure of attending the Speaker Cable Comparison Event on Saturday, August 22, 2026, at the Faith Lutheran Church.



The expansive Parish Hall, measuring 25' wide by 76' long with a 9' high ceiling, was once again chosen for this event.

Club Treasurer and Vice President **Paul Johnson** and Steering Committee member **Joe Roberts** arrived early at 10 am to set up the gear. Soon after, Club President **John Harvell** and Club Secretary **David Snyder** came in to help calibrate and configure the equipment.

It was a bright, sunny day, perfect for spending a relaxing afternoon listening to audiophile tracks using different sets of speaker cables.

David Snyder once again brought his mobile streaming gear powered by the latest iteration of his Diretta Network Audio Transport Protocol.

This was the equipment list:

- **Loudspeakers:** Fritz Carrera 7 BE monitors, a 7-inch 2-way design. These have been replaced by the Fritz [REV 7 SE](#), which has very similar specs and parts. A notable difference is the tweeter; the 7 famously uses the Transducer Lab N28BE.
- **Stands:** Sanus SF26 26" Steel Foundations® Series, mass-loaded with play sand.

- **Amplification:** Benchmark [AHB2](#)
- **Preamp:** [Benchmark HPA4](#)
- **DAC and Active Crossover:** miniDSP [Flex Balanced](#)
- **Subwoofer:** SVS [3000 Micro R|Evolution](#)
- **Network Audio Transport:** [Diretta Host + Target](#)
- **Media Server:** Roon, running on a GMKtec [G3 Pro](#) mini PC
- **Travel Router:** GL.iNet [GL-AR750S-Ext](#) (Slate)

The star of the show was this [Audio by Van Alstine ABX Comparator Switch](#), graciously loaned by **Paul Johnson**. He has two of these units.



This switchbox can compare different sources, preamps, amps and speakers with the touch of a button on the remote. This device helped us hear the differences between two sets of speaker cables instantly as Paul switched back and forth using the remote.

Here you see the Benchmark ABH2 Power Amp, ABX Comparator Switch, and the Benchmark HPA4 Headphone/Line Amplifier spread out on the table.



Here is a picture showing David Snyder's Diretta Network Audio Setup.



David has a comprehensive [Tutorial Video](#) on how to assemble and configure Diretta.

Club Newsletter Editor **James Welby** went through this tutorial and configured his own Diretta Audio Transport Protocol in his music system.

You can read my [55-page review](#) of the benefits of implementing the Diretta Audio Transport Protocol in your streaming network presented by David Snyder on August 28, 2025. It includes the cost breakdown of every option with clearly labeled connection diagrams.

David has also published detailed, [easy-to-follow setup instructions](#), broken down by chapter. This is truly a passion project.

Speaker Cable Comparison Results

Everything was configured, tested and ready to go by 2pm. We had a full house.

We had a large collection of speaker cables at various price points to compare.



Round-1

We compared this pair by playing excerpts from the audiophile track “**Her Mercy**” by Glen Hansard.

- Mogami W3082 Coaxial Speaker Cable (14ga)
- Mogami W3104 Star Quad Speaker Cable (8ga)

I was shocked to hear the difference between the Mogami Coaxial and Mogami Star Quad Cables. The Coaxial cables sounded muffled and lifeless. The Star Quad was the clear winner. The decision was unanimous.

Round-2

We compared this pair by playing excerpts from “**Sing Sang Sung**” by Gordon Goodwin’s Big Phat Band

- [GR Research 24 conductor](#) Kimber-like-cable with cotton core (8ga)
- GR Research 24 conductor Kimber-like-cable with PTFE air core (8ga)

This is a densely orchestrated Big Band track with lots of dynamics and quick transients. It was the perfect test track to bring out the subtle differences between these almost identical pair of speaker cables.

I preferred the sound of the GR Research 24 conductor speaker cable with the cotton core built by **Joe Roberts**. It had just a tad more sparkle and clarity.

The GR Research 24 conductor speaker cable with a PTFE core built by Paul Johnson had more warmth and bass.

The GR Research 24 conductor speaker cable with the cotton core won the 2nd round by a slim margin. I guess it all comes down to personal preference whether you like a bit more sparkle or a bit more warmth.

Round-3

We compared this pair by playing excerpts from “**Désert blanc**” by Nicolas Parent trio.

- [Audioquest Rocket 88](#) (15ga)
- [Morrow Audio SB7 – 1152 SSI Wires](#)

Both the Audioquest Rocket 88 and the Morrow Audio SB7 sounded almost identical to me. The Audioquest Rocket 88 won by a slim majority.

Round-4

We compared this pair by playing excerpts from “**Missed (Remastered)**” by Ben Allison.

- [WireWorld Solstice 52](#) (12ga)
- [MG Audio Design Planus](#) Speaker Cable

The Club Members voted the MG Audio Design Planus cables the winner in Round 4.

Round-5

We compared this pair by playing excerpts from “**Celestial Echo**” by Malia & Boris Blank.

- [Audioquest Rocket 88](#) (15ga)
- [MG Audio Design Planus](#) Speaker Cable

This was the perfect test track to evaluate the clarity and dynamics. The MG Audio Design Planus speaker cables won Round 5.

Round-6

We compared this pair by playing excerpts from “**Queen Mary**” by Francine Thirteen.

- [Mogami W3104](#) Star Quad Speaker Cable (8ga)
- [GR Research 24 conductor](#) Kimber-like-cable with cotton core (8ga)

This was another excellent test track Paul Johnson chose to highlight the subtle differences between two highly regarded speaker cables.

The GR Research 24 conductor speaker cable with the cotton core was the clear winner. It had more sparkle, definition, and dynamics. It felt more transparent.

Round-7

We compared this pair by playing excerpts from “**Thanks To You**” by Boz Scaggs

- [MG Audio Design Planus](#) Speaker Cable

- [GR Research 24 conductor](#) Kimber-like-cable with cotton core (8ga)

I was very curious to hear the results of round 7. I was sitting at the exact same sweet spot throughout the evaluation rounds. I wanted to know if the \$13.75/ft GR Research Cable could match the expensive MG Audio Design Planus Speaker Cables.

I thought they sounded the same. This was an instance where you really needed to compare these cables on an ultra-high-end system like the one John Harvell has. The system we were listening to lacked the refinement to judge the ever-so-minute differences between the top two contenders.

When the votes were tallied, the MG Audio Design Planus Speaker Cables won by a slim margin.

Here is a picture of the MG Sound Design Planus Speaker Cables, the winning candidate.



Read my detailed [61-page review](#) to see the following:

- High-resolution photos of all the equipment used.
- David Snyder's Diretta Network Audio Transport.
- Qobuz, TIDAL, and Amazon Music Playlists.

- A step-by-step guide on building your own Mogami Star Quad Speaker Cables.
- Recommended gear list for setting up a high-end audio system on a budget.
- My closing thoughts.

DIY Partt II

By Barrett Strong

Editor's Note: Part I of this story was in the [January 2026 AAVC Newsletter](#). The author would also like to point out that this article was written without the use of AI.

In October of 2025, I began a project with the aims of seeking improvement, challenging stasis, and overcoming difficulties in a way of my choosing to foster self-efficacy and give me something to focus on besides the stupidity of humanity.

I studied at [College for Creative Studies](#) in Detroit in the 80's as a painter, but soon found that creating things that combined art with utility gave me greater satisfaction. A career as a cabinetmaker has given me many opportunities, but the constant stress of maintaining speed and efficiency to make a buck often takes much of the fun out of it. Having complete creative control of any project is basically unheard of as well. I wanted the opposite: creative control, no clock-watching, and no deadline.

A small but challenging speaker project provided the perfect opportunity.

Part I of this Newsletter series ended with all raw cabinet parts done and a veneer layout plan for a pair of Creative Sound Solutions Criton 1TD-X speakers. What I did not anticipate was a broken vacuum bag at work that took months to fix and delayed the process. When we got things to suck properly here is what it looked like. It's a very nice bag press complete with pneumatic lid lift - when it works. That's the bag all puckered up around the form.



After 1 hour in vacuum for each of the 4 curved sides, I opened the bag and removed the 1/8" MDF caul board and wax paper to see the result. The tight radius that will be on the back vertical edge of the speaker made it way harder but was totally worth it. Pulling this bend off felt really good. A major difficulty had apparently been overcome



Soon after, I was reminded why walnut burl is sometimes called "The Boss Veneer" for its reputation for being stupidly hard to work with. The gold-standard test for veneer adhesion is applying water to the surface, which causes the veneer to absorb and expand with surprising force. If it is not bonded completely, it will bubble. After removing the 4 blanks, I tested them and had bubbles on almost every piece. Aargh! In retrospect, the 1/8" partial caul board may have protected the fragile veneer from bag press movement but also not flexed enough to apply adequate pressure in small areas where the veneer was

thinner. When burl is sliced, its thickness is consistent, but upon drying the thickness changes in relation to grain direction. Wood expands and shrinks perpendicular to the grain and not along it. With burl, the grain changes direction wildly, with some areas literally allowing light to pass through the pores like a fine screen. The repair consisted of meticulous PVA glue injections via a razor slit along the grain and clamping. Normally, a 10-hour setback would be devastating on a small project, but I took it in stride, knowing I would keep working until it was right. No customer, no deadline.

After trimming the edges, I dry-assembled the cabinets using #20 biscuits for alignment and additional strength. The front baffle will receive a black finish so I left it off until the walnut is done.

Using photocopies of the remaining veneer, I was able to dial in the book match around the curved side. Using those as templates, I assembled the top veneer and glued it on using double caul boards and a variety of clamps. Deep throats are wonderful things.

Yep, that's our kitchen - I prefer to work at home whenever possible.



My goal was to have the dark heartwood veneer border the black front grill and fade to the lighter sapwood while maintaining a match along the curve.

Bingo!



Throughout this process, I have been making small samples with the scraps of leftover burl, trying various wood fillers and stains, along with UV dye (they would glow under black light, but it didn't look good the rest of the time), metallic powders to fill the grain, which gave it a cool pearl effect but looked too artificial, and even an attempt at Japanese Kintsugi with fake gold.



In the end, I went with block sanding to 150, filling the heartwood with walnut and the sapwood with golden oak DAP solvent putties, then sanding that with 180. I then applied Minwax Golden Pecan oil stain, followed by foam brushing

on 8 coats of Zinsser shellac, sanding lightly with 320 between coats. I gave it one week to cure before a final hard block sand with 320, followed by 3 light and 4 full coats of Minwax aerosol gloss lacquer. Though not as durable as the products we use at work, this method allowed me to take my time and will be much easier to polish or repair in the future. Walnut burl can fail months, even years later, and I will be ready.

On to the guts.

I went with the upgraded crossovers, which required assembly but came with nifty plastic boards. Each required 19 solder joints, for which I bought a nice new soldering iron kit.

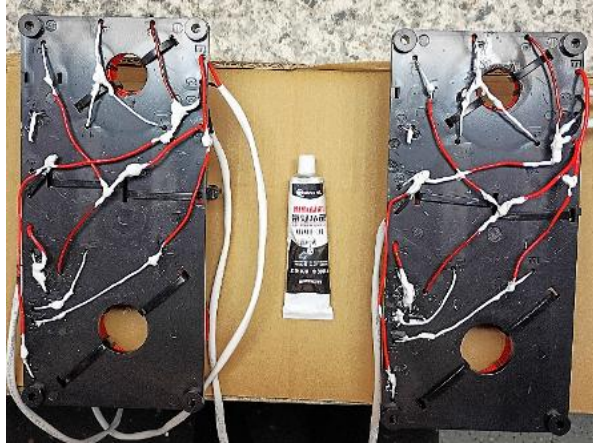


After much frustration, I ended up using a small butane torch, which gave much better results, as my mechanical joints had perhaps too much mass. When it looked solid (not pretty, just solid), I then applied brush-on liquid insulator for added protection.

I tested the crossovers with the raw drivers, and everything sounded right.

The kit came with basic port tubing, but I decided to upgrade to a flared set from Parts Express, adjusting the length as instructed to allow for the flares.

I then finished the front grille, back, and bottom with Krylon Fusion Textured Black, which provided a finely textured, even look with just the right amount of sheen against the gloss lacquer.



After installing the crossover, rear baffle connectors, interior Kilmat, foam, and port, I glued on the front baffles and hooked up the drivers for good, coating the connections with the liquid insulation for added measure. They may get protective hard grilles down the road for transport, etc., but one thing at a time. When I listen, it's grilles off anyway.

As a final tweak, I took some acoustic foam and mounted it to a small rotating platform so I could use a Dremel to carve flared cones that would be attached to the backs of the tweeters. My thought was that it would both absorb any acoustic energy hitting the hard, reflective back of the motor structure and redirect and smooth the airflow from the port on the same axis. OK, so maybe that was a bit much, but it was fun.

The moment of truth had arrived.

While mounting the drivers, I realized I was nearing the end. Along the way, with each step accomplished there was a feeling of relief, with each building on the one before, always moving toward the goal. All of the problems, both real and imagined, now seemed behind me. I knew these would sound good, maybe great, and look pretty good doing it. I had done something hard and done it well. Not perfect, mind you – I'm not so clueless as to seek perfection. I have to wait 4 weeks for the finish to cure before the polishing process, so I still don't know

how close to a “piano gloss” finish I will get. Right now they have a gorgeous glow and no bubbles, and that’s good enough.

No computers, no CNC’s, no DA sanders. Hand-designed and executed.

I threw them up on some temporary stands and connected them to my main system without subs for the cautious demo, taking two contrasting tracks from the Wilson Audio playlist: “*Japanese Roots*” by TakeDake followed by “*Sunshine of Your Wub*” by Yookie.

Wow. Clean. Punchy. Precise. The bass was so impressive I had to double-check the subs were off. Keeping the volume levels low for break-in will require some discipline – I want to know what these babies can do!

I sought improvement, challenged stasis, and overcame difficulties. I took my time knowing the outcome is never guaranteed, and the process is its own reward.

And now, almost a year later and well over 100 hours of labor, I have a kick-ass little pair of speakers. I’ll get some better pictures after final polish.



P.S. After stands, break-in, sub tuning, and possible filters, I hope to invite interested club members to check them out at my home (a pretty good room) or the Church. I'll keep you posted. On to the stands.

F*** stasis.

Dave's Record Reviews

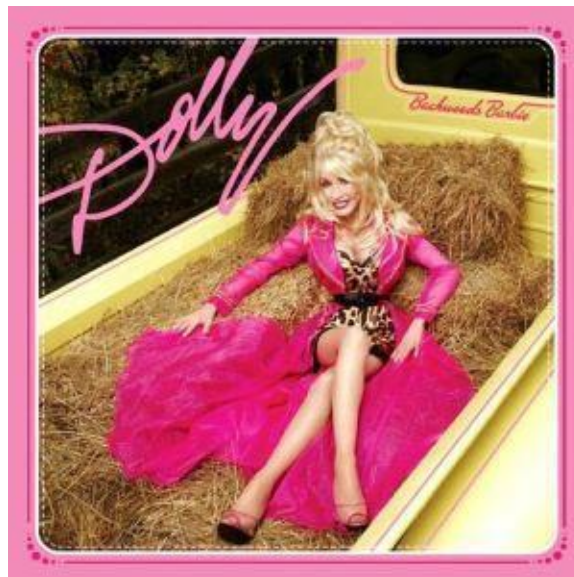
Championing worthy albums from the past that should not be forgotten...

For the AZ Audio Club ~ September 2026

#43

Dolly Parton – **Backwoods Barbie**

(LP & CD, Dolly Records, 2008)



I just about have to review a Dolly Parton album this month. As everyone knows – I mean, flags were flown at half-mast nationally – she passed away from cancer on August 25th. A lot has been said about her since then, a lot more will be said, and though I may occasionally be accused of being... well, just a little verbose (hard to believe, I know) I'm not going to attempt to add to that vast ocean of words about her life and career. No, I'm going to focus on just one album that I think is worthy of being held up as one of her best.

I went through a Parton phase a few years back, and have a number of her albums. Well, actually a mere 17 of her 68 total – and that number doesn't include numerous compilations. Picking one to review is a tough call, but I've chosen **Backwoods Barbie** as it is my favorite of the ones of Parton's that I am familiar with – and because, of course, it's really an excellent album! Despite an

unfortunately cheesy cover and other hokey album art, it's extremely strong musically and showcases the wide variety of styles and the undeniable talent that was this American icon's.

The album – her 42nd – was the first to be released on Parton's own label, Dolly Records, an imprint of A&M. It was met with a very mixed critical reception – some thought it great, others distained it. From what I've read of reviews of its day, many who disliked it seemed to pick on one or two songs that they deemed unworthy and based their judgement of the whole album on them, a truly sad approach to my mind. But whatever. The album-buying public liked it well enough, and it charted better than any of her releases in 15 years.

There are many fine songs here – a mixture of originals and covers. As is my usual practice, I'll limit myself to mentioning just a few highlights. The album kicks off with “*Better Get to Livin'*,” an upbeat admonition in song presented in fine contemporary country music style that fits her and serves as a call-out to her audience. “*Drives Me Crazy*” is a song popularized by the Fine Young Cannibals in 1989. You might not think that this is her kind of material, but she carries it off in good style. This woman was nothing if not multi-talented!

The album's title song was written for Parton as part of the score for **9 to 5: The Musical**, a musical adaptation of the 1980 hit film. Though written for a character in that musical, it nevertheless is as much a declaration of who Dolly Parton was – as if anyone would underestimate this woman at this point in her career:

*I'm just a backwoods Barbie, too much makeup, too much hair.
Don't be fooled by thinkin' that the goods are not all there.
Don't let these false eyelashes lead you to believe that
I'm as shallow as I look, 'cause I run true and deep.*

Another one of the cover songs she does is Smokey Robinson's “*The Tracks of My Tears*,” which she *almost* if not quite makes her own – I mean, the original, for those of us old enough to be familiar with that classic, is hard not to think of. “*The Lonesomes*” is a nice, easy going honky-tonk flavored piece about being that. “*Cologne*” is a touching song – a woman laments that her lover asks her not to wear cologne so that his wife won't smell it on him and know that he has been with another woman...

And “*Shinola*” is a good up-tempo, almost-rock song (which appeals to this aging rocker, of course).

*You think that I'm lucky to have you, you think you're handsome – so what!
I'm calling you out, 'cause I don't need this crap, I'm gettin' myself outta Dodge*

'Cause you don't know love from shinola!

And as I said, there are many good, strong, well-delivered songs on this record. The supporting musicians and production are pretty doggone top-shelf. That said, this album is not for everyone, and no single Parton album is. I would suggest that there are good, well done songs on most every album of hers – certainly all of them that I have and have heard. If you aren't familiar with any of Dolly's songs, apart perhaps from something heard on a radio now and again, well... If you have any sensibility for country/rock/pop/Americana styles of music at all, do yourself a favor and check out some of her stuff. And **Backwoods Barbie** wouldn't at all be a bad place to start.

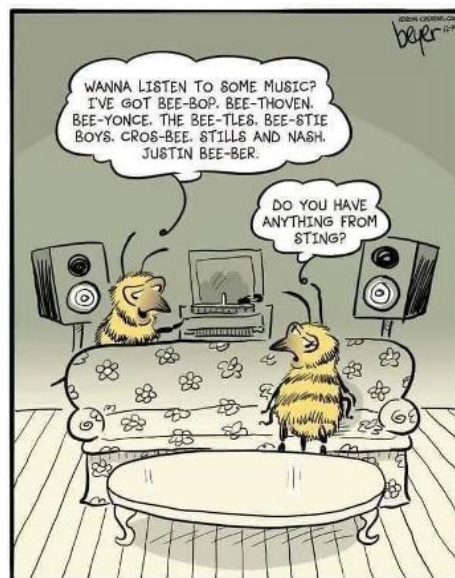
The CD of this album is available quite inexpensively on Discogs. I was surprised to discover that there was an LP version of it released in 2023. If it was available for a reasonable price I would be tempted to go for it, analog guy that I am, but as I write this review there is only one copy listed for sale and the asking price for it is \$400. I ain't gonna be buying that anytime soon. And lest I forget, which I might be tempted to do – sigh – it is of course, available streaming.

WASTING TIME ON THE INTERNET

By Jim Welby

You can read how club member David Snyder built his dream system in this article published on Audiophile Foundation: [Meet My System: Architecture, Alignment and a 26-Year-4Way Journey](#).

Jazz icon Ron Carter (bassist) posted this cartoon on his Facebook page:



My Diredtta Journey Part 4

By Jim Welby

Last month, I included an article I intended to be the last installment in my adventures in perfecting my digital streaming listening experience (see the June, July, and August newsletters) via a combination of AAVC member David Snyder's DIY Roon server and a DIY Diredtta Raspberry Pi computer configuration.

I have been using the solution daily for over a month, and I am fully satisfied with my investment (about \$500 and a little sweat equity). I thought I would share a few of my observations:

Roon as a user interface for managing the high-resolution Tidal streaming service: I've used Tidal for several years and have appreciated its metadata (song lyrics, credits, links, reviews, etc.). I don't find Roon particularly better - just different. Keep in mind I have been using Tidal for 5 years and Roon for a couple of months, and I am likely shortchanging the value of Roon's metadata.

Roon as a tool for accessing local music files: I haven't had an easy way to do this before, and Roon makes it easy.

Roon as a digital signal processor: This is the Roon feature that I am most excited about. Roon has a powerful digital signal processor (DSP) via its built-in MUSE Precision Audio Control engine. I am only at the tip of the iceberg when it comes to exploring the possibilities. Here is what I have played with so far:

- *Crossfeed:* I listen primarily via headphones. The crossfeed feature blends stereo channels slightly to make headphone listening feel more natural and speaker-like. I listen to a lot of music from the mono era and the early stereo era. Early stereo mixes were often simplistic: some instruments on the left and some on the right with minimal in the middle, which annoys me. Crossfeed reduces this effect. But in general, crossfeed helps most recordings sound more speaker-like on the headphones.
- *Headphone EQ:* Roon offers a number of headphone-brand and model-specific preset EQ settings that leverage Roon's Parametric Equalizer (PEQ).
- *Sample Rate Conversion:* To utilize Diredtta's "Super Purist Mode" (more about that below), the maximum sample rate must be 96 kHz. Since many

recordings in the Tidal catalog exceed that limit, it is great that Roon can control it.

I have not had a chance to take advantage of other Roon MUSE features like:

- *Speaker and Room Correction*: Load convolution filters and correction profiles measured for your specific listening space. I am a big believer that an audiophile's biggest challenge is the room.
- *Volume Leveling*: Normalize track-by-track or album-by-album volume to prevent sudden loudness jumps. A great feature for playlists.

As for Diretta, David Snyder has written and spoken extensively (here is a [link](#) to a relatively short explanation) about why digital high-resolution streaming is taxing on audio equipment. To be honest, it is technically over my head. All I know is that without Diretta, lossless streams sound better to my ears than lossy streams, but high-resolution lossless streams have been underwhelming - especially for an analog guy like me (I have an extensive vinyl collection and love tube audio). Diretta has helped me get more pleasure from high-resolution lossless streams. In addition, even Redbook quality streams sound better with Diretta.

As I have previously reported in the last month's newsletter:

"The Diretta solution is better, but subtly better¹. The Diretta solution sounds like a pristine, well-mixed, quality-pressed vinyl record. Diretta sounds clearer, that is, sharper without being harsher. I feel like the Diretta really shines with Redbook (16-bit/44.1 kHz FLAC) streams. Because I listen primarily with headphones, Diretta's analog-like warmth is really easy on my ears."

When I said that, I was using Diretta's Purist Mode. Recently, I have been using Diretta's Super Purist Mode. Purist and Super Purist modes represent different levels of strict optimization to minimize network-induced electrical noise and processor jitter at the USB target (DAC). Purist mode provides full format flexibility (greater than 96 kHz) with standard Diretta noise reduction. Super Purist mode provides maximum electrical and physical-layer isolation at the expense of downsampling high-res files. I won't pretend to say I understand that, but for my ears, Super Purist mode sounds better than Purist mode. An even better pristine, well-mixed, quality-pressed vinyl record that I described last month.

¹ My comparison point for Roon/Diretta was Tidal and Bluesound Node. In both cases I was using a [Schiit Mimir DAC](#). I consider myself a budget audiophile - more mid-fi than hi-fi.

I would be curious to hear what other club members who have implemented Diretta have to say. Please reach out to me at catchgroove@gmail.com. I would love to include other points of view in our newsletter.

For Sale

We are trying something new this month: a “for sale” section. New club member Paul Smartgedes is starting us off.

Please contact the party offering these items for sale to acquire additional information or photographs for these products.

AAVC Club Member’s Private Sale Opportunities***

**** The AAVC offers this space solely for club members to make other club members aware of products which are available for private purchase. The AAVC does not endorse, recommend, or promote any of these products, nor does the AAVC filter or ensure the accuracy of any information offered up in the sales opportunity notice. Any purchase activity taken on these sales opportunities is solely between the seller and the purchaser. The AAVC does not impose any fees nor does it receive any financial benefit from completion of any sales activity.*

Contact Infomation for these items for sale:

Paul Samartgedes

[4537 E Fernwood Ct](#)

[Cave Creek, AZ 85331](#) (located in Tatum Ranch)

pj2smart@gmail.com

602-715-5476

Product Description	Type	Price	Comments
Wilson Benesch burl wood Act One floor-standing carbon fiber enclosure 46"	Speaker	\$5500.00	One driver has a hum. Seems like it is misaligned, rubbing on the voice coil
Kef LS50 Meta bookshelf speakers \$1600 retail with the matching Kef \$500 stands.	Speaker	\$950 add \$200 for Isoacoustic Gaia feet.	\$1600 retail with the matching Kef \$500 stands. They are blue and red, like Superman or Spider-Man colors. Sounds wonderful.
REL Gibraltar 2 subwoofer 10" .	Speaker	\$1900.00	

REL Habitat 1 sub thin white can be painted has grill dual 6.5" subs and 10" can go against a wall under couch 6" thick	Speaker	\$900.00	Thin white can be painted has grill dual 6.5" subs and 10" can go against a wall under couch 6" thick. \$2300 retail. No wireless adapter; they are \$100 or so
REL sub T zero.	Speaker	\$250.00	Small size black piano some dings
Pair of REL subs t9i \$1300 pair	Speaker	\$1300.00	One is piano black, and the other is white. I sanded and painted it; the satin black finish is ok at best, but it works great. One sub has a small hole in the driver, but it works fine; I can demo it.
Martin Logan Balancedforce 210 subwoofer dual 10"	Speaker	\$1800.00	Can be run in stereo. Originally \$3500 retail
Anthem AVR MRX1140 11.2 theater amp and processor.	Amp	\$2450.00	It's can do up to 15 channels 11 are powered dual subs atmos. Current model not the 8k. \$4000 retail
Paradigm center channel 55c prestige	Speaker	\$500.00	Originally \$1700 retail, 32" wide. Has 4x5.5" and 3.5" tweeters; sounds amazing. Black. Has a ding on it.
Monitor audio piano black and leather Platinum PLC150 center channel speaker	Speaker	\$900.00	Originally \$3500 list
Moon Simaudio HT200 5 channel Titan AMP \$3000.	Amp	\$3000.00	Originally sold for \$7200 new. 200 watts by 5 in 8ohm and 400 w by 5 in 4 ohms. The first 5 watts are class A.
PS audio direct stream DAC with bridge streamer card.	DAC/Streamer	\$1400.00	Black has remote too - original retail \$7500
McIntosh XLS112 subwoofer 12"	Speaker	\$1100.00	
JBL S3900 speaker dual 10" bass drivers and amazing sound horns	Speaker	\$7000.00	Originally \$16,000 retail
Tekton white dual 8" each Enzo 2.7 is the model.	Speaker	\$1200.00	Nice looking sound great 6ohm 98db
Hi fi rose RSA780e CD drive.	CD Drive	\$240.00	Rip to the Rose streamers or play CDs on hi fi rose. Originally \$500 retail.
BAT Balanced Audio technologies VK-32SE tube pre amp.	Pre Amp	\$2600.00	Thing is crystal clear and quiet. \$8500 retail 6 tubes inside. Will pair nice with my audio research VS110 amp. No box no remote
Hiby R6 pro digital audio player for headphones or car DAP portable headphones steel case \$350	DAP-portable	\$350.00	
Nordost blue heaven 1m power cable	Power cable	\$200.00	In box - originally \$450 retail
Nordost blue heaven 1.5m power cable	Power cable	\$250.00	In box - originally \$500 retail
Nordost blue heaven for 1.5m rca interconnects	RCA Interconnects	\$350.00	In box originally \$600
nordost blue heaven 3m speaker cable	Speaker cable	\$600.00	Originally \$1125 retail. \$600

Wireworld Eclipse 8 speaker cables (thick)	Speaker cable	\$900.00	Originally \$2100 retail 2m with extra connectors they are bi wire but you can regular wire by using spade and bananas on one terminal. In carry case. \$900
Anthem Statement D2 processor \$250 7.1 surround sound pre amp with ARC room correction	Pre Amp	\$250.00	
Martin Logan Motion SLM thin on wall speakers with stands 4	Speaker	\$400.00	Pair originally \$625 each new - can be wall mounted too.
SVS prime elevation book shelf \$350	Speaker	\$350.00	Originally, retail is \$600 for the pair.
Definitive technology BPX on wall surrounds 10" W x 17-3/4" H x 6-5/8" D (approximately 25.4 x 45 x 16.5 cm) per speaker.	Speaker	\$175.00	Pair
CDs		\$250.00	350 or so of them with wood crates and plastic carriers rock rap country more
JVC X970R THX certified projector	Projector	\$1000.00	4k eshift4 accepts native 4K 60P (4:4:4) content through Full Speed 18Gbps HDMI/HDCP 2.2 compatible inputs,
Severtson heavy framed white screen 106" retail	Projector Screen	\$300.00	Originally \$2500

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/>

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

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

New addition to list August 2026: Soundcave Audio Exchange (used)
<https://soundcaveaudioexchange.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/>

Vinyl Record Dude <https://vinylrecorddude.com/>

Repair Work:

Tim Hoffman is an AAVC member and the owner of Arizona Audio Video Electronics (<http://www.azvideoelectronics.com>).

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

Turntable Set-up and record cleaning:
Richard Jensen confirmed still in business
[602 717 2399 | worksbau@gmail.com](mailto:602.717.2399|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 I think I can help. Located in Tucson. Your device might even be featured in a YouTube video.

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

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