

CHAIRMAN
Elliot Mazer
917-302-1989

VICE-CHAIR
Malcolm Addey
212-865-3108

SECRETARY
Bill Siegmund
Digital Island Studios
212-243-9753

TREASURER
Tim Casey
Studio Consultants, Inc.
212-586-7376

Chair Emeritus
Allan Tucker
Foothill Digital
212-877-0973

COMMITTEE MEMBERS
Robert Auld
Auldworks
212-666-2257

David Bialik
DKB Broadcast Associates
845-634-6595

Brendan Davies
201-757-1296

Ken Hunold
Dolby Laboratories
212-767-1700

Dan Gaydos
Museum Of Sound Recording

Frank Ostrander
Altel Systems
845-278-4400

David Prentice
Video Corporation of America
212-873-9026

Alan Silverman
Arf! Digital
212-757-2505

NY SECTION ADVISORS

Jim Anderson
Jerry Bruck
Sid Feldman
Robbin Gheesling
Albert B. Grundy
Irving L. Joel



Audio Engineering Society – New York Section
MEETING NOTICE

Tuesday, April 12, 2005 – 7:00 P.M.

Please come to the “Meet and Greet” at 6:30 PM.

Jazz Performance Space

The New School University

55 West 13th Street, 5th floor (bet. 5th & 6th) New York, NY 10011

Sticky Shed Syndrome - Are We Really Stuck With It?

Presenters: **Chris Lacinak**, Director of Operations, VidiPax LLC, NYC
Charles A. Richardson, Richardson Recording, Annapolis, MD

Moderator: **Robert Auld**, Auldworks, NYC

Among the skeletons moldering in the closets of recording studios (those who have survived long enough to have a substantial analog archive) is their archive of magnetic tape. As these vintage recordings are culled for the nuggets they contain, the ugly discovery that awaits us is the layer-to-layer adhesion of tape that has slowly sweated goo in the gloom of years of storage. When played, it gums up the tape deck while stripping away the precious high frequencies on the surface of the oxide coating, permanently compromising the integrity of the recorded signal.

So far the rather draconian solution espoused by tape manufacturers, embarrassed by the unexpected disintegration of their product, has been to bake the tape at a specified temperature for a specified period of time in a convection oven. But as Pyrrhic victories go, this one surely has its drawbacks.

Our guests this evening will address this serious threat to our precious sound archives. **Chris Lacinak**, is the Director of Operations at VidiPax, an adjunct professor at New York University and is the co-chair of the AES Technical Council on Archiving, Restoration and Digital Libraries. He is also a contributing member of the AES Working Group on Digital Library and Archive Systems and the AES/ISO Joint Technical Committee which created the document on "Care and Handling of Magnetic Media." Chris also does consulting for sound preservation and restoration programs at the Library of Congress and at Harvard and Indiana Universities.

Charles Richardson has for nearly half a century been recording in the mid-Atlantic region. Known as an unusually resourceful engineer and an inveterate tinkerer, he has independently investigated the "sticky shed" problem and has a different "take" on its origins. **Rezerex** is his patented process which he claims will not damage audio and video tapes and will restore them to their original pristine condition without further degradation. Charles will describe his process in detail and play before-and-after examples of its use on actual archival material. This will be the first public demonstration of his novel approach.

The AES NY Section is pleased to thank our underwriters for their continued support, **Innovative Audio** and **Studio Consultants, Inc.**
We encourage you to support your local audio dealers.

Remember to check our web site for the latest updates and information <http://www.aes.org/sections/ny/>

PLEASE POST... This is an open meeting ... EVERYONE IS WELCOME TO ATTEND

Buena Vista Social Club

The subject of the March 8th meeting of the AES New York Section was the making of Buena Vista Social Club. Section Vice-chair **Malcolm Addey** introduced his long time colleague and friend (they both worked at EMI's Abbey Road studios in the 1960's) engineer/producer **Jerry Boys**. Jerry was the engineer for the recording sessions in Cuba and subsequently mixed both the stereo and surround sound versions of the album here in the U.S.

The meeting not only got to hear Jerry Boys speak about his experiences making the album, but also got to view portions of a documentary about the making of Buena Vista Social Club and to hear tracks from the DVD-Audio issue of the album.

Jerry Boys sensibly recognized that such historically unique music would not be best served by bringing in a Pro Tools system and overdubbing everything. Instead, in addition to the usual close mikes, he set up room microphones to take advantage of the acoustics of the large recording studio and captured real musical performances in real time. Indeed, none of the tracks on the album are even edited; each is a complete take. There was no thought originally of making a surround sound album, but because of the room mikes, it proved possible to make a surround mix later that really reproduced the studio acoustics for the listener. Hearing this mix on our new NHT surround system installed in the large performance room at The New School University that the NY section now uses for its monthly meetings was a real treat.

■ Robert Auld