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Audio Engineering Society – New York Section

MEETING NOTICE

Tuesday, March 14, 2006 – 7:00 P.M.

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

Jazz Performance Space

The New School University

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

Fiber Optic Connections

AES Standards and Applications

Move over, XLR; make room for the new fiber optic connector

Host: **Ron Ajemian**, A/V Fiber Optic Consultant/Educator, Owl Fiber Optics, NY

Guest: **Irv Joel**, Audio Engineer/Sound Consultant, Irv Joel and Associates, NJ

Presenters: **Fred Besnoff**, Product Application Manager, Neutrik USA, Inc., NJ
Dave Seprish, Corning Pioneer, United Fiber Optics, NJ
Georgia Hilton, President, World Wide Audio Inc., NYC

Irv Joel will review the relevant AES standards and discuss their importance to the audio engineering community. Our first presenter, **Fred Besnoff** of Neutrik USA, Inc., will introduce their new OpticalCon fiber optic connector system. Fred will also give a demo of this new product which won numerous awards at recent major audio/broadcast trade shows. The second presenter is **Dave Seprish** of United Fiber Optics, who will show the audience how easy it is to put a fiber optic LC connector together in less time than it takes for an XLR audio connector. Our last presenter is **Georgia Hilton** of World Wide Audio, Inc., who will talk about her company using fiber optics as the backbone for post production and recording applications. These are just a few of the tremendous strides that have been made to enhance the pro-audio industry.

We are now beginning to see the LIGHT at the other end of the audio cable.

Bring all your questions, bring a guest, and stay tuned for an informative evening.

The AES NY Section is pleased to thank our underwriters for their continued support: **NHT** and **Studio Consultants, Inc.**

We also appreciate the support and assistance of **Christopher Hoffman** and the **New School University**.

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

Host: **Malcolm Addey** with **Robert Auld**, **Jerry Bruck** and **Irving Joel** - February 7, 2006 at The New School University, NYC.

"The History of Stereo, Part II," was the fascinating, informative and entertaining wrapup last month of the multi-media presentation by the NY Section begun the month before. The program, put together by members of the AES Historical Committee, offered glimpses into the lives and accomplishments of the researchers, engineers and musicians who, despite many bumps, left-turns and a world war along the way, made playback of stereo music in the home a reality. **Jerry Bruck** began with a recap of Part One, playing the first experimental stereo spoken word recordings known to exist: one done in the U.K. by **Alan Blumlein** at EMI, and the other in the U.S. at Bell Labs. Blumlein utilized the coincident mic technique that now bears his name. His recording was free from the "hole-in-the-middle" effect evidenced by Bell's spaced microphone technique. Bell Labs continued experimenting with stereo and benefited from a willing ally in **Leopold Stokowski**, himself an audiophile and eventually an AES member. Stokowski made the Philadelphia Orchestra available for experimental recordings at the Academy of Music. An excerpt was played from an early stereo transcription made in 1933 of *Pictures at an Exhibition*. Mr. Bruck then played a spectacular live recording made by Walter Weber at the German Broadcast in Berlin during an Allied bombing raid. The playback, originally recorded on a Weber-modified Magnetophon tape deck, had extraordinary imaging and sound quality, rarely surpassed even today. The sound of anti-aircraft fire was clearly audible in the distance. Bruck's recap concluded with an additional example of **Emory Cook's** work with his dual-groove stereo disc.

Robert Auld picked up with a look into the life work of RCA's **Jack Pfeiffer**. Jack championed the use of stereo on all master RCA sessions. Examples were played of 7.5ips stereo tapes, some commercially released by RCA, that were of remarkable sound quality. The later 33 1/3 rpm stereo LPs cut of the same sources paled by comparison, and may have been the original instance of sound quality sacrificed on the altar of low cost and convenience. Mr. Auld also demonstrated one of the first examples of misguided techno-marketing: RCA's "Dynagroove," which utilized **Harry Olson's** inner-groove distortion reduction process. It was designed for conical styli, but was made redundant when elliptical styli ultimately became the norm. A meeting attendee, and former RCA/BMG Studio staffer, contributed afterward that Mr. Pfeiffer had passed away, at work, with his headphones on, doing what he loved best.

Irving Joel played excerpts from the original cast recording of *The Music Man*, possibly the first Broadway show album to be done in stereo, which Mr. Joel himself had engineered while at Capitol Records. He also spoke about the industry-wide acceptance of the "45-45" system as the stereo LP standard, which made the world-wide adoption of the stereo LP possible.

Jerry Bruck returned to comment on **Bob Fine's** work with 3-track 35mm film sound recorders, and played an excerpt from Toscanini's final broadcast, at age 87, recorded for the first time in stereo. Time constraints prevented Bruck from presenting additional material that he hoped would bridge the gap to the present day.

The entire two-meeting "smash hit" multi-media presentation was strikingly enhanced by the projection of a wealth of period photographs and artwork prepared by the AES/HCs **John Chester**. All in all, this was one of the most memorable and satisfying presentations in the history of the NY Section. Bravo!

By **Alan Silverman**

Upcoming AES events:

Over the Counter Acoustics: Relieving the Symptoms of Bad Sound with David Prentice - April 11th at the New School

t.b.a - May 23rd at the New School