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## Audio Engineering Society – New York Section

### MEETING NOTICE

Tuesday, April 10, 2007 – 7:00 P.M.

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

--- PLEASE NOTE THIS LOCATION ---

### Dolby 88 Screening Room

1350 Sixth Avenue (enter on 55<sup>th</sup> Street)

# Surround 4.0: The history of QUAD

## from the '70s to the present day

Presenters: **Robert Auld**, AuldWorks, NYC, Audio Engineer / Sound Designer  
**Jerry Bruck**, Posthorn Recordings, NYC, Sound Recordist and Consultant  
Introduced by **Joel Spector**

Emboldened by their success in bringing back the early days of stereo in a brace of meetings last year, avid audio researchers Bob Auld and Jerry Bruck now tackle the history of surround sound, from the 60's and 70's to its possible resurgence today.

The acronyms for the emerging "quadraphonic" techniques that attempted to recover four channels from the two-channel stereo LP (there were "E-V Stereo-4," "SQ," "QS," and "CD-4," and the Japanese "UD-4"), applied to the sadly conflicting systems devised by Ben Bauer, David Hafler, Peter Scheiber, Len Feldman, Jon Fixler, and Jim Fosgate, among others. Add to these the "Q-4" open-reel tapes and "Q-8" cartridges, and the confusion and consternation of consumers is not difficult to imagine.

It was George Santayana who said: "Those who cannot remember the past are condemned to repeat it." Bob and Jerry have rounded up examples of early quad recordings to play, but there is more than just a recap of history in their choices. The rise and fall of Quad may be our meeting subject, but in that history lies the potential for a contemporary reassessment.

Bob Auld will discuss and play "early quad," that first flush of recordings that excited us with their potential and then fell victim to a technology/marketing miscarriage. Jerry Bruck, drawing upon his years of experience, will add his insights on quad's highs and lows to Bob's, and then play recordings that he hopes may entice the ash-daubed Phoenix of QUAD to soar anew.

The usual pre-meeting social half-hour will optionally be available for those who would prefer to audition Quad playbacks in the hall.

The AES NY Section wishes to thank **NHT Loudspeakers** and **Studio Consultants, Inc.** for their valued support.

We also appreciate the continuing support and assistance of 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**

December 12th, 2006

### Woodstock: The Sound and the Fury

Presented by **John Chester**

The New York Section's December meeting, held at Sync Sound, spotlighted the remarkable behind-the-scenes technical history of the original Woodstock Music Festival. The stage was literally still being constructed just hours before the first act was scheduled to play. Present at the meeting to give first-hand accounts and to answer questions were festival technical director, **Chris Langhart**, sound contractor **Bill Hanley** of Hanley Sound, **Michael Lang**, executive producer, and the NY Section's own Woodstock Festival staffer, **John Chester**, who hosted. The meeting began with segments from filmmaker Michael Wadleigh's recently released director's cut DVD of the event. We were mesmerized by images from the build-out, including those of a young Bill Hanley leaning back on his chair high atop a mixing tower. Bill mixed the event armed only with 12 channels on an Altec 1567 mixer, a couple of Shure M67s, an LA2A limiter, and a Langevin one-octave graphic EQ. Most impressive, however, were the musical performances and the stunning sound of the recording, captured on a Scully eight-track by Eddie Kramer and Lee Osborne. On Sync Sound's Digital Cinema dubbing stage, the sound of the DVD was superb.

Review By **Alan Silverman**

March 6th, 2007

### Audio Cookbook

Presented by **David Prentice**

Our first event in March was a visit to the studios of Food Network. Located in the Chelsea Market (at the former Nabisco factory!), these relatively new facilities are already experiencing change and growth. The large studio was set up for "Emeril Live" - their featured primetime show. Complete with large audience area "mined" with microphones, the show has its own house band and occasionally adds an entire guest band as well. Shot "live-to-tape" the one-hour cooking extravaganza finds its host running throughout the studio and chatting with guests. **Bill Jarett**, VP of Engineering, Scripps Productions NY, gave us the complete details of designing and moving their operation to this location. Staff Sound Designer, Editor, and Music Composer **Neil Perry** showed us the 5.1 record/mix suite, which is totally interconnected with other rooms in the plant. Then, Audio Engineer **Steve Watson** gave us a comprehensive tour of the audio control room, with its two digital consoles (one for the band). The room is soon to be totally redesigned to accommodate live recording of 5.1 audio. All in all a heady recipe for audio magic.

Review By **Joel Spector**

March 13th, 2007

### Audio Networks for 21st Century Audio Needs

Presented by **David Prentice**

As ethernet networks become increasingly ubiquitous, several multi-channel, digital audio systems have arisen to take advantage of the convenience and cost-effectiveness of Cat-5 installations. Discussing this growing technology were **Steve Grey** of Cirrus Logic and **Carl Bader** of Aviom, Inc. Cirrus Logic is the creator of CobraNet, a licensed network digital audio system consisting of hardware, firmware, and a protocol. It allows up to 128 channels of low-latency, uncompressed audio and metadata to be routed through standard switched ethernet at 100 Megabits per second. Aviom's technology, called A-Net, streams data in real time. The system uses cat-5 cable, which allows less than one millisecond of latency, low jitter and a wiring scheme that is familiar and natural to audio engineers and musicians. The system offers multiple sample rates, up to 64 channels of audio, and accommodates RS-232 and MIDI data, all within a single cat-5 cable that can be run 500 feet between devices. Questions from the audience covered the systems' specifications, future enhancements and the cost and ruggedness of cat-5 cable and connectors.

Review By **Noah Simon**

For more in depth reviews please see <http://www.aes.org/sections/ny/>

### Upcoming AES events:

May 8th: **The Way We Work** – Creative tools and workflow in today's music business

June 12th: **Surround Sound, with Height** – with Wieslaw Woszczyk

In July: **Picnic**

### AES NY SECTION CALL FOR NOMINATIONS

The nomination period for 2007-2008 is open until April 20 for Secretary, Treasurer, and Vice-Chairman. The AES depends on the involvement of the volunteer officers and this is your chance to advance a nomination for someone you think will make a contribution. Section members can forward their nominations by sending an email to [vote-ny@aes.org](mailto:vote-ny@aes.org). For more information please visit <http://www.aes.org/sections/ny/duties.html>, or call David Prentice at 212 967-4400 ext 205.