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Audio Engineering Society – New York Section

MEETING NOTICE

**PLEASE NOTE Date, Time & Location !!!**

**MONDAY**, December 10th, 2007 – 6:30 P.M.

**Dolby Screening Room**

1350 Avenue of the Americas at 55th Street, New York City

**Completing The Picture:  
Sound for the Film, "Honeydripper"**

**Presenters:** **Mason Daring**, Music Composer  
**Phil Stockton**, C5, Supervising Sound Editor  
**Robert Fernandez**, Sound One, Lead Mixer

**Producer:** **David Prentice**, VCA, NYC

How do you tell a story about the development of Rock and Roll music and individuals' adjustments to new technologies? John Sayles' new film examines the emerging new musical sound and how it affects the characters' lives. Sound plays a major role in telling the story. We'll see scenes from the film and hear from the audio production team describing the challenges and techniques of composition, location sound, editing, and the final mix. It's a special opportunity to hear about the sound side of "the magic of the movies".

A crack team of music production, recording, and editing pros managed a complex layer-cake of sound that encompassed location recording, studio tracks, and post-production-wizardry. The audio crew took pains to record live location sound with the highest possible quality, so that an unusually high percentage of location sound was retained in the final mix. Mr. Daring will talk about the challenges of capturing a live musical performance on film.

Knitting together the production sound, location and composed music, dialog, effects, and ambiences and matching them to the editor's picture is the responsibility of the sound editors. The challenges include not only fitting the best performances, both artistic and technical, but also matching the visual elements to create the proper feel for the story. Supervising sound editor Phil Stockton is a principal of C5, New York's leading sound editorial company for feature films. His credits include dialog and supervising sound editor for "The Departed" and supervising sound editor for films by Martin Scorsese, Ang Lee, Spike Lee, and Mike Nichols.

Balancing 100+ tracks, maintaining a consistent-sounding mix for over two hours running time is the job of the lead mixer. Robert Fernandez will be on hand to discuss his role and talk specifically about some of the challenges brought up in this film. As a leading mixer at Sound One in New York, Mr. Fernandez has worked with directors including Griffin Dunne, Lasse Hallstrom, Harold Ramis, and previously with Mr. Sayles.

In addition to our presenters, this Section meeting would not be possible without the interest and cooperation of the film's producer, Maggie Renzi, Ira Deutchman of Emerging Pictures, and Ken Hunold and Bill Allen of Dolby Labs, who generously shared their screening room and their technical support.

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 ATTEN**

November 13th, 2007

## “WOR Radio Tour”

Host: **David Bialik**, DKB Broadcast

Presenters: **Thomas Ray, III CPBE** - VP/Corporate Director Of Engineering  
**Jim Armstrong** - Director Of Eastern US Sales, Telos/Omnia/Axia

WOR Radio has been a vibrant voice on the airwaves of New York City since 1922. Initially broadcasting from Bamberger's Department Store, the station relocated to a building in midtown Manhattan, where they remained for almost eighty years. Recently, WOR relocated once again, moving to an exciting new home downtown. Director of Engineering, Thomas Ray, spoke to a standing-room-only group of attendees, and led the group on a tour of the facilities. Also on hand was Jim Armstrong of Telos/Omnia/Axia, who spoke in great detail about the Axia "Livewire" technology which is the heart and bones of the station's operations.

Thomas Ray stated that he chose the Axia system because it fulfilled his needs: enabling him to put rooms together quickly, routing audio and data with redundancy though one, all-digital, system, with the flexibility and price that satisfied him. Where the previous facility utilized complex analog cable runs and patchbays, the new station only has four punch-blocks in the entire building. While the old studios took days to wire, Mr. Ray boasted that he was able to complete the wiring of the Axia-based rooms in only six hours.

The Axia system operates at a sampling rate of 48kHz, with 16 bit depth and a latency of 2.75 mS. It uses the Livewire I.P. protocol, created by Telos, which allows devices to interconnect directly via Cat-6 cable, through a network, without the use of interfaces or "breakout" cabling. Every component in the system has an I.P. address: mic preamplifiers, control surfaces which connect to "mix engines", line-input units, router/selectors and AES/EBU input modules. Where digital audio workstations are in use, computer sound cards can be replaced with "Network Interface" cards, allowing the system to remain in the I.P. domain. Each audio source is connected to a "node", which is single-rack-unit Linux computer which also has an I.P. address. It is completely computerized using their "Pathfinder" software, which operates via a web browser, eliminating the need for patching or button pushing. System engineers can VPN into the system remotely, allowing operation from almost any location. However, the system is a closed network, providing security from hackers and other intruders.

From the "Technical Op Center", one operator manages all the "nodes", controlling all routing between rooms and to air. Each of the station's nine studios consist of a master room with a control room, with consoles featuring completely recallable configurations, allowing users to work in any studio with their own personal settings. Jim Armstrong boasted that configuring the system was less challenging than programming a consumer-grade wireless router.

Upon the conclusion of the tour, it was clear that the Axia system was an ideal fit for WOR radio. The system is extremely flexible and easy to understand once the nomenclature is understood. Because of the simplicity of the wiring, the studios appear very clean and un-cluttered. Many years ago, WOR was the very first broadcaster to enlarge its broadcasting range with a directional antenna. Now, Thomas Ray is proud to say that, with the installation of a digital audio network as the basis of their facility, WOR is once again on the leading edge of radio technology.

Review By **Noah Simon**

### **Upcoming AES events: January 8th, 2008: Audio Patents**

Presenters - **Konomi Takeshita**, U.S. Patent Attorney at Kéisén Associates

- **John Chester**

Host - **Jonathan Abrams**

When pursuing hardware and software product development related to audio, one legal way to protect the product is to be granted a patent. Patents can be complicated, so our presenters will help us all make sense of the various issues involved, some of which are listed below. If you are working on an audio product that is intended for public use, you will not want to miss this!

- \*What to do (and not do!) while you are working on something you think might be patentable.
- \*What is involved in applying for a patent?
- \*Is a hardware patent different from a software patent?
- \*How difficult is it to get a patent? Is it too easy to get a patent?
- \*How do you determine if your idea has been patented previously?
- \*What happens when someone claims you are infringing upon a patent they own?
- \*How do you protect yourself if someone is infringing upon a patent you own?
- \*Are there international issues that need to be considered?