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Audio Engineering Society – New York Section

MEETING NOTICE

Tuesday, January 8, 2008 – 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

Audio Patents:

Protecting Your Audio Product Creations

Producer: **Jonathan Abrams**, Nutmeg Audio Post
Presenters: **Konomi Takeshita**, U.S. Patent Attorney at Keisen Associates
John Chester, Audio Engineer and Patent Holder
Dave Amels, Bomb Factory Digital

Many of us are aware of copyright law and the fallout from the rampant breaking of it within the last decade. Copyrights do not cover every aspect of a product. Products that are unique, or use unique methods or processes, can be protected by patents. Yet the process that is designed to protect your creation has its own unique issues. The act of reading a patent can be a challenge. Some of the issues in the patent process will be discussed by our panel, such as:

- *What to (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?

We will touch upon these issues as we break down an interesting patent (or two) during the meeting.

Konomi Takeshita is currently a registered U.S. patent attorney with the law firm of Keisen Associates, which has offices in Tokyo and Osaka, Japan and in Philadelphia. Her practice includes patents, trademarks and copyrights, both domestically and internationally. Her firm also assists companies in trans-Pacific licensing opportunities.

Dave Amels is a session musician, recording engineer and record producer with over fifty records to his credit as well as an electrical engineer and inventor holding two patents. He has co-founded four companies: Voce, Diversi Organ Company, Amels & Alonso Electronic Design, and Bomb Factory Digital.

John Chester began his audio career doing live sound at Fillmore East. He has designed live sound equipment, broadcast equipment, lighting equipment, computer networks, and software, and has acquired several patents along the way. He's currently learning magnetic recording theory, and designing improved tape transfer equipment.

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 10th, 2007

“Completing the Picture: Sound for the film “Honeydripper”

Host: **David Prentice**, VCA, NYC

Presenters: **Mason Daring** - Music Composer; **Phil Stockton** - Supervising Sound Editor; **Robert Fernandez** - Lead Mixer

Three key members of the audio team for John Sayles’ new feature film explained in detail the technical and artistic considerations which guided them on this journey. All three men had high praise for Sayles’ depth of knowledge and decisiveness as the writer, director and editor of this project.

We screened the final reel of the film, in which a young guitar player brings electrified Rock music to a small rural Juke Joint and changes the way in which the patrons listen to music. The centerpiece of this reel is an almost entirely live musical performance. Composer and sound engineer Mason Daring explained that traditionally such performances are completely pre-recorded - except for vocals - and then filmed to playback. The tempos never change from take to take, which facilitates the editing process. In this case, director Sayles wanted the sound and “feel” of an actual performance, so, months before filming, a multitrack recording was made of the entire band, but only the drum and piano parts were played back on the set; all other parts were captured live during each take. ProTools disk-based recording and playback was used, which eliminated tape rewinding between takes and also allowed as many tracks as necessary to be saved during the filming process. Mason described another priceless benefit of on-location ProTools: Once this very complex scene had been blocked for the camera, Sayles realized that he needed an additional thirty seconds of music to be added to the middle of the song. This was done on the spot, which would have been nearly impossible with traditional recording methods. Mason said this was a first for him, and he’s been working with Sayles for many years.

Supervising sound editor Phil Stockton told us that Sayles knows exactly what he wants on the soundtrack, with the maximum amount of production (on-set) dialog being paramount, then music and lastly sound effects. Phil described another significant use of ProTools on this show: Because one of the actors had to wear “invisible” braces on his teeth he tended to produce “whistling ‘s’ sounds.” Phil found “clean ‘s’ sounds” from other words and replaced the troublesome ones throughout the actor’s performance. This would have taken forever with traditional magnetic film sound editing.

Lead mixer Robert Fernandez described the final mixing schedule of three weeks as “a very short time” for a feature film. He first mixed all of the musical numbers for a good overall balance, as though they were cues, and then remixed them to match the cut picture’s perspective and performer closeups. The ambience of the club space was a combination of ProTools plug-ins and actual on-the-set ambience microphone recordings.

A diverse Q&A period covered problems in post-production, delivery requirements and dialog integrity in listening rooms.

Review By **Joel Spector**

Upcoming AES events:

February 2008 - Archiving Today's Media presented by **Bob Auld**

March 2008 - **AES 60th Anniversary!** Special events will commemorate as we look all the way back to 1948.