

**CHAIRMAN**  
Noah Simon  
New York University  
212-992-8402

**VICE-CHAIRMAN**  
Joel Spector  
917-855-2889

**SECRETARY**  
Bill Siegmund  
Digital Island Studios  
212-243-9753

**TREASURER**  
Jonathan Abrams  
Nutmeg Audio Post  
212-921-8005

**CHAIRMAN EMERITUS**  
David Prentice  
Video Corporation of America  
212-967-4400 ext. 205

**COMMITTEE MEMBERS**  
Ron Ajemian  
Owl Fiber Optics  
718-651-5466

Robert Auld  
Auldworks  
212-666-2257

David Bialik  
DKB Broadcast Associates  
845-634-6595

Ken Hunold  
Dolby Laboratories  
212-767-1700

James Williamson  
WNYC  
212-669-3307

Charlie Post  
PostProductions Audio  
212-380-1509

Harry Hirsch  
Sound Directions, LLC  
201-944-2829

John Chester  
908-638-5487

**NY SECTION ADVISORS**

Jim Anderson  
Jerry Bruck  
Tim Casey  
Sid Feldman  
Albert B. Grundy  
Chris Hoffman  
Irving L. Joel  
Allan Tucker



Audio Engineering Society – New York Section

**A VERY SPECIAL MEETING NOTICE**

Tuesday, March 11, 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 13<sup>th</sup> Street (bet. 5<sup>th</sup> & 6<sup>th</sup> Avenues), 5<sup>th</sup> floor, New York City

**AES 60th Anniversary**  
**Happy Birthday to Us**

Presenter: **Dr. Floyd E. Toole**, Consultant and Author  
+ video highlights & special guests

On March 11, 1948, audio pioneer **Harry Olson** gave the first talk to the AES in New York. During his long and prolific career he wrote many papers and articles, among them one from 1968 called “Home Entertainment: Audio 1988” – a series of predictions on what the future might hold. Sadly, he died in 1982, and he missed seeing what actually happened. However, real progress in audio is a leisurely affair, and regression is not unknown (LPs are enjoying a small renaissance), so now, in 2008 it is interesting to see how Olson’s predictions stand up. In some ways very well. But we have also made progress in ways he could not have anticipated.

Olson’s classic book “Acoustical Engineering” (1957) has been on Floyd Toole’s bookshelf for about 45 years. It is full of explanations, drawings of audio devices and measurements depicting the state of technology at that time. It is also a portrayal of the breadth of Olson’s knowledge of and the depth of his involvement in the audio industry. He not only understood the physics of devices, he had good insights into what they needed to do, and a wish to satisfy the ultimate recipient – the consumer. Join us as Dr. Toole examines these topics, and as we recognize other audio pioneers in excerpts from the AES Historical Committee’s Video Interview Series.

**Floyd E. Toole** studied electrical engineering at the University of New Brunswick, and at the Imperial College of Science and Technology, University of London, where he received a Ph.D. In 1965 he joined the National Research Council of Canada, where he reached the position of Senior Research Officer in the Acoustics and Signal Processing Group. In 1991, he joined Harman International Industries, Inc. Dr. Toole’s research has focused on the acoustics and psychoacoustics of sound reproduction in small rooms. He has received two AES Publications Awards and the AES Silver Medal. He is a Fellow and Past President of the AES and a Fellow of the Acoustical Society of America. He has just completed a book “Sound Reproduction: loudspeakers and rooms” (Focal Press, in press).

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**

February 12th, 2008 " **Archiving Today's Media**"

Host: **Robert Auld**, AuldWorks, The Radio Foundation

Presenters: **David Nolan**, Archive Engineer, 92nd Street Y, WNYC; **Brad McCoy**, Senior Studio Engineer, Library of Congress

The 92nd Street Y has a substantial historical archive -- much of it on magnetic tape. Today, performances are recorded on Pro Tools systems. David Nolan's job encompasses both conversion of the tape archive to digital format, and preservation of new recordings.

Original tapes were rarely labeled in a standardized (or even adequate) fashion. For example, an entire shelf of tapes where each box contains only the notation "Poetry" and a date poses a real problem for the archivist, who must then review the recording to create metadata. Both presenters agreed on the importance of generating adequate metadata, converting it to a standardized format, and storing it in a database. The phrase Dave Nolan used regarding ingest and backup was "IT based data-management strategy" noting that banks and businesses have been dealing with large volumes of digital data to preserve and back-up for many years and that audio might borrow some of the hardware and techniques. He also said that the archival standard for digitized audio is Broadcast WAV files 24 bit @96 Khz, and stressed the importance of establishing a style for track names and layout, and ensuring that all sessions conform to that style before committing them to the archive.

Finally, he refuses to call anything a backup if it's stored on site. Two copies sitting on the same shelf? That's not a backup.

Brad McCoy works at the National Audio-Visual Conservation Center in Culpepper, Virginia, 60 miles south of Washington. This new 415,000 square foot campus, which was created in collaboration with the Packard Humanities Institute, includes underground storage space for the Library of Congress Moving Image and Sound Recording collections and modern, well-equipped workspace for the archivists. The Conservation Building, at the center of the campus, has an entire floor dedicated to audio. It includes a media prep area where discs and tapes can be properly cleaned prior to playback, critical listening rooms, and transfer studios. Mr. McCoy told us that the AES Library, an extensive collection of audio related publications that the AES donated to the Library of Congress, is now on display at NAVCC. It can be visited by appointment.

Current Library practices (which are still under development) call for transfer of analog recordings to 96k 24 bit broadcast WAV files. Digital restoration work is never done during the original transfer. Metadata is extracted and entered into a database. The digital files are stored on a large local file server, with tape backup. Copies are also sent via fiber links to off-site backup facilities. Files will be migrated to more modern servers as needed.

The presentations were followed by a lively audience discussion.

Review By **John K. Chester**

### **Upcoming AES events:**

**April 8<sup>th</sup>, 2008** – Audio for Video Games presented by **Noah Simon** and **Joel Spector**.

Composer and music producer Tom Salta discusses his methods and the demands of this rapidly-growing sector of the audio industry.

**May 13<sup>th</sup>, 2008** – Worship Audio presented by **Bill Siegmund**

**June 10<sup>th</sup>, 2008** – Metering for Broadcast presented by **Jonathan Abrams**