

Therefore, in 1962 Moir set up in private practice as a consulting engineer specializing in the electroacoustic field. He rapidly built up one of the best equipped private laboratories in the U.K. for the investigation of noise problems and electroacoustic phenomena, and for the next 20 years or so until his retirement he was kept very busy together with several associates.

However, he did not neglect his interest in high fidelity and continued to design and evaluate loudspeakers as an independent laboratory.

In the fifties, he found time to author a textbook on sound reproduction titled "High Quality Sound Reproduction" published by Chapman and Hall. He also published more than 100 technical papers on electroacoustics subjects and lectured frequently in the U.K. and in the U.S.A.

Moir was a great committeeman with a strong belief in the value of learned societies and the need for those who succeed to put back some of their time and talent into the communal pot. He served the IEE as a member of council and for three years was chairman of their professional panel on electroacoustics. He was a senior member of the American Acoustical Society, a fellow of the Audio Engineering Society, a member of the American Physical Society, chairman of the British Section of the Audio Engineering Society for a term, and served on several British Standards Institution committees.

To the older generation he will be best remembered for his many papers on Doppler distortion in loudspeakers and for his very pragmatic approach to audio problems. For this and for his humorous contributions to discussion he will be much missed by his friends and colleagues.

RAYMOND E. COOKE

The facts are painfully simple. **Sidney Zimet**, along with his wife, Nancy, were tragically killed on March 4, when the plane he was piloting crashed in Kentucky, while flying to Nashville on business. They left behind their two children, Glenn and Barbara.

Almost everyone who met Sid Zimet had his own opinion of him. To some he was a hero. He was often thought of as the outspoken man of audio who stated his opinions and observations about the equipment, its manufacturers and related businesses loud and clear. To me, Sid was an inspiration. Without his inspiration and vision, my company would not exist and I would no doubt be doing something very different with my life.

Throughout his involvement with audio, the people around Sid sought out his advice and expertise. This started when he served as an electronics instructor in the U.S. Air Force and continued throughout his role as founder, owner, and proprietor of the Long Island-based Audio by Zimet, Inc., an audio business that defied description and set a model that was copied and emulated throughout this country.

It was at Audio by Zimet that I first met Sid. It was an unusual store—kind of nondescript. As the largest and best-known seller and servicer of Dynaco (a top brand in its day) high-fidelity equipment, this small storefront caught the notice of many. Sid had established a reputation of only subscribing to the top technical standards of performance. He backed this reputation with a technical services department that was unheard of in its time. He had technicians and test equipment that large manufacturers were jealous of. But that was the way Sid did business—whatever it took to get the job done.

We expanded Audio by Zimet into perhaps the leading "semi-pro" dealership in the country, latching on early to the innovative products and concepts being introduced by companies such as dbx, Teac/Tascam and Otari, all the while applying Sid's high technical standards and not letting business and business politics get in the way of getting the job done. And that is what Sid can best be remembered for: He always got the job done.

In his efforts to service his expanding clientele, Sid's vision led us to form a manufacturing arm, Sound Workshop, that has grown into a major maker of professional audio record/mix consoles. Sid prided

himself on knowing all facets of audio. He was a user, a seller, and a manufacturer.

After Sid left Audio by Zimet and Sound Workshop, his career took him into the New York City audio rental business, leaving his mark on the companies he expanded and the clients that he served. He ultimately formed AudioForce, which grew into one of New York's largest and most versatile audio rental companies. In his effort to better service his customers, he took up flying and was able to offer door-to-door rental service anywhere in the country. It was in this service that he tragically met his death.

As his mother said at his funeral, "At least he died doing what he loved"—getting the job done.

Thank you, Sid. We'll miss you.

MICHAEL TAPES

We regret to report the death of AES charter member **Charles E. Harrison**, 82, a pioneer audio engineer and founder of Technisonic Studios, a radio and television recording facility. He died of a heart attack on December 29.

Harrison, an electrical engineering graduate of Washington University, opened the studio three years later at the old Central Institute for the Deaf. As a radio recording and record-making operation, it was used by local talents such as Ike and Tina Turner and Chuck Berry for their early works. As a television facility, it provided services for the major advertising agencies. It also served as home base for motion picture shoots.

He was president and chief engineer of the company until 1978, when he became chairman of the board. He remained as a consultant after Technisonic was sold to Aragon Corp. in 1985.

Harrison was well known for his work with the hearing impaired, especially among children. He spent World War II as an employee in the War Department, installing and supervising hearing-test equipment at military bases and teaching soldiers to operate it. He was a member of many professional organizations.