

**A Repair-centric Approach to Audio Gear
Repair:
Is there a shortage of technical expertise to
meet demand?
Presented by
Eddie Ciletti - Manhattan Sound Technicians
Inc.
and
AES PNW Section
Zoom Meeting
Monday, December 5th, 2022, 6PM PST (UTC -8)**

To attend this FREE event, [Click Here to access Eventbrite for this event.](#)

NOTE: Ticket sales end when the meeting begins.

Today's audio engineer covers a rather wide demographic – in age and aesthetic – ranging from those who are actively recording and mixing to archivists. The "active" include those who primarily rely on musicianship (classical and jazz), to those who use the recording environment as a creative tool. The "active" groups range from obsessing about sonic accuracy to pushing for as much sonic color as possible. The archivists are coping with a shortage of technical expertise and medium degradation (analog and digital tape being the primary examples).



From a technician's perspective, each client's needs – and budget – are unique. It becomes necessary for the technician to ask a range of questions, not the least of which is, "What is your budget window?" Unlike auto repair, which for a modern vehicle is fairly predictable in terms of price and turn-around, audio technology ranges from the repairable to the disposable and within that, reviving vintage gear is akin to classic car restoration. Aside from expertise, repairs are typically labor intensive. We have gotten used to "affordable" gear, built by robots, from countries that do not have the same "protections" in terms of labor and environmental laws. And, if the gear was made in this century, chances are good the manufacturer will not provide documentation.

Subjects to be covered include but are not limited to:

- Challenges of vintage and retro gear repair.
- Analog and digital archiving essentials.
- What are you willing to pay?
- What's your DIY level?

About Eddie Ciletti

Eddie Ciletti has been a (mostly) self-employed audio technician for nearly 40 years. Prior to venturing out on his own, he was a technician for producer/engineer Eddy Offord, R/Greenberg Associates, Bearsville Studios, Atlantic Studios, and Record Plant Recording Studios, where he was part of the team that produced Live Aid. He is also an independent recording and mastering engineer, and spent 10 years as an analog recording and electronics instructor. He has extensive expertise in analog, digital, and disc recording equipment. In lieu of cakes, he prefers baking tapes.

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THIS EVENT IS FREE, OPEN TO ALL, AND AES MEMBERSHIP IS NOT REQUIRED

Dan Mortensen

AES PNW 2022-2023 Section Chair

n.b. The material presented at our meetings is the opinion of the presenter and not necessarily that of the Society. You are encouraged to conduct your own research and to form your own opinions before adopting the presented material as Truth.