answers.

As important as the art of audio is, let

us not forget the role of computers, "But let your communication be Yea, yea; nay, nay; for in your speech let there be two elements: the one, the truth, and the other, the beauty."

First, let me reiterate that keeping up with technological progress is very important. We have seen how the Advanced Research Projects Agency (ARPA), and the Digital Equipment Corporation (DEC), have played crucial roles in shaping our current technological landscape.

We have addressed the limitations of the MIPS minicomputer from 1980, which has been eclipsed by inexpensive 200 to 300 MIPS microprocessors, and the efforts by engineers who will inevitably ask, "Uh, so, how does it work?"

Although I stand in awe and appreciation of the so-called ProSumer and SuperProSumer market, I believe we should be asking ourselves questions about the true value of these devices, especially since the CD standard was cast.

Technology, and silicon technology in particular, has continued to evolve at an alarming rate. We have seen the advent of the first Altec 604-based loudspeakers (when my control room began to ring with sound), and the first multi-track tape recorder that could hold a full song, a magical tool.

We have invested in basic research, and we have been asked, "Have you invested in basic research?"

We have seen the rise and fall of the CD, and the controversies really coming from the "real-time" processing of sound.

With apologies to David Clark, are there flaws in what we have come to call digital audio, or is it all just a matter of personal preference?

We have heard the debate about the merits of vinyl versus CD, and the need for audio quality that connected with an audience.

But there was none of this discussion in the past, when we were willing to try anything to get a better result.

We have feared, I think, that the future is going to be limited by our technology, and we have feared that the present is going to be limited by our ignorance.

We are in a new world, where the computer is the elephant of technological progress.

I am deeply relieved that I don't have to worry about the elephant, because it is already in the room.

But there is another elephant in the room, and that is the elephant of our own shortcomings, and often meet the pioneers of that time, who were pointed out to me one-by-one by students.

I had already been through ham radio & wire-tape recording, and I learned that I had to be a student of the art of recording.

The first time I recorded a song, it was all done on wire-tape recorder. We had a lot of equipment to deal with, but we had to work with it.

The next time we recorded, we used a high-fidelity loudspeaker, the AR-1, featuring a Western Electric back-to-back transformer. We had to deal with the equipment, but we had to get it right.

The next time we recorded, it was all done on tape, and we had to deal with the equipment, but we had to get it right.

Now we are dealing with digital audio, and we have to deal with the equipment, but we have to get it right.

We have to understand the workings of the subconscious brain, and the relationship between listener and recorded musical performance, and the bare necessities of listening.

Do only the equipment.

What is the technology we need?

Are there other microphones and other converters, and engineers who will inevitably ask, "Uh, so, how does it work?"

Many of our current technologies are not good enough, and we are asking ourselves, "Is it all just a matter of personal preference?"

I think that'll do the job.

We may not agree amongst us, but for the love of the art of audio, let's make the future proud of our honesty and passion.

I think the expression that my kids use is, "Duh, dad."

And, of course, the rediscovery of the elephant of technological progress: the first multi-track; a magical tool.

But let your communication be Yea, yea; nay, nay; for in your speech let there be two elements: the one, the truth, and the other, the beauty.