

# Toronto AES Seminar 2008

## The Roots of Our Toronto Sound

### Panelist and Guest Speakers Profiles

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#### Session 1 – Studio Owners and Managers

**Moderator: Sy Potma**

**Panelists: Terry Brown, Paul Gross, Andy Hermant, Jack Richardson,**

#### **Sy Potma**

Born in the Netherlands to musical parents and educated near Hamilton, Ontario, Sy Potma moved to Toronto in '68 to pursue musical and technical aspirations. He began his career as system tech with Festival Productions, in concert sound for Massey Hall, Mariposa Festivals and True North Records Artists to name a few.

In '71 he joined Manta Sound, during its construction phase starting in Manta's tech dept with Brian Lowe. Then working with mentors Andy Hermant and David Greene, he contributed to a continuous stream of record projects, commercials, TV themes and film scores. Manta Studios also spawned Manta Electronics Group and later Manta Video Labs; both of which Sy was involved with as design consultant and in technical developments. In the late '70's with Potma as Vice President and Technical Manager, Manta became an innovative, industry leading studio complex and Canada's prime film scoring stage.

In the '80's, Manta's studio expansion saw early implementation of multitrack digital recorders and diversification to audio post production. Sy also headed the design of a series of studio monitors and studio design projects for Manta Electronics. When Yorkville's Eastern Sound joined the group in 1991 he designed mix theatres and audio post suites for division Medallion PFA. In 2001, as project coordinator for the technical consolidation of Manta Eastern Sound, Medallion and Toybox into the DAVE complex, he again led the studio and mix theatre design and construction projects. From 1991 to 2004 Potma served on the inner circle of Command Post & Transfer's management team.

In 2004, Potma launched Acoust FX to pursue audio consulting. A 5.1 studio consulting and reconstruction project took him to London's Fanshawe College, Music Industry Arts Program where today he holds the post of Audio Technical Support specialist for the School of Contemporary Media.

Sy Potma has held executive positions in the Audio Engineering Society, Toronto Section and the International Teleproduction Society, is a member of National Association of Recording Arts and Sciences (NARAS) and is currently AES, Toronto Section Vice Chairman.

Sy most prefers the sound of acoustic guitars and occasionally plays a mean blues harmonica.

## **Terry Brown**

Born and educated in England Terry Brown learned his craft in four of the top independent studios in London during the 60's when the British pop scene was exploding. Engineering some big hits with some notable artistes he moved to Canada at the beginning of the 70's to further his career, this time as producer. Many successes later Terry continues to work with a variety of artistes and, embracing the digital medium at the outset, is now mixing in various formats, including DSD – 5.1 and Hi-res PCM.

In London during the sixties independent studios were a rare breed, a handful at best. I started my career at Olympic Studios under the direction of Keith Grant, who proved to be a great teacher. At that time Olympic was located just off Baker Street in London's West End down a little mews lined with small apartments which in fact were converted garages or originally horse stables. Rumour had it that Wellington stabled his team in that very spot. On the morning I started my new adventure The Animals' 'House of the Rising Sun' was being prepped for the mastering room and the first Rolling Stones record had recently been completed so things were seriously happening for Olympic.

I spent the first few months learning studio etiquette and making an awful lot of tea and coffee, which was part of the British way to learn the studio business, but at the same time learned the art of studio set-up, microphone placement and running a tape machine that had no RTZ or clock to let you know where in heaven's name you were! During this apprenticeship I got to shuffle the tape for some very successful young artistes and was a part of the team that recorded hits for The Troggs, The Moody Blues, Marianne Faithful, Spencer Davis Group, Donovan, Barbra Streisand and many more.

The next step for me was to begin engineering, this came sooner than I had imagined possible due to a mechanical breakdown of Keith's car en route to the studio. I was the only one available so amidst internal panic got the session off and running and successfully captured the sound of a big band, rhythm section and horns, until Keith could be there to confirm that things were as they should be. This was a big step for me and it was not long before I was tackling some rock projects, one of the first being the recording and mixing of The Who's 'Substitute' under the direction of Mr. Peter Townsend. The trend continued until it was time to move on to a new studio and continue the learning curve, this time I would be under the watchful eye of Adrian Kerridge at Lansdowne Studios down in Holland Park.

At Lansdowne, although engineering sessions from the beginning, one of the first memories I have was of leading up Dave Clark's new album — twelve songs, none of which could have been longer than two minutes and thirty seconds! — many of the tracks were, of course, huge radio singles. Shortly there-after I recorded the 'Homburg' single for Procul Harum and then 'Mellow Yellow' for Donovan with Micky Most and worked on the Bonzo's first record with Gerry Bron. One of the in-house production team at Lansdowne was Monty Babson and with partner Barry Morgan they approached me to help them put together a new studio to be named Morgan Studios.

As plans went ahead for the construction of Morgan I moved once again to the New Olympic studios which was a considerably more upscale affair on the south side of the Thames in Barnes.

With two studios running around the clock it seemed as if this was where the pop scene began and ended ! — The Rolling Stones, The Eagles, Jimmy Hendrix, Procul Harum, The Small Faces, Manfred Mann and then as if out of nowhere a group of Canadians breezed into town to record a pool of Beer spots for Canadian radio. Under the leadership of Mort Ross and Doug Riley we recorded non-stop for a week, sessions that were refreshingly up-beat, but had little to do with British pop and all the while Morgan was taking shape; piece by piece equipment was arriving and walls were going up and treatments were being applied. Then all of a sudden we were ready to open the doors and begin recording with a Scully 8-track recorder and the first CADAC console — Andy Johns was hired as tape—op (not for long I might add—he had big plans!) and I was recording 'The doughnut in Granny's Greenhouse' with The Bonzos and Gus Dudgeon producing, 'Feeling Alright' with Traffic and mixing Joe Cocker's 'With a little help from my friends'- we were off to a flying start!

It was then that the 'Canadian Connection' began to take shape with a 'phone call to Doug Riley which was really more social, but saw me heading out to Toronto during a quiet week and recording more beer spots. Beer! I could think of worse reasons to head to North America. We recorded all week, but I did get to savour the local music scene which, although small, was vibrant. The recording studios were few and far between and even then had very little of the gear I had become accustomed to using. Once back in London I missed the gang in Canada and we hatched a plan to build a studio/label to operate out of Toronto and to open in the fall of '69.

Married, I had to convince my wife Linda that this was a good thing to do, after all she had a career with a big TV company and things were going well for me too, but it felt right. The appropriate papers were obtained, personal effects were packed and flights booked; it was going to happen. And happen it did. Our first band was Motherlode and our first hit was 'When I Die'; then came Dr. Music, a 15 piece big band and a national hit this time with 'Sun Goes By'. I engineered sessions for April Wine, The Stampeders, Michel Pagliaro, Moe Koffman - (the theme for "As it Happens" is still on CBC), we recorded the music for a number of TV shows including Sony and Cher and Ray Stevens and I found myself consulting the audio on the Kenny Rogers series among others.

It was then that I started to take the production aspect of things more seriously and started a long relationship with Rush, cut three albums with Klaatu and as many with Max Webster. The 80's saw a Billboard #1 with 'I Just Died In Your Arms', Toronto went gold with 'Head On', 'Tom Sawyer' from 'Moving Pictures' pushed Rush over the edge and 'Try' was the big hit for Blue Rodeo's 'Outskirts' CD. As the 90's rolled over I produced Fates Warning's 'Parallels', mixed the singles for Moist for EMI Music of Canada, at that point independent, and mixed the radio singles for the Killjoys and Matthew Good.

## **Andy Hermant**

Andy Hermant founded the world-renowned Manta Sound Company (Canada's first digital multi-track recording studio), Duke Street Records and 1:2:1 Recording.

He engineered the No. 1 Billboard hit by Dan Hill, was the Manager of Post

Production at the CBC for 13 years and has served on the Boards of CARAS, CIRPA, FACTOR, The Canadian Film Centre and Roy Thomson and Massey Halls.

### **Paul Gross**

Phase One originally opened its door in 1973. At that time, Canada as a whole, and Toronto in particular, was in desperate need of a world-class recording studio. This was the golden age of the record industry and with the huge success of Canadian bands like The Guess Who and the introduction of the Canadian content regulations, Canada needed a place where artists would make the records that radio was going to play.

Record producer Paul Gross and his business partner Doug Hill recognized this need and decided they would be the ones to build it. Phase One was there to fill the void and was a success from the very beginning.

In the 20 years that followed the original opening of Phase One, the studio had seen it all. It became Canada's premier recording facility. It was home to several of the most successful Canadian bands and their producers. It was also, until the early 90s, home to Canada's most famous mastering facility, The Lacquer Channel, which was located in the room where Studio B is now found. Gold records lined the walls and Phase One became a legend.

After 26 years as owner of Phase One, Paul Gross wanted a change. He struck a deal and sold the assets of Phase One Audio Group to Barry Lubotta.

After taking a break from the studio life for a few years, Gross found a niche in a studio once again, this time working for long-time industry friend Gil Moore at Metalworks. "It's something I'm familiar with and it puts me back in contact with musicians, bands, artists and studios."

Gross arrived at Metalworks with a serious knack for recording – after all, throughout his 26 years at Phase One, around 100 gold and platinum albums were recorded within its walls.

As studio manager, he runs the recording side of the Metalworks business, which now includes a school and live sound production company.

### **Jack Richardson**

Jack Richardson, C.M. (b. 1929) is a Juno Award-winning Canadian record producer, Canadian Music Hall of Famer, Order of Canada recipient and an educator at Fanshawe College in London, Ontario, in the Music Industry Arts program, as well as at the Harris Institute for the Arts in Toronto, Ontario in the Producing and Engineering Program (PEP). Richardson was born in Toronto, Ontario, and had early musical training playing in various school bands.

By 1949 he was playing professionally in "The Westernaires" who had a regular radio program. In 1958 he was working as an account executive for a firm that produced a regular television program, but in the mid 1960s Richardson and three others from this firm decided to form their own production company, Nimbus 9. Initially audio recording was only one aspect of Nimbus 9, which was formed to provide multi-

media production to their clients.

Within a brief period of time, however, audio recording became the single focus of operations there. Richardson approached the Coca-Cola company with an idea to produce and market seven-inch singles (45's) through a type of bottle-cap reimbursement scheme. On one side of the release were a regionally popular band from Winnipeg, Manitoba, The Guess Who, and on the flip-side, a group from Ottawa, Ontario called The Staccatos (later to become the Five Man Electrical Band). Both of these groups would soon have worldwide hit records.

Taking a chance, Richardson mortgaged his own home to obtain funds to produce a full-length record with The Guess Who. He took the group to A&R records studio in New York, and produced the classic 1968 Wheatfield Soul album, which spawned a massive international hit These Eyes.

Richardson and The Guess Who had many more hits in the next few years, and as Richardson's reputation as a producer grew, so did his list of famous clients. From the early 1970s on, Richardson produced many of the biggest selling records of the era. Alice Cooper ( "I'm 18", "School's Out"), Bob Seger's "Night Moves", Peter Gabriel, Pink Floyd, Bay City Rollers, Badfinger, Moxy, Poco, The Irish Rovers, Max Webster, Dan Schafer and many others. This was in addition to the hits he was producing for The Guess Who, who were for a time (1970) the best selling rock group in the world.[1]

In the mid-1980s Richardson decided on another career change and became a Professor in the Music Industry Arts (MIA) program at Fanshawe College in London, Ontario, until he retired from teaching in 2007.

The non-profit Jack Richardson Music Awards, the inaugural year of which was 2005, are named in his honour and given to up-and-coming musical acts and artists from London in a variety of categories.

The Juno Award for Producer of the Year has been named in his honour since 2002.

Jack Richardson is the father of noted music producer Garth Richardson (Rage Against the Machine, Red Hot Chili Peppers, System of a Down).

Jack Richardson is considered to be the mentor of producer Bob Ezrin. At the time of Bob's introduction to Jack Richardson, Bob felt that his job was music 'management'. Jack corrected Bob by telling him that he was actually involved in music 'production' and that he (Jack) was going to show him (Bob) how.

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## **Session 2 – Recording Engineers / Producers**

**Moderator: Doug McClement**

**Panelists: Terry Brown, George Graves, David Greene, Peter Houston, George Semkiw**

### **Doug McClement**

Doug McClement became interested in audio as a teenager, working in stereo stores and playing in bands around his home town of Kingston, Ontario. He set up Comfort Sound, a four track studio in his parents' basement in 1973, recording demos for local bands and songwriters.

After graduating with an Honours Bachelor of Commerce from Queen's University in 1975, he moved to Toronto, where he worked as a computer programmer for TD bank during the day, while running a home studio at night and on weekends. By 1978, the studio was busy enough for Doug to quit the bank, expand to eight track and go full time into recording. He also started to get requests from studio clients to record their bands on location. After a couple of years of taking gear out of the studio for these remotes, he purchased a cube van to accommodate the expanding live recording business.

Throughout the eighties, the studio expanded from eight to twenty-four tracks, and changed its focus from radio and records to music for television and film. Doug was hired by several television networks to engineer remotes outside Canada, in places like Nigeria, Jamaica, Germany, Cyprus, Spain and Kuwait. A portable multitrack system was designed specifically for shows outside the province. The remote side of the business grew to the point where Doug decided to sell Comfort Sound and go full time into live recording.

Doug set up LiveWire Remote Recorders in the summer of 1994, and has been doing location recording ever since, both with the truck, and with the portable airpack system. The system has expanded to 96 tracks.

Doug has been nominated nine times for a Gemini Award for Best Sound in a TV Variety Program, and won a Gemini in 2003 for his mix of the 2002 Juno Awards. He has received platinum albums for engineering Blue Rodeo's "Diamond Mine" and "Five Days in July"; and "Bargainville" for Moxy Fruvous. "Stevie Ray Vaughan and Albert King In Session", engineered by Doug, won the W.C. Handy Award from the Blues Foundation for Best Blues Album of 2000. He also won an ADISQ award (Quebec Juno) for his mix of a Richard Seguin concert television special for MusicPlus.

He is a member the World Studio Group, and has been a member of the Audio Engineering Society since 1974. Doug is currently the Director of the Producing and Engineering Program at The Harris Institute for the Arts in Toronto, where he teaches one afternoon per week.

Doug has been married to Caroline Van Belleghem since 1983, and has two beautiful young daughters, Megaera, born in 1998, and Molly, born in 1999. The family lives in

an old Victorian house in downtown Toronto.

When not on location, Doug enjoys listening to Ry Cooder and Tom Waits, watching movies, reading, and watching baseball. He also plays bass for "It Ain't Pretty", a roots music band that his wife thinks should be named "We Be 40".

## **Terry Brown**

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## **George Graves**

Born and raised in Los Angeles, California, George Graves got his start at what was supposed to be a "summer job" in 1963 at the Century Records pressing plant. By 1965 George had left Century Records to embark on a new journey at RCA. There he would work with classic artists Harry Nilsson, The Monkees, Henry Mancini, Sally Fields, etc. In 1971 he moved on to work with independent mastering pioneer Doug Sax at the Mastering Lab in Hollywood, California lending his unique touch to 3 Dog Night, Neil Diamond, Kenny Rogers, and others.

In 1974, George relocated to Toronto, Canada at the request of legendary producer Jack Richardson, who was setting up his own high-end mastering studio aptly named "JAMF" (Just Another Mastering Facility). Jack, in order to complement his already successful Nimbus 9 productions, needed an experienced and preferably American mastering engineer to commandeer the studio. George expanded his well-rounded resume to include Peter Gabriel, The Guess Who, Rush, Alice Cooper, Bay City Rollers not to mention live Direct-to-Disk lacquer cutting.

Soon after, George would find himself redefining the mastering boundaries at The Lacquer Channel located at the time in Phase One. In 1989, Lacquer Channel relocated to its present location in North York. Return clients included Bryan Adams, Kim Mitchell, Klatuu, Triumph and U2, while new talent Lorena McKenitt, as well as Nexus could be added to his ever-growing discography. Noted recent credits include Gordie Johnson, The Satellites, Lee, The Constantines, and Jim Guthrie. George has mastered literally thousands of name acts in his thirty-eight years and has a repertoire of experience rivaling the very best in the world.

## **David Greene**

A born and bred New Yorker, David began his professional career in with a small recording studio, Edgewood Recording in Washington D. C. From there he went to work for M.G.M. Records in New York City as a senior recording engineer. While at M.G.M. he engineered many successful recordings with a wide range of artists from The Animals to Bill Evans to the motion picture soundtrack album Dr. Zhivago.

In 1967 he joined the staff of A & R Recording, Inc. in New York City as a senior recording and studio design engineer. During his tenure there, he worked with artists such as Stan Getz, The Guess Who, and Burt Bachrach/Hal David.

In 1971 he joined the staff of Manta Sound Studios, Toronto as Chief Engineer and helped establish Manta as the top recording studio in the country. In 1975, he formed Unlimited Productions, Ltd., an independent music/audio production and technical consulting service. In addition to record production/engineering Unlimited was one of the pioneers in high quality audio for television and videodisc products such as the video version of Bob Fosse's Broadway show Pippin, a concert series for videodisc with The Israel Philharmonic Orchestra conducted by Zubin Mehta, and the television special Dolly in London with Dolly Parton for HBO.

As one of the most sought after music production and scoring services, it was a natural for Unlimited to develop into sound design for dramatic projects. Episodic television became a large part of the schedule with everything from Philip Marlow Private Eye (HBO), to Care Bears (Nelvana) to Alfred Hitchcock Presents (Universal).

In 1991 Unlimited Productions became the basis for Magnetic Music, the music production wing of Magnetic Enterprises. As part of the reorganization of Magnetic North in 1996, David was made VP/GM - Audio, and was responsible for the audio and music operations and facilities.

In 2000, David left the corporate world to return to his first love, production. Among his initial projects were Cyberworld (3D Imax Film), J.Lo in Puerto Rico (Jennifer Lopez NBC Special), and 2002 Winter Games – Opening Ceremonies (NBC) for which he received a Primetime Emmy award in the Outstanding Sound Mixing for a Variety or Music Series or Special category. Among his recent projects he served as Executive Music Producer for the widely acclaimed CBS Miniseries Hitler: The Rise of Evil which received a Primetime Emmy nomination for the Original Music, Primetime Emmy award for Sound Editing and is nominated for a CAS (Cinema Audio Society) award for Sound Mixing. He continues to proudly live in Canada with wife and bulldog.

### **Peter Houston**

Started career 1955 CKEY Radio in Toronto as an asst. in the recording dept. Did some work on weekends as traffic reporter.

1962 started at RCA Victor studios in Toronto as a laquer cutter, tape duplicator.

Moved into the studios as asst. 1963 first sessions recording voices, for commercials and animated films.

First music sessions 1964, Highlights A Place To Stand, many recordings and albums. And hundreds of commercial and jingles.

Moved to Eastern Sound as chief recording engineer 1967, Helped to redesign studios.

1968 recorded the original Hockey Night In Canada theme and hundreds of commercials and records.

197? Moved to Toronto Sound with Terry Brown, albums, commercials etc.

Around that same time became involved with CFTO Television as sound consultant a freelance position that carried on for thirty years. Worked on most of their music shows, Kenny Rogers, Miss Canada, Miss Teen Canada, Telethons, Littlest Hobo, etc

Started own studio, United Media Studios, Thornhill.

Started teaching at Seneca College in 1987 as audio and visual prof. Retired 2005, and still teach part time.

Have traveled to all major cities: Canada and in most States, as well as Europe, Japan, China, Middle East for work.

Am semi retired and living on beautiful Baldsam Lake Ontario.

## **George Semkiw**

George Semkiw is one of Canada's most successful engineer/producers. He has recorded some of the biggest acts in the business and built some of the best recording facilities in the country. His career spans four decades and every conceivable genre of music from movie soundtracks and jingles to disco, funk, soul, reggae, world, heavy metal and classical. George has the deep experience to meet the sonic needs of the most demanding customers and has the gold and platinum records to prove it.

His credits are extensive – too many to mention – they include the likes of Duke Ellington, Bachman Turner Overdrive, Lou Reed, Harry Belafonte, Funkadelic, Moe Koffman, Trooper, Johnny Nash, THP Orchestra, Triumph, Streetheart, Michel Pagliaro, Colin Linden and Daniel Lanois. He has recorded jingles for Coke, GM, Ford, Labatts, CIBC, Royal Bank, Molsons and Kodak. He has mastered recordings for RCA, Motown, and Capital and has worked for TVO, CTV, Nelvana and the CBC as well.

His music career began as one of the original members of Richie Knight and the Mid-Knights, one of the top groups on the legendary Yonge St. Strip in the early 1960's. They were the first Toronto rock'n'roll band to have a number one song on the CHUM chart, "Oh Charlena" in 1963. They also opened for the Rolling Stones at Maple Leaf Gardens.

George then got a job in the mastering rooms of RCA Studios (later known as McClear Digital) on Mutual St. in 1965. After 2 years as mastering engineer, George moved to the control rooms of RCA's studios where he spent the better part of a decade recording musical legends and world-class jingles, while working his way up to chief engineer.

In 1975 he left RCA to oversee the construction of Phase One, which remains one of Canada's premier recording facilities to this day. There, he spent four years as staff engineer/producer and again made dozens of legendary recordings.

In 1979 it was time to do it for himself – George built Amber Sound, which quickly became one of Canada's top recording studios. It was the first in Canada to sport a digital multi-track recorder. It was the first to have 5 isolation booths. After 7 years of prosperity Amber was squeezed out of its world-class digs, kicking and screaming, by the overheated real estate market of 1986.

With the studio in a more modest location, the lower overhead offered George the chance to break away from the fortunes of a single studio and become a freelance engineer/producer. Since then he has worked in the best studios in the Toronto area, and as far away as Prague, recording albums, jingles and movie soundtracks. He has also worked as a sound-studio design consultant on a number of occasions. More recently George has taken the time to learn the digital editing system at PsychoSpace Sound and is available to do mastering work there, upon request.

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## President's Address

**Speaker: AES International President Jim Anderson**

### **Jim Anderson**

Jim Anderson is an internationally recognized recording engineer and producer for acoustic music in the recording, radio, television, and film industries. He is the recipient of numerous industry awards and nominations in the recording industry, including nine Grammy-awarded recordings and 25 Grammy-nominated recordings; as well as two George Foster Peabody Awards for radio programs and two Emmy nominations for television programs. He has been a frequent lecturer and master-class guest faculty and speaker at leading international institutes of higher education, including the Berklee School of Music, McGill University, Banff Centre of the Arts, Universite de Kunst in Berlin, University of Luleå in Luleå, Sweden, University of Massachusetts at Lowell, New England Institute of the Arts, Penn State University and numerous sections of the Audio Engineering Society.

Specializing in jazz and acoustic music, Jim has worked with legendary producers including Bob Belden, Michael Cuscuna, Creed Taylor, Jim West, among others, and has recorded projects for Toshiko Akiyoshi, Patricia Barber, Terence Blanchard, Ron Carter, Jon Fadis, Joe Henderson, J.J. Johnson, Christian McBride, Gonzalo Rubalcaba, Maria Schneider, McCoy Tyner, Phil Woods, John Zorn, and many more. Among his television credits, he has worked with the Muppets and "In Performance at the White House" for PBS. A graduate of the Duquesne University School of Music in Pittsburgh, Pennsylvania, he has studied audio engineering at the Eastman School of Music and Sender Freies Berlin. During the 1970's, he was on the technical staff of National Public Radio where he engineered and produced many award winning classical, jazz, documentary, and news programs. Since 1980, Jim has had a career as an independent audio engineer and producer, living in New York City. He has been Chairman of the New York Section of the Audio Engineering Society, a Vice President of the AES, Chairman of the last three AES East coast Conventions and beginning this October, President of the AES.

Jim is a professor at New York University's Tisch School of the Arts and is the former Chair of the Clive Davis Department of Recorded Music. He still maintains an active professional recording schedule.

In December of 2006, Jim achieved cult status among college students across the country, including his own students at NYU's Clive Davis Department of Recorded Music. Appearing on Comedy Central's "Colbert Report - Shreddown to Guitarmageddon" he matched wits with Rolling Stone rock critic Anthony DeCurtis, guitar god Peter Frampton, New York Governor Eliot Spitzer, The Decemberists, Apples in Stereo, and former Secretary of State Henry Kissinger.

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## Special Presentation

**Speaker: Dr Floyd E. Toole**

### **Floyd Toole**

Dr. Toole has impressive business and academic credentials, having held the position of Corporate Vice President - Acoustical Engineering at **Harman International** from 1991 until he retired in 2007 and Senior Research Officer in the Acoustics and Signal Processing Group at the **National Research Council of Canada**.

Dr. Toole's research has focused on the acoustics and psychoacoustics of sound reproduction in small rooms, directed to improving engineering measurements, objectives for loudspeaker design and evaluation, and techniques for reducing variability at the loudspeaker / room / listener interface.

His book entitled "Sound Reproduction: The Acoustics and Psychoacoustics of Loudspeakers and Rooms " was published this year by Focal Press.

Floyd E. Toole studied electrical engineering at the University of New Brunswick, receiving a BSc, 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. as Corporate Vice President - Engineering. In this position he works with all Harman International companies, such as JBL, Infinity, Harman/Kardon, Mark Levinson, Revel, Lexicon, AKG, Studer, DOD and Soundcraft. He also directs the Harman Research and Development Group, a central resource for technology development and subjective measurements in support of product design and manufacturing. He retired from Harman in 2007.

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Dr. Toole has published numerous papers in the journals of the AES and the Acoustical Society of America, chapters in two audio engineering handbooks, and many articles in consumer audio publications. He is a member of the Acoustical Society of America, and a Fellow and past President of the Audio Engineering Society. In 1996 he was awarded the AES Silver Medal for "significant developments in the subjective and objective evaluation of audio devices".

Dr Toole is a Fellow of the Audio Engineering Society (AES) and of the Acoustical Society of America (ASA). He is the recipient of the Custom Electronic Design and Installation Association (CEDIA)' s Lifetime Achievement Award.

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## **Session 3 – Technology**

**Moderator: Bob Snelgrove**

**Panelists: Bill Dowding, Wayne Jones, Jack Kirkpatrick, Chris Russell**

### **Bob Snelgrove**

In 1972, while attending the University of Waterloo, Bob Snelgrove started custom-designing large format Live Performance mixing consoles and signal processors which he built and sold to major Canadian bands of the day.

In 1979 he founded GerrAudio and is currently President. GerrAudio represents key brands of “best of class” digital and analog audio technology and hardware used in Broadcast Communications, Audio Test & Measurement, Live Performance Sound Reinforcement and Audio Signal Networking.

### **Bill Dowding**

After graduation from the Radio College of Canada in 1941, Bill Dowding started work for RCA Recording Studios in Toronto as an Assistant Recording Engineer.

Bill retired from RCA in 1983. In between these two dates Bill was involved in a world war and the evolution of audio recording as it progressed from lacquer disks to digital masters.

In this period Bill also managed to serve the Canadian Figure Skating Association for many years, managing and assisting with their touring live sound reinforcement and music playback requirements.

### **Jack Kirkpatrick**

Jack Kirkpatrick’s Tele-Tech Electronics is a fixture in the Toronto recording community and been a supplier of new and used Recording Equipment (and sage advice) for the past 54 years. After graduating from Ryerson as an Electronic Technologist Jack worked for A.V Roe on the Avro Arrow project before opening Tele-Tech in 1954 repairing Televisions and Tape recorders. Originally located on Avenue Road in Toronto it has moved twice, the first time to Etobicoke and then to Markham where it continues today.

In this time period Jack has seen almost every trend in modern recording come and go and has been a mentor and friend to many aspiring recordists, musicians and studio owners. Throughout all of this Jack has made time to stay current by studying Computer Science at York University and Cost Accounting at McMaster University, graduating in 1972 as a Cost Accountant.

## **Chris Russell**

Chris Russell is the CEO of Bryston Ltd., a designer, developer and manufacturer of professional and high-end home audio equipment. Bryston is known in both professional and home audio circles for their amplifiers, preamplifiers, electronic crossovers, CD players, surround processors and other electronic products for the highest-quality sound reproduction.

As a long time supporter and member of the Toronto chapter of the AES and through his direct involvement in Bryston since 1967, Chris is in an ideal position to offer a perspective on audio technology that is both retrospective and contemporary and comes with a true "Toronto" pedigree, (well, Peterborough, but that's close enough).

## **Wayne Jones**

WAYNE JONES has almost 40 years of engineering development, marketing, and management of products and companies in the professional audio and audio test and measurement fields. In 1969 he founded Olive Electro Dynamics, to manufacture state-of-the-art recording consoles. The company introduced several new and innovative technologies and concepts that are now commonplace on contemporary recording systems.

In 1975 he founded Amber Electro Design, a manufacturer of audio test and measurement equipment. Amber introduced the first high-performance portable battery powered audio distortion analyzer and one of the first programmable PC-controlled audio analyzers. In 1991, he joined Audio Precision and managed applications engineering, publications, web, and product promotion. In recent years, he has been a consultant to Intel, Microsoft, SigmaTel, and many other audio companies.

Mr. Jones has written numerous trade journal articles on audio test and measurement, created application notes, co-authored a book on High Definition Audio, and authored the re-write of AES 6id on PC audio testing. Additionally he has served on various standards committees related to audio test and measurement.

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## **Session 4 – Loudspeakers**

**Moderator: Floyd Toole**

**Panelists: Claude Fortier, Mark Mason, Martin Stec, Bill Woods,**

### **Dr Floyd Toole**

Dr. Toole has impressive business and academic credentials, having held the position of Corporate Vice President - Acoustical Engineering at **Harman International** from 1991 until he retired in 2007 and Senior Research Officer in the Acoustics and Signal Processing Group at the **National Research Council of Canada**.

Dr. Toole's research has focused on the acoustics and psychoacoustics of sound reproduction in small rooms, directed to improving engineering measurements, objectives for loudspeaker design and evaluation, and techniques for reducing variability at the loudspeaker / room / listener interface.

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In 1991, he joined Harman International Industries, Inc. as Corporate Vice President - Engineering. In this position he works with all Harman International companies, such as JBL, Infinity, Harman/Kardon, Mark Levinson, Revel, Lexicon, AKG, Studer, DOD and Soundcraft. He also directs the Harman Research and Development Group, a central resource for technology development and subjective measurements in support of product design and manufacturing. He retired from Harmon in 2007.

Dr. Toole's research focused primarily on the acoustics and psychoacoustics of sound reproduction. Most notably, he established methods for subjective and objective evaluations which have been used to clarify the relationships between technical measurements of loudspeakers and listeners' perceptions. All of this work was directed to improving engineering measurements, objectives for loudspeaker design and production control, and techniques for reducing variability at the loudspeaker/room/listener interface. For a papers on these subjects he received the Audio Engineering Society (AES) Publications Award in 1988 and, with Sean Olive, another in 1990.

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Dr Toole is a Fellow of the Audio Engineering Society (AES) and of the Acoustical Society of America (ASA). He is the recipient of the Custom Electronic Design and Installation Association (CEDIA)' s Lifetime Achievement Award.

### **Claude Fortier**

Dr. Fortier began his career in acoustics and audio-visual design in the research and design of loudspeakers. He was extensively involved in the Audio Engineering Society, presenting many papers on loudspeaker research and chairing technical sessions at North American conventions of the society.

His achievements in this area included the design of a loudspeaker system which was awarded the Class A rating, the highest Level awarded by Stereophile magazine. Dr. Fortier is the only Canadian designer to ever achieve this result. He was also

awarded a patent for an electronic loudspeaker crossover filter system that is currently in use in products all over the world.

Dr. Fortier was also the founding president of the Canadian Audio Research Consortium, an industry-NRC research consortium inaugurated by the Minister of Science and Technology. The consortium was formed for the purpose of developing active loudspeakers and interactive audio room environments using digital signal processing. He was also elected its technical director and presented a paper to the Canadian Acoustical Association about speaker room response improvements from the CARC/DSP technology. This area of investigation led into architectural acoustics and the interactions of acoustic and electroacoustic behaviors in built space.

Dr. Fortier extended his interest in electro-acoustic systems into the area of multimedia systems design, and has designed and supervised the installation of several highly complex AV systems incorporating audio and video teleconferencing, multi-media presentations and complete room control systems design, for clients such as Nortel, Department of National Defense, La Cite Collegiale, JDS Uniphase, the Department of Justice and others.

Dr. Fortier taught a graduate course in acoustic measurement at McGill University seminar courses at the Banff School of Fine Arts, and has been qualified as an expert witness in the field of acoustics by the Supreme Court of Ontario and the Ontario Municipal Board. He is uniquely qualified in acoustics, noise control and audio-visual design, combining a broad based theoretical background in physics, acoustics and electronics with experience in every aspect of practice as an acoustical consultant.

Professional Memberships: ASA, AES, CAA, INCE, and NCAC

## **Mark Mason**

Mark Mason first became interested in the technical aspects of sound reproduction during his early teens. Years of constructing and experimenting with home, car and pro audio speakers and amplifiers followed. He began to design, build and install car audio systems during high school and while attending Ryerson University to finance his increasingly expensive hobby.

Early in the 90's, he joined the engineering team at Blade Technologies and helped develop several lines of car audio amplifiers and digital signal processors. Blade Technologies invented BASH technology which is now used in many home theater powered subwoofers. Blade products were manufactured by sister company Indigo Manufacturing who was an OEM for Energy, Mirage, and Sound Dynamics subwoofer amplifiers. Indigo expressed interest in developing their own home theater powered subwoofer amplifiers and the engineering team's focus changed to integrating the BASH technology into this new application. It was at Indigo/Blade where Mr. Mason first worked with Paul Barton while developing subwoofer amplifiers to be used in PSB product.

In the mid 90's, Mr. Mason joined Adamson Systems Engineering, a pro-audio manufacturer. As a Design Engineer with ASE, he designed high power speakers and subwoofers for professional touring and installed sound applications.

In 1998, Mr. Mason joined PSB Speakers as a Project Engineer / Electronics

Designer. He took over responsibility for designing all PSB subwoofers in addition to working with Paul Barton at the NRC designing full range in-room and custom installation (in-wall/ceiling) speakers. In 2001, Mr. Mason was promoted to Design Team Manager. Today he continues to manage the efforts of the PSB product development team and design product. His PSB designs have won critical acclaim from both discerning customers and audio critics alike.

### **Martin Stec**

- Began in the Loudspeaker Industry in 1976-7 while attending University of Waterloo.
- Joined Angstrom Acoustic Laboratories in 1979 in a Design / Engineering capacity.
- At the same time, began taking advantage of the physical facilities, and intellectual underpinning, developed at the NRC by Dr. Floyd Toole
- In 1982 was one of the founders of Paradigm Electronics Inc.
- Founded Amtec Manufacturing Inc in 1985. As President, led AMI's growth into a substantial ODM loudspeaker manufacturer with a wide range of international and domestic customers such as Harman Consumer Group (Harman Kardon, JBL & Infinity), Yamaha, JVC, KEF, Mission, Alpine and many others.
- Re-joined Paradigm Electronics Inc in Oct, 2003 as Director, Product Development

Eventually becoming proficient in the theory and practice of loudspeaker development and manufacturing, Martin has been involved in the design of almost three hundred commercially successful products over a 30 year career. Included in "Industry Firsts" or "Industry Earlies" would be such notable advances as the early use of injection molded PP cones, the early use of over-molded TPR suspensions, first(?) use of foamed PP loudspeaker cabinets, first(?) implementation of extruded loudspeaker cabinets, first popularly priced, commercially viable Class D powered subwoofers.

### **Bill Woods**

AH! Acoustic Horn Company, [www.acoustichorn.com](http://www.acoustichorn.com)

Professional Profile

2007 to the present:

AH! Acoustic Horn Co., Sole proprietor of a new company specializing in high-end horn systems

Created a Proprietary conical radial motion picture theatre Horn for technical director- Eric Stark Shaw Brothers, China.

Consultant for B&C loudspeakers- (B&C loudspeakers are one of the world leaders in loudspeaker design, developing unique products on the cutting edge of transducer design), Florence, Italy

- Cone compression driver design, Air motion transformer driver design

Consultant to RCF loudspeakers, (World renowned loudspeaker company, producing high quality loudspeakers since 1940), Regio Emilia, Italy.

- Loudspeaker enclosure and system design.

1989-2007 Yorkville Sound

Senior Design Engineer for Yorkville Sound.

(Manufacturing arm of Long& McQuade)

[www.Yorkville.com](http://www.Yorkville.com)

Principle duties

- Speaker Mechanism Design
- Acoustics involving enclosure design.
- Horn design
- Pattern making and CAD-Cam work for horn design
- Process engineering in fabrication of process (Vacuum forming/ injection mold making/ foam speaker enclosures/ woodworking high-speed assembly etc.
- Research and Development of acoustics of geometric shapes and compression driver design.
- Technical writing for specification sheets.
- Acoustic developments included:
- Injection molded composite plastic speakers, including R&D in of production engineering, drafting, and process production
- Large scale sound reproduction concert systems (TX series –included first mid range conical horn and carbon fiber cone driver)
- First commercial application of conical horns including radial defined coverage, asymmetrical, and bent horns
- First tractrix horn, and conical/tractrix horn, and tractric horn (1989)
- Resonator/ horn low frequency bas horn (105dB 55Hz 11 cubic feet Sw800)
- First compound load vent/horn bass system Sw600 a version of a "Tapped horn"
- First conical basshorn- 105 db 40Hz SW1208
- Vacuum form process and tooling for ABS horn manufacture
- Vent turbulence control low frequency enclosures
- Rapid prototype vacuum horn tooling

1982-1989 Loudspeaker Group

A sole proprietor P.A. systems manufacturer, serving Yorkville Sound Gerr Electro acoustics, and numerous rock groups. *Loudspeaker Group was of the first companies to use NRC Labs for testing PA systems.*

Principle duties

- Pattern making -molds for fiberglass horn production

- Manufacturing Home HI-Fi enclosures and fiberglass horns for professional sound systems.
- Supertramp and the National Arts Center used our products.
- Design, manufacture and selling of Pro-P.A. speakers under the name Loudspeaker Group.
- Sold to Staves' Music, Long & McQuade Music, and various rock groups.

1981-1982

- Consultant for Fostex Pro - P.A. (Japan) – toured Canada with P.A. products I designed
- Belise Acoustic (Quebec) designed speakers for the National Arts Center stage system.

1976-1981-- Speakerfactory

Proprietor of a Retail Store in Peterborough Ontario

Products were Home Hi-Fi systems.

Products manufactured in my shop in Hastings, Ontario.

- Pattern making -molds for fiberglass horn production
- Manufactured Home Hi-Fi enclosures and fiberglass horns for professional sound.
- One of the first powered subwoofer systems for Home Hi-Fi.

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## Session 5 – Live Sound

**Moderator: Tom Shevlin**

**Panelists: Leigh Cline, Victor Svenningson, Martin Van Dijk**

### **Tom Shevlin**

Tom Shevlin was involved in sound and in radio broadcasting as far back as high school in the mid '60s. In the early 1970's he was concurrently performing blues music, apprenticing as a live sound technician and studying electronics at Seneca College. He worked for several years with Toronto audio pioneer Jack Bier, who introduced him to the local AES section meetings in 1973, and provided him with sound reinforcement experience at venues like Massey hall, Maple Leaf Gardens, arenas around Ontario and outdoor festivals.

In 1974 Tom started his own sound company, Natural Sound Ltd., which provided PA for rock tours and music festivals. In 1976-77 he provided all reinforcement, recording and live broadcasting technical services for a weekly national country music concert series called Opry North.

In the late 70's Tom moved on to CBC Radio, where he maintained studios, tape recorders and the multitrack remote truck.

In 1981 Tom began Electrical Engineering studies at the University of Toronto. During summers and weekends he installed, maintained and operated concert sound systems at Toronto's Harbourfront Centre. He graduated in 1986.

In 1987 Tom joined the engineering design team for the CBC Toronto Broadcast Centre, involved with radio broadcast studio systems, digital audio interfacing, multitrack studio design, and sound reinforcement systems. He designed and implemented the electronic infrastructure for the Glenn Gould Studio, and selected a sound reinforcement system for the hall, most of which is still in use 14 years later.

In 1995-96, Tom designed and implemented the analog and digital audio systems for the NBC Atlanta Olympic broadcast centre.

In 1997 Tom moved to the practice of environmental acoustics and noise control engineering with J.E. Coulter Associates; in 2004 he continued this practice as a Senior Review Engineer for the Ontario Ministry of the Environment, where he is currently employed.

Tom joined the AES in 1975, became involved with the Toronto Section Committee in 1991, and was Chairman of the Section Committee in 1993-94. He has been a licensed professional engineer in Ontario since 1988.

## **Leigh Cline**

Leigh Cline is a guitarist, producer and sound engineer. Born and raised in Toronto, Canada, Leigh – who plays guitar, tambura, saz and synthesizers – started playing guitar at the age of 15. The music he plays focuses on Black Sea, Greek and Turkish music with echoes of the Caucasus and Celtic music.

Leigh was part of the Toronto/Yorkville folk and blues music scene of the 1960s, starting at Tam Kearney and Jim Strickland's Fiddlers' Green Club and travelling throughout North America as a folk music performer. For the Mariposa Folk Festival, in the '60s and '70s, Leigh was Stage Manager, Technical Director, served on the Board of Directors and did World Music Research. He was also Editor of the Toronto Folk Music Guild's HOOT Folk Music magazine.

Leigh was sound engineer for many performers including Bruce Cockburn, Joni Mitchell, Judy Collins, The Chieftains, Syrinx, Sha Na Na, Fleetwood Mac, Procol Harum, Rod Stewart, Poco and festivals all over Canada and the USA. He toured with Ian & Sylvia & The Great Speckled Bird. He was Sound Designer for The National Ballet of Canada's production of Yannis Xenakis' Kraan Erg. He was also Sound Designer for several exhibitions at The Ontario Science Centre including "In Praise of Hands" Crafts Exhibition and the "Sports" Exhibition. As well, he was World Music Researcher for CBC Television Documentary Specials, Programme Director at the Orillia Winter Folk Festival and worked on the stage crew at the Woodstock Festival. Leigh became the first Production Manager at Toronto's Harbourfront Centre.

On his solo CD, Orient Express, Leigh composed the music and plays guitars,

tambura, saz and synthesizers. The album combines Pontic, Greek, Turkish and Western musicians in an East/West synthesis. Leigh composed, recorded, played on and produced the CD single Galatia that combines Celtic and Pontic music. Leigh's most recent CD, Al Asha Bi Daha, features traditional Black Sea music.

Leigh continues to record and perform at concerts, clubs and festivals as well as giving workshops on guitar styles, rhythms, scales and the music of Greece, Turkey, The Caucasus and Central Asia.

## **Martin Van Dijk**

Martin Van Dijk is senior systems designer with Engineering Harmonics and a seasoned technician and project manager. He brings with him 30 years of experience in the design, manufacture and installation of sound reinforcement, control, production, and recording systems in various sizes of venues. Martin has often pushed the state of art of audio that has resulted in the design and manufacture of proprietary devices for the industry. These projects have included: automated loudspeaker test equipment; AC safety controls for power distribution systems; loudspeaker processing devices; and proprietary loudspeaker systems. He has been with the firm since 2000.

With an unusually thorough understanding of all areas of the professional sound business Martin has become a high demand resource for manufacturers and distributors for consultation on their development programs.

### Skills and Experience

#### Select Projects

- Antilia Residence and Ballroom, Mumbai, India
- Brooklyn Academy of Music, New York
- Legislative Assembly Sound Systems for Ontario and Alberta
- Halifax International Airport, Halifax, NS
- House of Commons Main Chamber Sound System, Ottawa
- Committee Room Prototype Project: House of Commons
- Ottawa International Airport Expansion, Phases I and II
- Kauffman Center for the Performing Arts, Kansas City, MO
- Overture Theatre, Madison, WI
- Walt Disney Concert Hall Project, Los Angeles, CA

#### Memberships

- Martin is a member of Audio Engineering Society and BICSI.

#### Authorship Credits & Technical Presentations

#### Authorship Credits

- Publication of articles as well as lecturing for the industry training organization Syn Aud Con.

#### Special Interests

- Martin currently sits on the Ontario Film and Television Production Electrical Committee responsible for changing the electrical code to better address the needs of the production and entertainment industries.
- Loudspeakers and digital audio systems

### **Victor Svenningson**

Victor Svenningson is the Production and Technical Manager of the Living Arts Centre in Mississauga. He started his career in audio at Festival Lennoxville in the late 1970s. From there he moved to Toronto Workshop Productions (TWP), Shaw Festival and landed at Harbourfront Centre for over thirteen years. While there he became a technical director.

In the 80's Victor became a member of USITT (United States Institute of Theater Technology) and in 1986 he was one of the founding members of the Algonquin Section of USITT (later to become the Ontario Section of CITT (Canadian Institute of Theatre Technology) and its Treasurer. Victor also became Treasurer of CITT's first executive.

Victor and his wife, Lydia, then started a family and his path changed while he was working for Strand Lighting for the next five years. But theatre called him back in 1997, when he opened the Living Arts Centre.

He currently makes his home in Port Hope Ontario.

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## **Reception - Banquet**

**Jim Anderson (President, AES International), Roger Furness (Executive Director, AES International) Wayne Jones**

### **Jim Anderson**

Jim Anderson is an internationally recognized recording engineer and producer for acoustic music in the recording, radio, television, and film industries. He is the recipient of numerous industry awards and nominations in the recording industry, including nine Grammy-awarded recordings and 25 Grammy-nominated recordings; as well as two George Foster Peabody Awards for radio programs and two Emmy nominations for television programs. He has been a frequent lecturer and master-class guest faculty and speaker at leading international institutes of higher education, including the Berklee School of Music, McGill University, Banff Centre of the Arts, Universite de Kunst in Berlin, University of Luleå in Luleå, Sweden,

University of Massachusetts at Lowell, New England Institute of the Arts, Penn State University and numerous sections of the Audio Engineering Society.

Specializing in jazz and acoustic music, Jim has worked with legendary producers including Bob Belden, Michael Cuscuna, Creed Taylor, Jim West, among others, and has recorded projects for Toshiko Akiyoshi, Patricia Barber, Terence Blanchard, Ron Carter, Jon Fadis, Joe Henderson, J.J. Johnson, Christian McBride, Gonzalo Rubalcaba, Maria Schneider, McCoy Tyner, Phil Woods, John Zorn, and many more. Among his television credits, he has worked with the Muppets and "In Performance at the White House" for PBS. A graduate of the Duquesne University School of Music in Pittsburgh, Pennsylvania, he has studied audio engineering at the Eastman School of Music and Sender Freies Berlin. During the 1970's, he was on the technical staff of National Public Radio where he engineered and produced many award winning classical, jazz, documentary, and news programs. Since 1980, Jim has had a career as an independent audio engineer and producer, living in New York City. He has been Chairman of the New York Section of the Audio Engineering Society, a Vice President of the AES, Chairman of the last three AES East coast Conventions and beginning this October, President of the AES.

Jim is a professor at New York University's Tisch School of the Arts and is the former Chair of the Clive Davis Department of Recorded Music. He still maintains an active professional recording schedule.

In December of 2006, Jim achieved cult status among college students across the country, including his own students at NYU's Clive Davis Department of Recorded Music. Appearing on Comedy Central's "Colbert Report - Shreddown to Guitarmageddon" he matched wits with Rolling Stone rock critic Anthony DeCurtis, guitar god Peter Frampton, New York Governor Eliot Spitzer, The Decemberists, Apples in Stereo, and former Secretary of State Henry Kissinger.

## **Roger Furness**

When he was very young, early encounters with technology set Roger Furness on the path towards his career in pro audio. His uncle, a music and hi-fi fanatic, "built his own amplifier, speakers, even a television set, and this fascinated me," Furness recalls. "When I was in my teens, I started the same thing-building hi-fi for myself and others. I loved all kinds of music and found technology very interesting."

After he finished school, Furness applied for a job at Electrical and Musical Industries (EMI) Research Laboratories and studied for his degree while he was there. Subsequently, he worked for Panasonic as the technical and marketing manager of its Technics hi-fi and pro audio brand. Later, he started his own company, Minim Electronics, which was heavily involved in Ambisonic surround sound and broadcast projects.

While Furness was at EMI, the Audio Engineering Society held its first convention in London, and he was asked to help with the Technical Tours. "I had never heard of the AES," he remembers, "but joined and went to a local section meeting and found myself in an audio wonderland. There were people at this meeting that I had only read about in magazines and books, and they talked to me as if I were one of them and not some young nobody. This started my life with the AES, which has been very rewarding and enjoyable."

Soon, Furness was asked to join the AES British section committee. He was later elected vice president of the Europe region and then in 1991, president of the AES. In 1994, when Donald Plunkett, his predecessor, retired, he took over as executive director. "As you know," Furness adds, "Don sadly passed away recently, but he was my mentor and extremely helpful to me in the AES positions I held, and was a very good friend. I will always be grateful to him."

Furness believes that having been an AES member over the years has allowed him to view the things that the AES does through the eyes of a member and hopefully improve activities for their benefit. Also, having been an audio engineer helps him to understand what is happening in the many conventions and committee meetings that he attends. Having been an exhibitor, big and small, at many conventions, he feels he understands what helps and hinders exhibitors' lives and tries to improve their experience.

For Furness, the AES' future looks bright, indeed. He says his main objective is "keeping the ship moving in the right direction and balancing the many demands made on the AES by its various groups, both in the U.S. and internationally, plus building on what has made the AES successful for the past 58 years." Expanding the technical programs at conventions, and broadening the topics covered in the AES Journal and at conferences, is what continues to make the AES more attractive and more useful to a wider audience, hence the increased membership.

### **Wayne Jones**

Wayne Jones has almost 40 years of engineering development, marketing, and management of products and companies in the professional audio and audio test and measurement fields. In 1969 he founded Olive Electro Dynamics, to manufacture state-of-the-art recording consoles. The company introduced several new and innovative technologies and concepts that are now commonplace on contemporary recording systems.

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