



AUDIO ENGINEERING SOCIETY BULLETIN

MEETING: Monday, March 3rd, 2003 - 7.30pm.

Published on the Internet <<http://www.vex.net/TorontoAES/>> Email Address: TorontoAES@vex.net

2002-2003 AES TORONTO SECTION EXECUTIVE

CHAIRMAN **JIM COX**
Sheridan College
(905) 845-9430

VICE CHAIRMAN **GARRICK FILEWOD**

PAST CHAIRWOMAN **PATRICIA CARR**
Soundcraft Canada
(416) 489-5142

TREASURER &
RECORDING SEC'Y **PAUL REIBLING**
TGI North America
(519) 745-1158

CONTACT SEC'Y **ANNE REYNOLDS**

MEMBERSHIP **MIKE BORLACE**
Kinescope Productions
(905) 891-0402

BULLETIN EDITOR **ANNE REYNOLDS**
Deluxe Laboratories
(416) 957-6204

COMMITTEE
MEMBERS **PETER COOK**
CBC Broadcast Centre
(416) 205-2317

RON LYNCH
DekTek
(416) 266-2377

DAN MOMBOURQUETTE
DM Services
(519) 696-8950

GLENN SPECHT
(416) 462-3779

ROB STEVENS
HGC Engineering
(905) 826-4044

DENIS TREMBLAY

JIM HAYWARD
Hayward Electronics
(905) 820-0499

LEE WHITE
The Pringle Group
(416) 222-2447

MARC KOECHER
(416) 888-1850

TORONTO SECTION THE AUDIO ENGINEERING SOCIETY PRESENTS...

An Intimate Conversation With The Legendary Bob Ezrin

****Monday, March 3rd, 2003 - 7:30 pm****

Place: Harris Institute for the Arts

118 Sherbourne St - 3rd Floor
(South of Queen and Sherbourne)

Pre-Meeting "Dutch Treat" dinner 5:30 pm at the
Montreal Bistro - 65 Sherbourne
(Sherbourne and Adelaide)

What's Inside:

Preview: Feb '03 - A Conversation With Bob Ezrin

Reviews: Nov '02 - Digital Amps & Dec '02 - Tour of Metalworks

What's Up!

Mark Your Calendars: March 25th '03 - TBA

NOTE: CHECK FOR IMPORTANT NEWS IN
"WHAT'S UP!"

YOUR TORONTO SECTION GOES GREEN!!

PLEASE POST - MEMBERS AND GUESTS WELCOME

An Intimate Conversation with the Legendary Bob Ezrin

Please join us for an evening in conversation with the legendary Bob Ezrin at Harris Institute for the Arts. Mr. Ezrin will regale us with his many exploits and adventures behind the board and then open the floor to questions and answers.

Bio: Bob Ezrin was among the most commercially successful producers of the 1970s, helping hit albums for acts including Alice Cooper, Kiss and Pink Floyd. His career began with Cooper's 1971 breakthrough effort *Love It to Death*, which spawned the singer's first hit, "Eighteen." "Killer" followed later that same year, and in the wake of 1972's "School's Out" Cooper ascended to become one of the era's biggest new stars; his success made Ezrin a highly sought-after commodity as well, and in addition to producing the follow-up "Billion Dollar Babies", in 1973 he also helmed Lou Reed's classic "Berlin", Poco's "Crazy Eyes" and Flo & Eddie's self-titled LP. Ezrin's collaboration with Cooper extended into the 1980s, and no doubt brought him to the attention of the similarly theatrical Kiss, for whom he produced 1976's smash "Destroyer." Peter Gabriel's self-titled solo debut appeared the next year, and in 1979 he scored one of his biggest hits to date with his work on Pink Floyd's "The Wall."

After re-teaming with Kiss for 1981's *Music from "The Elder"*, he resurfaced in 1984 with David Gilmour's solo "About Face." Both "Berlin"'s *Count Three and Pray* and Rod Stewart's dismal eponymous effort followed in 1986. Ezrin maintained a relatively low profile in the years to follow, most notably producing Pink Floyd's reunion efforts "A Momentary Lapse of Reason" and "The Division Bell". In the 1990s he co-founded 7th Level, Inc., serving as the interactive multimedia entertainment company's Chief Executive Officer.

Review: - Tour of Metalworks - Dec '02

On December 10th, 2002 the Toronto section of the AES was treated to an evening of relaxed discussions and a tour of Metalworks as a way to see out the current year.

The evening began with Richard Chycki presenting his experiences in 5.1 mixing recent musical projects. There was talk of the previous years' mix at Metalworks of Triumph's live set from 1983's "US Festival" which related all too nicely to the history of the building we were in. This in turn fueled plenty of questions from the attendees

regarding Richard Chycki's interesting history with many of the other projects he has been a part of.

Richard then also brought up his experiences with archival and related restoration concerns. Due to the recent projects he has undertaken in this area, he discussed reliability of media, future format compatibility and fidelity of older formats. There was much concern regarding what would happen with the digital media that is used for archival today. The many different formats may cause an even greater concern in the future due to outdated file formats, disc formats, and operating systems when the time comes to resurrect them. Despite his experience with analog calibration inconsistency and analog playback device reliability, the issue seems to be getting more inconsistent with the current crop of technology. However, in spite of these concerns, Richard had many positive stories to retell and was kind enough to answer the many questions that were asked of him during and after his presentation.

Following the break of catered food and member socializing, Eddie Kramer began his discussion as an extension to what Richard had begun. Eddie was currently at Metalworks working on a restoration project and presented his experiences with that. He discussed certain technologies on the topic of restoration including his positive experiences with the CEDAR systems, analog tape baking, and further retrieval issues. Discussions on the recent mix of the "Monterey Pop Festival" then introduced some of his methods of mixing music in surround. One specific topic of interest that raised a few questions was his development on a delay/reverberation technique to create a "rear wall" in the mixed acoustic space.

His concerns for the future were quite similar to that of Richard Chycki's media concerns and the formats to come. The rest of Eddie Kramer's segment continued with many accounts regarding the discoveries of historically significant recorded material and the ways they were found and restored. Many of which were a part of his own impressive past. In the end, Eddie Kramer left us all with the hope that he is still thinking about a surround mix of Electric Ladyland.

A much appreciated tour of Metalworks was also conducted with staff on hand to answer questions regarding the facility. This ended the official segment of the December 2002 meeting with further social time following the great presentations. Much thanks goes to all that were involved in offering their time and knowledge and special thank you to Patricia Carr who arranged the evening. It was most definitely

The Toronto AES Section Bulletin is published ten times yearly by the Audio Engineering Society Toronto Section

All submissions are welcome!

Please e-mail them to Anne Reynolds at <a.reynolds@sympatico.ca>

Articles may be reprinted with the author's permission.

To place advertisements call Anne Reynolds

Space is available for AES related companies and individuals wishing to address our members.

You can promote your audio company or service in the AES Toronto Section Bulletin each month. It reaches over 300 readers in the audio industry in Ontario and Western New York.

RATES *

FULL PAGE (7 1/2 X 10) - \$150 HALF PAGE (7 1/2 X 5) - \$75 QUARTER PAGE (3 1/2 X 5) - \$40 BUSINESS CARD (3 1/2 X 2) - \$25

Production charges not included. All production charges will be invoiced to advertisers.

No production charges on "Print Ready Film".

CLASSIFIED: (Personal classified ads only - up to 50 words)
MEMBERS-FREE NON-MEMBERS -\$20.00 flat rate

Review Cont...

appreciated by all in attendance.

by Marc Koecher, Executive Committee Member

Review: DIGITAL AMPS Part 2 - Nov '02

Dr. Vanderkooy of the University of Waterloo continued the discussion with an overview of Class D or Digital Amplifiers. He considers only analog Class-D amplifiers to be worthy of high fidelity, and illustrated a number of feedback schemes. These allow simpler unregulated power supplies and reduce the various distortion components to tolerable levels.

There were schemes that included the output filter, those that did not, and combined ones. He explained that bandwidth, shielding and RF are no longer problems for competent designers. In general Class D amplifiers are a lot better today and a lot more usable. He went on to describe several output configurations including the 3-level bridge output which can be used in filterless low-power applications such as hearing aids, cell phones, or other portable apparatus. He discussed several other aspects of Class-D output stages. An interesting new form of Class-D modulator and output stage has emerged which integrates the filter into the feedback and oscillating structure, which results in amplifiers of exceedingly-good performance. Dr. Vanderkooy closed by showing how Philips has produced a Class-D amplifier which directly decodes SACD, and showed that there were now many companies offering Class-D chips.

WHAT'S UP!

IMPORTANT NOTICE FROM YOUR TORONTO SECTION!

The Toronto Section Goes Green!!!!

The Toronto Section started sending your meeting notice via email in February. If you did not receive an e-mail from the Toronto Section please send an e-mail immediately with your name and e-mail address to: <TorontoAES@vex.net>.

If you do not have access to e-mail please call: Anne Reynolds at (416) 467-1901 and leave your name, membership number and phone number or approach anyone on the Executive at the next meeting.

HELP WANTED!

The Executive Committee needs your feedback! If you have any thoughts or comments on how you think we are doing, meeting suggestions you would like to see, we encourage you to e-mail your comments to <TorontoAES@vex.net>.

WHAT'S NEW WITH YOU?

Looking to fill a position, looking for a job, new or used products to sell or promote, company news to impart? Drop a line to our e-mail address attention Anne Reynolds. Remember, members can advertise in our classified section for free. Please see our Rate Card for details

MEMBERS WANTED!

Renew your membership online at <www.aes.org>

BROADCAST FAX LIST

If you would you or your company would like to be added to our monthly broadcast list announcing our Section meetings, please e-mail your fax number to <TorontoAES@vex.net>.

By Michael Borlace, Committee Member

BANFF HOSTS THE 24TH INTERNATIONAL CONFERENCE June 26 - 28, 2003

Multichannel Audio - the New Reality

The 24th AES International Conference brings together audio engineering professionals, researchers, academics, and manufacturers for further discussions on the art, science, and future of multichannel audio. For general inquiries please e-mail: <24th_info@aes.org> or Website: <www.aes.org/events/24>.

MUSIC FOR FILM AND TELEVISION - Humber Collage

A two-day journey into the most subjective and often misunderstood component of a soundtrack: Music & Sound Design, The Process and The Players, The Time, Space and Budget Continuum, Production, Delivery and The Final Mix, Publishing, Rights and Royalties

Instructor: Emmy Award Winning Producer/Engineer David Greene

Suitable for: Producers, Directors, Editors, Composers and Musicians; anyone involved in the filmmaking process.

Date: March 29th and March 30th, '03 - 9:30am to 5:00pm

How to Register: By phone (416) 798-1034 (Visa or M/C)
Please quote Course Code: PPFT010

EARLY BIRD SPECIAL: Register before March 10th for \$229.00 or after March 10th for \$259.00.

For more information or registration, log on to our website, www.post-production.humberc.on.ca and look under "Training Options".

WANTED

Looking for used L750 Betamax or Betacam (not SP) video cassettes. Please contact Stephan Quednau on <squednau@site.uottawa.ca>

***AES 114th Convention
Amsterdam,
The Netherland
March 22 - 25, '03***

***AES 24th Intl. Conference
Banff, Alberta
June 26 - 28, 2003
Multichannel Audio-The
New Reality***