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Review of Papers and Exhibits

112th AES Convention

Date: Tuesday, October 28, 2003

Time: 7:30 pm

Where: Ryerson Eaton Lecture Theatre

Rogers Communications Building
80 Gould Street, Toronto, ON
corner of Gould and Church, one block east of
Yonge St (Dundas Subway)

**Presenters: John Vanderkooy and Stanley
Lipshitz**

Pre-Meeting "Dutch Treat" dinner 5:30 pm at the
Pickle Barrel (corner of Edward and Yonge in the
Atrium)

John Vanderkooy and **Stanley Lipshitz** are back once again to give us a review of the papers presented at this year's AES convention in NY. For those who couldn't attend the convention, this is an excellent opportunity to get an overview of the papers presented in an informative and digestible format by John and Stanley.

This year we can look forward to the return to the report from the floor. Presentations will be made by a number of our members of their impressions of the latest and greatest unveiled at NY this year. Ron Lynch will also do a brief presentation with photos of exhibits, workshops, and tours

Reviews: From The Producer's Desk Annual Event June 7, 2003

A very appreciative thanks is given to all those who offered their time and services at last June's AES Toronto Section annual event, "From The Producer's Desk".

This meeting proved to be very successful and informative to all who attended. It was great to not only hear everyone's personal views on the topics presented, but also to hear the supportive advice given by all... advice which followed a common theme: offering suggestions for setting the conditions to success.

Bob Ezrin

Bob Ezrin presented an entertaining and informative view on the progress of the music business. Beginning with a historical account of how this business developed its "standard" practices, to a discussion of the potential future developments based on these patterns. He discussed developments from the technological, to the business and marketing aspects that have evolved with our social and economic changes. All supported by accounts of often humorous personal experiences, and historical turning points. This was then followed by a question period in which Bob Ezrin responded to questions regarding this discussion as well as his much respected career.

Jim Anderson

Jim Anderson contributed experiences from three distinct projects throughout his extensive career. These projects were: Joe Hendersons (double Grammy winning) *Big Band*, Gonzalo Rubalcabas *Supernova*, and Patricia Barbers *Verse*. All three involved very different approaches to the tracking and mixing processes.

These experiences opened with auditory examples and were followed by graphical representation of the mic techniques and the rooms used. The content was presented in a discussion style in which Jim Anderson welcomed comments and questions as they occurred. This allowed for exploration into the the specific methods and technologies that are used in his very respected recordings. From microphones, recording formats, and rooms to the treatment of the instruments and collaboration with the artist.

Brad Nelson

This presentation came from yet another fascinating set of personal experiences and backgrounds. Brad Nelson discussed his beliefs on what is necessary to develop as a good music engineer. These were told through his experiences with two specific projects: Alanis Morissettes *Under Rug Swept*, and The Headstones' *Greatest Fits*. Two very different artists, with very different approaches to song writing and the recording process.

Brad Nelson went through some of the challenges he had faced during the production of these two artists. By describing the solutions to these problems of technology and artist relation, he provided several important concepts that may help others in their career development.

Continued Page 3

Though thoughtfully interjected with humorous accounts of studio life, Brad Nelson proved his beliefs of what is necessary to keep the artist happy and produce a good recording.

Ron Searles

With a successful background in sound for picture and score for picture, Ron Searles spoke on behalf of this part of the industry.

This presentation intended to fortify the fact that one of the most important responsibilities of an engineer is that of preparedness. He did so by revealing a list of duties that are performed before a typical sound or scoring session.

These items were brought into perspective with auditory examples of his past work, as well as with photographs from these same sessions. In addition to side notes regarding the production techniques involved, all successfully demonstrated the important technical and organizational functions that are performed up until the moment of recording.

David Greene

See Page 5 for a special review by Mike Borlace

Reviews by Marc Koecher

The Toronto AES Section Bulletin is published ten times yearly by the Audio Engineering Society Toronto Section. Submissions are welcome. Please e-mail to Earl McCluskie at earlm@chestnuthallmusic.com. Articles may be reprinted with the author's permission. Space is available for AES related companies and individuals wishing to address our members. For advertising rates, e-mail TorontoAES@vex.net.

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About this month's presenters...



JOHN VANDERKOOY - Audio Research Group, University of Waterloo

John Vanderkooy was born in The Netherlands in 1941, but received all of his education in Canada, with a B. Eng. degree in engineering physics in 1963 and Ph.D. in physics in 1967, both from McMaster University in Hamilton, Ontario. For some years he followed his doctoral interests in low-temperature physics of metals at the University of Waterloo, where he is currently a professor of physics. However, since the late 1970s, his research interests have been mainly in audio and electroacoustics.

A fellow of the AES and a member of the IEEE, Dr. Vanderkooy has contributed a variety of papers at conventions and to the Journal. Together with his colleague Stanley Lipshitz and a number of graduate and undergraduate students, they formed the Audio Research Group at the University of Waterloo.

Dr. Vanderkooy's current interests are digital audio signal processing, measurement of transfer functions with maximum-length sequences, transducers, diffraction of loudspeaker cabinet edges, and most recently sub-surface analysis techniques using maximum-length sequences.

STANLEY LIPSHITZ - Audio Research Group, University of Waterloo

Stanley P. Lipshitz is a professor in both the departments of Applied Mathematics and Physics at the University of Waterloo, Ontario, Canada. In addition to the usual teaching duties associated with a university position, he conducts his own research and supervises graduate student research in audio and electroacoustics as a member of the university's Audio Research Group.

Prior to joining the faculty of the University of Waterloo in 1970, he studied in South Africa, the country of his birth and where he received his Bachelors (1964), Masters (1966) and Ph.D. (1970) degrees in applied mathematics. He is now a Canadian citizen.

Dr. Lipshitz is a fellow of the Audio Engineering Section Society, and served as a governor for the periods 1984- 1986, 1987-1992, and as its President for the year 1988-1989. He is a member of the Review Board of the Society's Journal, and serves on the Publications Policy Committee. Other society memberships include the IEEE, the Acoustical Society of America, and the Canadian Acoustical Association. He is also vice-president and recording engineer of the Kitchener-Waterloo Chamber Music Society.

He has presented numerous technical papers at AES Conventions, both in North America and overseas, on a wide range of topics including amplifier design, psychoacoustics, loudspeaker crossover design, electroacoustic transducer measurement techniques, acoustics, and digital signal processing for audio.

Dr. Lipshitz has participated in many educational workshops and seminars on various aspects of audio including loudspeaker measurement, stereo microphone techniques, and the fundamentals of digital audio. His is published frequently in the AES Journal and many other audio related journals.

His current research interests include transducer design and measurement, digital signal processing for audio including the mathematical theory of dithered quantizers and noise shapers, the calculation of acoustic diffraction, adaptive room deconvolution, and the characterization and design of surround-sound systems. He has consulted for a number of companies on audio-related matters.

In October 1993, Dr. Lipshitz received the AES Silver Medal Award for his research contributions to audio.

David Green

The Key to A Successful Production is... Planning

David Green is an award winning audio producer/engineer with more than 41 years experience in the industry, the last 20 being devotee to television and film projects. His connections to Canada are that while born in the United States, he lives here and was a mentor to both John Hazen of Theatre D and Anne Reynolds of the AES and Shaftesbury Films.

In his presentation at the AES Toronto Section's annual event "From the Producer's Desk" last June, David said that the key to a successful production is planning.

There is no such thing as too much information. He outlined the information he needs to do a show under the following headings:

1. Production Specifications:
 - Event dynamics
 - Performance specifications
 - Broadcast specifications
2. Event Specifications:
 - Venue details
 - Venue regulation & restrictions
3. Schedule:
 - Rehearsal / tour schedule
 - Event production schedule
 - Post production delivery schedule
4. Survey:
 - Tour production personnel
 - Technical production personnel

David used the above checklist in his discussion of 2 different concerts he had worked on. As a side note, he mentioned that the Internet is a joy for contacts for the type of work that he does.

The first concert he discussed was "Heroes" for A & E. This was a concert shot live-to-tape for Ford/Time honoring the people who are saving our planet. The performance specifications were that this was a classical concert with a 53 piece orchestra, 2 choirs, Halley Joe Osmond as host, and Charlotte Church as featured singer for television and radio.

The production schedule was over a long 3 days. Setup day was 9:00 a.m. to 3:00 a.m. Rehearsal day was 7:00 a.m. to 2:00 a.m. and concert day was 6:00 a.m. to 1:00 a.m. The post schedule was 1 month for the TV show and 3 days for the radio show.

After discussing technical specifications, he went onto a few issues that came up during the shoot. First, as Charlotte Church was 14 at the time of the taping, union regulations restricted the number of hours a day she could work and be on camera. David had to use a stand in for Charlotte at rehearsals.

David had a couple of problems with the mobile truck. As it could not enter the Masonic Temple, it had to park on the street. The first issue was that being an expandable truck, the sides of the truck could not be opened as there were cement planters on the street that were in the way. He then had to change it for a straight

truck. However this truck had only 6 sub masters, while he had expected and planned on using 8 sub masters, so he had to adapt his patching plans.

David showed a clip from this show. He commented after the viewing "It's really a rush when it works" which anyone who works on live or taped productions could agree with.

He called the Charlotte Church concert an acoustic show as it concentrated on Charlotte's singing, choir and orchestra. The next program he talked about was a Jennifer Lopes special he did for NBC which he called a manufactured show as it involved effects, lighting, dancers, bands and Jennifer Lopez singing and dancing with both live and pre recorded vocal tracks.

In this concert, Protools controlled the videowall, lighting and pyrotechnical effects. In contrast to the first program he talked about, this one had 6 weeks of rehearsals and 2 shows were recorded. David showed a clip from this show, which definitely had a different look and feel to it than the Charlotte Church production.

Some issues that came up at the production were first that a long shot camera position could not be used as it was affected by vibrations from the subwoofers from the venue sound system. Another problem was that the generators supplied for the show didn't have matching disconnects. They had to make up connectors on site before they could connect up the power.

In closing, David mentioned a couple of things that were echoed by other speakers at the conference. First is the importance of keeping the artist happy. If the artist is happy, then the show will go much better. The other thing he mentioned is the problem of digital equipment crashing. David said that to use a digital mixing console for live events scares him. His experience has been that digital consoles crash or need to be reset 2 to 3 times a day.

Michael Borlace

Presenting the 2003/2004 Toronto AES Executive, continued

Garrick Filewod, Vice-Chair

Garrick Filewod is a professor of Film at the Ryerson University's School of Image Arts. His background includes location and post audio for film, radio production and many years teaching audio recording and post-audio at Sheridan College. His credits include music recording as well as numerous film productions..

Marc Koecher, Committee Member

Marc Koecher is currently employed as freelance composer and producer. While also engineering projects whenever he has free time from these duties, he has recently completed several independent films and commercial work. As well as working with several artists in developing recording and distribution deals in Canada, he also runs a small audio facility labelled m:k:soundworks which offers music production and post production services.