



THE AUDIO ENGINEERING SOCIETY
BULLETIN



JUNE 2004

2003-2004
AES TORONTO SECTION
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The Bulletin is on the Internet at
www.vex.net/TorontoAES
E-mail: TorontoAES@vex.net

Presentation

TiMax Audio Imaging System

Date: Tuesday, June 22, 2004

Time: 7:30 pm

Where: CanStage/ Downstairs Theatre
26 Berkeley Street, downtown Toronto
Main Theatre Entrance

For directions, goto www.canstage.com.

Parking is available on Berkeley Street, Front Street and on The Esplanade, or in 3 nearby parking lots.

After the meeting, AES Toronto presents its annual year-end social with refreshments.

Dave Haydon, director of **Out Board** in the UK, will be talking about the management of audio precedence and the use of "Source-Oriented Reinforcement" techniques to optimize panoramic and surround imaging in a presentation or performance space.

Sound designer **John Hazen**, a recent TiMax convert and aficionado, will discuss and demonstrate his application of TiMax audio imaging in the Pelagie drama production which has recently completed a successful run at the CanStage/Bluma Appel Theatre in Toronto.

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ALSO IN THIS ISSUE

- More about this month's meeting
- CNIB upgrading its recording facilities
- Call for AES Executive nominations

PLEASE POST - MEMBERS AND GUESTS WELCOME

About this month's presentation...

AES Toronto Source-Oriented Reinforcement seminar **-- With a demonstration of the TiMax Audio Imaging System**

The seminar will include discussion and demonstration of "Haas-Effect" delay imaging caused by precedence, and how this can influence intelligibility and overall audience immersion in a presentation or dramatic production.

As part of the complex fear and flight mechanism that has assisted the survival of our species to the present day, our inherent physiology causes the human brain to precisely localize not just to what is louder but mainly to what it hears first, i.e the *precedent* wavefront relating to an audio source.

Real-life application examples of Out Board's TiMax Audio Imaging delay matrix and showcontrol software will be explained. Using a multi-channel speaker system, it will be shown how TiMax can at first control precedence to eliminate imaging problems, and then how precedence can be exploited for creative and dramatic purposes.

Dave Haydon, Director, Out Board

Dave Haydon is a director of Out Board based in Cambridge UK, manufacturers of TiMax and sound design associates for opera, theatre, corporate, themed and other projects involving audio imaging, animation and showcontrol. Dave was formerly sales manager at BSS Audio for twelve years, Solid State Logic before that and Midas in the 80' s, and was involved with projects ranging from the Skydome Soundweb system, mixing orchestra for Jesus Christ Superstar and QC of the Pink Floyd quad consoles for The Wall. He has a BSc degree in Electronics, plays a bit of guitar and still has most of his own teeth.

John Hazen, Senior Engineer, Theatre D Digital

A pioneer of digital audio in Canada, John' s extensive career has taken him through almost every possible extension of audio engineering and design since he built his first digital workstation in 1986. Formerly the sound designer in residence of Canada' s prestigious Stratford Shakespearean Festival Theatre, John turned his attention to film and television in the 1990' s and has since supervised and mixed dozens of film and television projects. John mixed the first Dolby Digital feature in Canada in 1994 (When Night Is Falling), and has since followed that by innovating a digital media and tapeless post system, initially for use in the feature film Curtis' s Charm (1995). A cofounder of the company, John' s unique combination of audio artistry and technical vision make him an invaluable asset to Theatre D Digital.

Contact Distribution

Formed in 1988 by Bill Coons, Contact Distribution Ltd. has been the exclusive Canadian distributor for some of the professional audio industry' s leading manufacturers and more recently expanded their resources to include a number of video products encompassing cables, projectors and signal processing. Over the years the Contact Sales and Technical support team have been involved with a majority of major audio installations across Canada encompassing landmark projects such as the Toronto Skydome, Toronto International Film Festivals, Air Canada Centre and other diverse projects including performing arts centres, broadcast facilities, national security agencies, including advanced home theatre systems. As well as working with the industry' s top contractors and consultants on installations, a large portion of Contact' s support goes towards live sound reinforcement production companies and their associated technicians.

A recent review of the Recording facilities for the Canadian National Institute for the Blind (CNIB) revealed that many significant components within the operation are in dire need of replacement or major upgrading. Could you or your company help them out?



Currently, only about 3% of published information is available to Canadians who cannot read ordinary print due to a visual impairment or other disability.

The CNIB Library has undertaken a total digital transformation that will offer print-disabled Canadians unprecedented access to information — information that people who are sighted can take for granted. It is the most advanced program of its kind in the world.

The CNIB Library for the Blind is not a public library in the ordinary sense. First of all, it is a charitable organization, funded primarily by private donations. Secondly, the CNIB Library produces much of the information it circulates. People who are blind or visually impaired require information in special formats, like Braille and audio.

Audiobooks are the single most popular way to read a book for people who are “print disabled” due to vision loss or other disability. The CNIB Library has been the most prolific creator of audiobooks in Canada, producing audio content in its own recording facilities.

For all of these years, the CNIB Library has produced audiobooks on cassette tape using an analog recording system. Today, the aging recording equipment no longer produces a high standard of sound quality. The recording booths — nearly thirty years old — are crumbling. They will not survive the move to the CNIB’s new headquarters in June 2004.

As cassette tape disappears, it will be increasingly difficult to replace the CNIB Library’s collection of 28,000 audiobooks. Special four-track tape players, known as “blue machines,” are at the end of their life cycles.



Talking books on tape must be converted to digital formats. New recording studios will make it possible.

New technology has redefined what is possible for people who are blind or visually impaired. Digital audiobooks are as easy to read as a book in print. Digital audiobooks on CD let the reader search the text, bookmark pages, and flip through a book.



Recording Booths

The CNIB Library for the Blind recording booths are prefabricated non-echoic isolation chambers with interior acoustics, which are too deadened for voice recording. In addition, many of the sound booths are almost 30 years old and they no longer produce effective sound isolation as a result of being disassembled and reassembled for multiple moves. The built-in ventilation system in the booths is inadequate and provides poor circulation for the narrators who narrate for up to three hours per session.



Audio processing and monitoring equipment

Current equipment is largely low-end and was acquired in the 1980s and 90s. These low-end, aging components have resulted in increased noise floor and increased maintenance costs. The existing user control interface is complex and presents a steep learning curve for non-technical volunteers.

At this point in the digital evolution of audio recording and mastering operations at the CNIB Library, it is clear that infrastructure remodeling and upgrading are required.

For more information or to make a donation, please contact Tammy O'Dwyer, Ontario Library Campaign Manager, CNIB, 416-480-7200.

THE AUDIO ENGINEERING SOCIETY

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the audio industry
in Ontario??*

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- GET INFORMATION on new technologies that impact you
- EXCHANGE IDEAS with leading audio professionals from around the world
- MEET OTHERS in your field who introduce, sell or manufacture new products and services in our incredibly diverse industry



Call for Nominations to the 2004/2005 AES Toronto Section Executive Committee

The Toronto section of the Audio Engineering Society is one of the most active sections of the society. Ten meetings are held annually, and over the two decades, these have included major day long symposiums, seminars and conferences involving the key players in the audio industry, not only from the Toronto area, but internationally as well.

Participation on the executive is a invaluable way to stay on top of the current issues affecting the audio industry locally and internationally, and is also a great way to network with fellow audio professionals!

Why not consider joining our team?

The following names have been submitted to date for the 2004/5 Executive Committee:

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Vice Garrick Filewod

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Treasurer Paul Reibling

Membership Secretary Mike Borlace

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Dan Mombourquette

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Join the Audio Engineering Society... it's an easy few mouse clicks to do so. Goto www.aes.org/member_application_form. While you're there, why not invite a colleague, friend or lapsed member who is involved in the audio industry to join!



ON-LINE APPLICATION

