

**2004-2005
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Presentation

Mastering for Stereo and Surround

Bob Ludwig, Gateway Mastering

Date: Tuesday, February 22, 2005

Time: 7:30 pm

Where: Eaton Theatre, Ryerson University

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

For parking info and map, goto <http://www.ryerson.ca/parking/>

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

Mastering remains a somewhat misunderstood topic. For all the press on the recording process, there are only a few books available that discuss the mastering process. The final creative step in the record making chain, mastering determines how the CD or DVD will sound. It is the first step in the manufacturing chain, creating the production master from which all the replicated discs are made.

Bob will discuss many aspects of mastering with emphasis on the fact that mastering is not just making an original recording louder. There are many creative decisions that have to be made. He will focus on recent titles he has worked on and cover what was involved in their mastering.

Mark your calendars for *Saturday, April 23, 2005*. The Toronto AES is presenting the **AES Surround Sound Interactive Seminar: Recording, Processing, Delivery and Listening**. A day-long event of panels, workshops, demonstrations and tutorials presented by the movers and shakers in the surround sound industries. More details coming soon!!

January Meeting Review

Demystifying Line Arrays

Presenter: Andrew Hope (Gerr Audio)

Date: Tues 25 Jan 2005

Time: 7:30 pm

Location: Eaton Lecture Theatre, Ryerson University

Line Arrays have become all the rage in live sound and theatre applications, and as such are constantly requested by those who want the best and latest sound reinforcement. But are they always the best choice? Many misconceptions are taken as fact. Andrew Hope of Gerr Audio spoke about Line Array Theory from its beginnings, the Evolution of Line Arrays, Line Array Myths, Predicting Line Array Behavior, and Optimizing Line Array Performance. Harry F. Olson, PhD defined the line array in 1957 in his book "Acoustical Engineering", published by D Van Nostrand Co., Princeton New Jersey. A line array was defined by Olsen as a group of omni-directional drivers which achieve directivity due to their combined constructive and destructive phase relationships....

Goto www.torontoaes.org for the complete text of this review.



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Submissions are welcome. Please email to Earl McCluskie: 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 or other info, e-mail TorontoAES@vex.net.

Thanks to the **Ontario Institute of Audio Recording Technology** for sponsoring the February meeting refreshments.

NOTES

- Sponsor coffee and donuts for an AES meeting and in return, we will run an ad in the Bulletin for your company. Contact Toronto AES Secretary Robert Breen at TorontoAES@vex.net for more information.
- It's time to renew your AES membership. Goto www.aes.org, and use your credit card to renew.
- Thank you to Ryerson University for providing the Eaton Lecture Theatre for our meetings.