

**2006-2007
AES TORONTO SECTION
EXECUTIVE**

Chairman	Robert Breen OIART (519) 686-5010
Vice Chairman	Sy Potma Fanshawe College, MIA 519-452-4430 x.4973
Recording Secretary	Jeff Bamford Engineering Harmonics (416) 465-3378
Treasurer	Paul Reibling (519) 745-1158
Membership	Jim Cox (905) 845-4620
Marketing	Keith Gordon Gennum Corp (905) 632-2996
Bulletin Editor/ Past Chair	Earl McCluskie Chestnut Hall Music (519) 894-5308

COMMITTEE MEMBERS
Jim Hayward
Hayward Electronics
905-820-0499

Mike Borlace
Kinescope
Productions
(905) 891-0402

Peter Cook
CBC Records
(416) 205-2317

Garrick Filewod
Ryerson
University
(416) 979-5000
x 6872

Sauna Kennedy
(905) 982-0946

Roman Klun
Innsbruck Records
(905) 662-9304

Dan Mombourquette
DM Services
(519) 696-8950

Rob Stevens
HGC Engineering
(905) 826-4044

Presentation

**New Advancements in Ribbon
Microphones**

John Jennings, Royer Labs - HHB Communications Canada

**date
time
where**

Tues 27 February 2007

7:30 PM

**CBC Broadcast Centre
250 Front Street West
Toronto, ON**

John Street Entrance between Front & Wellington
Union or St. Andrew Subway

PRE-REGISTRATION REQUIRED
Call National Mailbox at (416) 964-1126

Pre-Meeting Dinner: 5:30 pm

Red Tomato, 321 King Street W. (1 Below)

Parking: Dutch treat, and pot luck.

About our Presentation

Our presentation will be in two parts. The presentation will take place in Studio 212 at the CBC Toronto Broadcast Centre. Seating is limited, and pre-registration is necessary for CBC security reasons.

Part A - a brief overview of ribbon mics and the Royer design philosophy. Presented by John Jennings

Part B - A real time recording and playback demonstration of Royer ribbon mics and how they compare to modern condenser mics. We have arranged for a string quartet comprised of top notch professional musicians, who will play a cross section of music including pieces for Quartet as well as individual instruments, trios, etc. These pieces will be recorded to a DAW through gain matched preamps, A/D converters and D/A converters. They will then be played back for comparison purposes through high resolution ATC SCM50A loudspeakers.

The Toronto AES Section Bulletin is published ten times yearly by the Audio Engineering Society Toronto Section and is available on the Internet at www.TorontoAES.org

Submissions are welcome. Articles may be reprinted with the author's permission. Space is available for AES related companies and individuals wishing to address our members. For submissions, advertising rates or other info, email TorontoAES@TorontoAES.org.

UPCOMING MEETINGS

March 27, 2007 TBA... stay tuned.

PLEASE POST - MEMBERS AND GUESTS WELCOME

About This Month's Meeting

Ribbon microphones have been in constant use since the development of the RCA 44A bi-directional microphone in 1931. Considered to be the most natural sounding microphones available, ribbon mics were quickly adopted by the broadcast and recording industries. They remained popular through the 1990's although their dominant position in the recording and broadcast industries was eclipsed by condenser and dynamic microphones. Typically, the smooth, non-fatiguing sound of ribbon mics were offset by a number of technical issues, including low output, sensitivity to preamp impedance and the fragile nature of the ribbon mechanism.

In 1998 David Royer formed a new company to bring his unique, modern ribbon mics to market. The R121 passive ribbon along with the R122 active ribbon mic brought a new design brief to the World of ribbon mics. Portable, rugged and capable of high SPL handling, these mics utilize a patented offset ribbon design. The R122, R122-Valve and SF-24 stereo ribbon mics utilize phantom powered active technology that provides increased sensitivity as well as constant impedance matching. Royer Labs introduced a new Golden age for ribbon mics, with countless companies introducing new ribbon microphones aimed at both the professional as well as growing project studio market.

About our Presenter

John Jennings is Vice President of Sales and Marketing for Royer Labs and one of the company's founders. He is a diehard ribbon microphone fanatic, an affliction that began with an article on Eddie Kramer in which Eddie said that ribbons were used on every Jimi Hendrix track ever recorded. A few notes of 'Third Stone From The Sun' later that day sealed the deal and John has been a ribbon evangelist ever since.

John was a guitarist and singer through the late 70's and 80's, complete with the requisite Bon Jovi big hair, Floyd Rose tremolos on his Kramer guitars, Mesa Boogie amps – you name it! Signed to a music deal in 1990, John loaded his station wagon and moved from Philadelphia to Los Angeles to pursue the assured fame and fortune. When that didn't pan out, he bid the long hair farewell, donned a suit and went to work with a communications firm in downtown LA, working his way to VP of Sales and playing in bands on the side.

In 1996, an introduction to David Royer led to the founding of a new pro audio company – DVA. While DVA ultimately closed due to production problems, the feeling of being on the right path and the knowledge gained from the experience set the stage for the next venture with David Royer. Two fortuitous things transpired; the first was David's fascination with ribbon microphones and the second was a meeting with Rick Perrotta, now Royer's President and formerly President and Production Chief of Matchless Guitar Amplifiers. Realizing a need for the warmth and musicality of ribbon mics in the more clinical world of digital recording, which was in its early days but coming on strong, the new partners set out to turn David's designs into a marketable reality. After many discussions and numerous business plans, the new company went into production in 1998 and John got busy handling the sales and marketing. The Royer 121 was unveiled at the 1998 AES show. Eight years of seventy hour weeks later (John's a workaholic – make this man take a break!) the Royer name is known around the world and has become synonymous with the finest in microphones.