Dr. Limb Delivers Stirring Keynote

By Steve Harvey

This year’s Keynote address by Dr. Charles Limb, a hearing specialist and a musician, not only offered insight into the workings of the ear and the brain but also a plea to audio engineers to help rehabilitate patients with cochlear implants.

Hearing is the only sense that can be at least partially restored, observed Limb, noting that 200,000 people worldwide have undergone surgery for cochlear implants. Yet the operation is only part of the process; without training, patients are unlikely to truly perceive music in the same way as speech.

People with implants can recover their language skills, but musical pitch perception can be off by as much as two octaves, for example. “A C.I. patient can’t tell the difference between a trumpet and a violin,” he also noted.

Limb’s research—which he detailed in his presentation—currently focuses on brain activity in improvising musicians and freestyle rappers in an attempt to find a way to help restore music comprehension among

Many Things To Many People

By Clive Young

The AES Convention is always many things to many people, presenting everything current and cutting-edge in the world of pro audio to the thousands of attendees who will walk through the doors of the Jacob Javits Convention Center this weekend.

For exhibitors, it’s the time to present both their latest creations and stalwart industry standards. For students, it’s the place to get a handle on the ever-changing industry that they’re starting to enter. For longtime audio pros, it’s a chance to find out about the latest trends and technological advances, and catch up with industry friends. And for presenters at the workshops, panels and papers, it’s the opportunity to share crucial insights and hard-won discoveries.

While the exhibition floor opens today, the workshops, papers and more started yesterday, bringing with them a flood of fascinating experiences. The opening ceremonies saw a full 22 awards presented to people who’ve made outstanding contributions to the AES, followed by Dr. Charles Limb’s keynote speech, “Sound, Hearing and Music: A Journey from the Ears to the Brain.” That was followed directly by a dialogue between super producer Phil Ramone and engineer/co-producer Dae Bennett, discussing the creation of Tony Bennett’s new album, Duets II.

Attendees listen intently to the Keynote Address delivered by Dr. Charles Limb (inset).
SHURE BETA MICROPHONES  Optimized for high sound pressure levels, extremely low handling noise and higher gain-before-feedback. Accurate, focused polar patterns. Virtually indestructible. Precision control to practically eliminate bleed. Because whether it’s the boom of a kick or the faintest ghost notes, clarity is king.

Clockwise from upper left: New Shure microphone models Beta 181, Beta 98AD/C, Beta 91A, Beta 98AMP

www.shure.com/americas
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New Pro ToolsHDX, Pro Tools 10 S’ware From Avid

Avid (Booth 321) is launching the all-new Pro ToolsHDX digital audio workstation and Pro Tools 10 software, delivering greater performance, higher sound quality and innovative new capabilities. Both are designed to provide the most capable, highest quality, scalable solutions to meet the evolving needs of the industry, and deliver better performance, faster workflows, and easier collaboration than ever for professional users.

The Pro ToolsHDX system enables customers to mix bigger, more complex productions, with the rock-solid performance and stability that Pro ToolsHDX family customers have come to expect. This new system represents a milestone in Avid’s development of DSP-accelerated hardware, delivering up to 3x more DSP per card, over a thousand dB of additional headroom, and up to 4x the track counts and 2x the I/O compared to its Pro ToolsHDX Accel predecessor. And as customers’ needs grow, the system can be scaled to increase track counts, power and I/O, using up to three Pro ToolsHDX cards and multiple Pro Tools HD Series interfaces.

With this addition to the Pro ToolsHDX family, there are now two system choices. Customers can choose the Pro ToolsHDX Native system if they need the advanced workflows and sound quality of Pro Tools HD, and want to leverage their host computer to get the best performance and lowest latency. Or customers can choose the new flagship DSP-accelerated Pro ToolsHDX system if they require consistent bandwidth, performance and near-zero latency to handle extremely large and complex productions.

Avid’s Pro ToolsHDX card

Shure Features New Personal Monitor System

Shure Incorporated (Booth 521) is unveiling the new PSM1000 Personal Monitor System—a dual-channel, networkable, professional monitoring system—is now shipping.

Says Matt Engstrom, category director for monitoring products at Shure: “With best-in-class audio and RF performance, networking connectivity, and a diversity bodypack receiver, PSM 1000 delivers on the demanding requirements of sound professionals.”

The PSM 1000 system builds on the stellar audio and RF performance of Shure’s PSM900 Personal Monitor System, while adding numerous advanced features, including: PSM 1000 System—ultra-wide 72 megahertz tuning bandwidth allows up to nine systems to operate in one TV channel, and up to 39 systems in one frequency band, backward-compatible with PSM 900 components, and a P10R Diversity Receiver; full bandwidth scan finds clear, compatible frequencies and provides a graphic spectrum plot viewable from the screen; and optional rechargeable Lithium-ion batteries provide up to eight hours of operation and recharge fully in just three hours.

Today’s Events At PMC Masters of Audio

All events in Demo Room 1E06

9:30-10:30 a.m. STUDENT RECORDING CRITIQUES Following the success of this event at AES San Francisco and London, PMC is enabling students to present their own recordings for evaluation on a high resolution monitoring system.

10:45-11:45 a.m. LEIF MASES/MASELLE: FROM A (ABBA) TO Z (LED ZEPPELIN) Producer/engineer Leif Mases will be giving the inside story of engineering and producing albums for Led Zeppelin, Jeff Beck and Black Sabbath. In latter years Leif has turned his experience and skills to designing and manufacturing a critically acclaimed line of high-end audio tools (compressors, EQ’s, de-essers, peak limiters etc.) for the most discerning engineers, whether it is for mastering, recording or mixing.

Noon-1 p.m. DAVID MILLS HUBER: INTELLIGENT DANCE MUSIC IN S.1 DMH—a two-time Grammy-nominated (Cobalts, Paralax Eden) producer and musician in the electronic IDM, dance and surround-sound genres, whose music has sold over one million copies. David will take the audience on a musical journey and present his latest Grammy nominated project, “Chamberland.”

1-2 p.m. DARIOUS ‘DEEZEEL’ HARRISON: HOW LOW CAN YOU GO? Deezeel will present on the importance of “true” low end, either from an 808, acoustic bass or kick drum and how it determines the sound of the music. Deezeel is a quadruple ASCAP Rhythm and Soul Award and a B.E.T Award winner. He is best known for his work with Lil Wayne, which ultimately garnered him two Grammy Awards.

2-3 p.m. RONALD PRENT: IF YOU HAVE THEM, USE THEM PROPERLY! With the aid of what he calls “a choreography for six speakers,” the multi-award winning surround sound engineer Ronald Prent shows how music in surround can be a source of great emotion. Building a mix from scratch, Ronald will deliver insight into the creative skill set required to make a great surround sound mix.

3:30-4:30 p.m. MORTEN LINDBERG: BREAKING THE RULES; SURROUND SOUND RECORDING, PART 1 Learn how to record in surround from a true master. Morten Lindberg is a nine-time Grammy nominated/winning balance engineer and producer with vocals, choirs and strings as his core area of expertise.

5-6 p.m. DAVID MILLS HUBER: INTELLIGENT DANCE MUSIC LIVE PERFORMANCE IN S.1

ShowBriefs

AES Kicks Off With Ben Folds

The 131st AES Convention is hosting a rare one-on-one interview with international recording star Ben Folds today from 2:30-4:30 p.m. at the Jacob Javits Center. The wide-ranging dialogue will cover Folds’ career, creative influences, collaborations and, his perspective on today’s music business. Folds will also discuss (and play cuts from) his new 3-CD career retrospective, Best Imagination of Myself. Enrol Kolosine, assistant arts professor, NYU Clive Davis Institute of Recorded Music, will conduct the interview.

Lunchtime Keynotes

Lunchtime keynote addresses are set for 1:15-2:15 p.m. at the Javits Center.

FRIDAY, OCT. 21—KARL-HEINZ BRANDENBURG, THE MIPS STORY: One of the original developers of mp3, Brandenburg has been researching digital audio compression since 1977. The Internet’s evolution from text-based medium to major carrier for sound heralded dramatic payload changes and, new dangers for audio quality. It also rocked business models for music sales and the foundations of the music industry.

SATURDAY, OCT. 22—RON CARTER, JAZZ INNOVATOR: A revealing conversation with celebrated bassist and cellist Ron Carter, conducted by music journalist and author Ashley Kahn.

SUNDAY, OCT. 23—SKIP PIZZI, THE FUTURE OF BROADCASTING IN A CONNECTED WORLD: Have rumors of broadcasting’s demise been greatly exaggerated?

Atkinson Set For Heyser Lecture Tonight

StereoPhile magazine editor and distinguished musician, recording engineer and audiophile John Atkinson will present this year’s Richard C. Heyser Lecture. Titled, “Where Did The Negative Frequencies Go?”, the lecture will be presented tonight, 7-9 p.m., at the Javits Center.

The title of Atkinson’s lecture is a metaphor: All real numbers have two roots, yet we routinely discard the negative root on the grounds that it has no significance in reality. When it comes to understanding the perception of music, perhaps some of the things we discard as audio engineers merit further examination.

This lecture will cover both audio recording and playback technologies; while it might not offer definitive answers, perhaps it will raise some interesting questions.
Sonnox, Avid Pro Tools
HDX Now Compatible

Over the past four years, software developer Sonnox (Booth 657) has consistently produced innovative plug-ins to meet the needs of music producers, engineers, TV/radio broadcast and feature film soundmixers. This year, the Sonnox Fraunhofer Pro-Codex (developed in collaboration with the original mp3 inventor) is being released. Designed to provide real-time auditioning of audio codecs within a DAW environment, the Pro-Codex is considered by many engineers to be a truly game-changing plug-in.

Now Sonnox is unveiling yet another important advance—compatibility of Oxford plug-ins with Avid’s new Pro Tools|HDX system being launched at AES. In making the announcement, Sonnox managing director Rod Denash remarks, “We’re extremely pleased to be an early adopter of the Pro Tools|HDX platform. The new AAX format will undoubtedly become an established plug-in standard, just as TDM has been. In recent months we have doubled the size of our development team to meet increased demand, and we are working overtime to complete the transition to AAX as soon as possible.”

Avid’s new AAX (Avid Audio eXpansion) advanced plug-in format offers improved workflows and sound parity when sharing sessions between DSP-accelerated and native-based Pro Tools systems.

SSL Demos Hybrid Audio Production Workflow

Solid State Logic is exhibiting its extensive range of industry leading audio production tools at Booth 623. Featured at the company’s booth will be the entire range of hybrid analogue console/D AW controllers including Duality, AWS 948/924 and Matrix consoles as well as the Nucleus DAW Controller/ audio interface. The complete range of SSL Audio Converters, I/O and modular SuperAnalogue outboard processing will also be present along with the SSL software range including Duende Native plug-ins. The C10 HD Compact Broadcast Console will be used to demonstrate SSL’s award winning approach to broadcast audio production with particular focus on new software features including C-Play, the integrated audio playout system. SSL’s team of product experts will be available to offer advice and to conduct one-to-one product demonstrations.

DiGiCo Expands Console Range With SD10-24

DiGiCo’s SD10-24 digital console insert points and access to all bussing. Standard output channel processing includes output delay; eight bands of parametric EQ (previously only seen on the SD7); compressor and gate; dual insert points; groups with bus-to-bus routing; plus Axus that have direct talk to output with dim control.

GC Pro Shows Sterling Audio-Ocean Way Allen Sides Signature Studio Mic

Guitar Center Professional (GC Pro, Booth 839) is previewing the result of a new Sterling Audio and Ocean Way Recording partnership—a specially designed signature edition condenser microphone. Voiced by legendary engineer/producer and multiple GRAMMY recipient Allen Sides, the ST6050 was inspired by Ocean Way’s expansive collection of microphones. By combining classic capsule and FET design with modern manufacturing, the ST6050 yields stunning clarity with a rich, warm open sound and a silky top end that exquisitely captures vocals and acoustic instruments.

“Sterling and Ocean Way Recording have partnered to develop a microphone with a larger-than-life sound in an affordable and repeatable way,” says Sides, owner of Ocean Way Recording in Hollywood.

The capsule on the ST6050 is one inch in diameter, eight microns thick and gold-plated. Built with traditional machining and exceptionally tight manufacturing tolerances. Select modernization of traditional FET design results in exceptional consistency and extremely tight component tolerances. Optimized PCB ground planes increase RFI/EMI rejection. The ST6050 has a robust transformer design with side-by-side windings that yield an even low-frequency response while maintaining openness and top-end air. Featuring a heavy-duty chrome plated brass chassis, the ST6050 comes with a SM-7 shock mount and windshield.

Today’s Tech Tours

Technical Tours are available on a first-come, first-served basis. Tickets can be purchased during normal registration hours at the convention center.

9 A.M.-12 NOON:
DIMENIA CENTER FOR CLASSICAL MUSIC

This recently completed $36 million showcase complex provides an exceptional venue for the performing arts and St. Luke’s. Constructed over the past year, the Center shares a West 37th building with the celebrated Baryshnikov Arts Center. The complex is created to serve a multiplicity of music rehearsal, recording, broadcast, teleconferencing, educational and streaming purposes.

1 P.M.-4 P.M.
BROOKLYNPHONO

Dedicated to extending the life of vinyl in the Digital Age, this Sunset Park-based facility recycles old LPs with a large shredder, then feeds the used vinyl into a press to create brand new albums. Opened by Thomas Hurley in 2012, the plant has grown from pressing 2000 LPs a month to over 10,000 today. It caters primarily to indie-rock labels.

1 P.M.-4 P.M.
NEW JERSEY PERFORMING ARTS CENTER

Since its debut in 1997, this iconic venue has served as a model for programming, audience diversity, education initiatives, and plays a pivotal role in returning nightlife and economic activity to Newark, NJ’s largest urban community. The sixth largest performing arts center in the U.S., NJPAC has welcomed such renowned artists as Yo-Yo Ma; Bob Dylan; Lauryn Hill; Alvin Ailey the Berlin State Ballet; the Royal Danish Ballet; the Vienna Boys Choir; Sting and Les Ballets Trockadero de Monte Carlo.
The best.

Handcrafted and individually calibrated, the 8260A three-way DSP monitor is simply a masterpiece of electro-acoustic design. The aluminum enclosure is perfectly integrated with the new Minimum Diffraction Coaxial™ midrange/tweeter and houses all the cutting edge technologies Genelec has developed over the past thirty years. Thanks to the fully automated AutoCal™ calibration module, the monitors sound exactly as expected, even in challenging acoustic conditions. The 8260A is not only the finest Genelec to date, but the clear choice when only the best will do.

YOU HAVE TO LISTEN TO KNOW THE DIFFERENCE. WWW.GENELEC.COM/8260A

Genelec Inc. 7 Tech Circle Natick, MA 01760 - 508 652 0900 (t) 508 652 0909 (f) www.genelecusa.com
Tonight from 7:30 to 9 p.m., a panel of legendary FM radio engineers will gather at the Clear Channel Studios in the PC Richards & Sons Theater at 32 Avenue of the Americas in lower Manhattan to celebrate a half century of FM stereo.

Developed by the New York Section of the AES and by Convention Broadcast/Streaming Events Co-Chair David Bialik, the panel will be co-chaired by Bialik and Scott Fybush of Fybush.com/Inside Radio. Participants represent a gathering of iconic broadcast figures including: Richard Burden, an original member of the FM Stereo Committee; Frank Foti, Omnia Audio; Richard Mertz, Cavell and Mertz; Arno Meyer, Belar; Robert Orban, Orban; Skip Pizzi, NAB; Bill Sacks, Orban; Eric Small, Modulation Sciences; Jeff Smith, Clear Channel; and former WQXR Radio chief engineer, Herb Squire.

Topics to be addressed include: FM stereo’s birth; the merits of the competing systems that sought FCC approval; the initial technical challenges faced by the new medium; the development of high-density FM audio processing; and the future of analog FM stereo in an increasingly digital world.

AES thanks Clear Channel Communications for providing the theater located at Booth T2. Yamaha Commercial Audio Systems is the sole distributor for the card, which will be available to customers within North America.
Streamline your design process with TI's broad portfolio of professional audio solutions.

Visit the Texas Instruments (TI) audio team at AES New York. Visit the TI audio experts and check out the latest devices, resources and tools available to support your design needs and help keep you ahead of the competition.

**In the TI booth:**

**Pro audio in a box reference design**
- 120-db SNR D/A Hi-Fidelity headphone amplifier: Complete audio signal chain features TI's highest end DACs, USB streaming controller, headphone amp, digital volume control, MCU and DIT+ Mux devices.

**USB audio class**
- Software framework using TI's C553x ultra-low-power DSPs to develop reliable audio systems such as headsets, speakers and voice recorders and USB speakerphones for VoIP programs (e.g. Skype™)

**Bluetooth® hands-free audio streaming**
- Featuring TI's CC2560 (PAN 1315 module) and C5515 ultra-low-power DSPs

**MP3 Player**
- Demonstrates audio framework for MP3 recorder/player featuring the C5515

**PurePath™ Wireless audio PC setup**
- Streaming uncompressed CD-quality audio via a PC’s USB interface to a wireless headset & L/R wireless speakers

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**Visit us at AES New York, Booth #847**

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**Featured Poster Session: October 22, 9:30 am**

**Challenges in 2.4 GHz Wireless Audio Streaming**
- Providing high-quality, uninterrupted audio streaming in the 2.4 GHz ISM band

**TI Tool Swap:**
- Exchange non-TI DSP hardware tools for the latest C5000™ ultra-low-power DSP USB-based audio development kits
Educational Events Connect With Audio Students

The Vista 5 family has found its place in the world. Existing Vista 5 owners will be pleased to learn that their console may be easily upgraded to the M2 version to be ready for the optional meter bridge, which is a simple add-on to the console chassis.

To provide a cost-effective package, Studer is introducing the optical m102 and m502 Stageboxes. The modular unit is fully configurable but is offered with a standard configuration of 32 mic/lne inputs and 16 line outputs. Optionally, the compact Stagebox can be equipped with an additional 16 mic/lne input module instead of the output module, then providing 48 inputs. Alternatively, up to three output modules resulting in 48 outputs may be fitted.

The m102 employs the same compression circuit topology as the m101 pre-amplifier and provides gentle limiting to fairly aggressive compression while remaining neutral and transparent.

Housed in a 1U, half-rack enclosure, the single channel m102 sports a familiar and elegant industrial design that was derived from the m101 pre-amp. Front panel controls include +/– 10 dB of input and output level on rotary pots that allow for fine tuning of gain settings. Four additional pots allow the user to control Threshold, Attack, Release and Ratio settings. A three-position switch selects Normal, Low, High compression, and the added ability to Link two m102 units for stereo compression or to select a Sidechain input for frequency dependent compression. A 10-segment LED array displays gain reduction levels, and a bi-color LED is provided for signal presence and peak detection.

The m502 employs the same compression circuit topology as the m102 but is housed in a chassis for installation in the popular 500 series racks.

Grace Design Launches New Optical Compressors

Grace Design is at Booth 355 introducing its new m102 and m302 optical compressors to the industry. Designed for audio professionals in the music recording, broadcast and fixed installation markets, both units offer the sonic performance characteristics from the compressor section of their well-regarded m103 channel strip. Both pieces are based on an optical attenuator, the purest, highest fidelity gain control mechanism available, and provides gentle limiting to fairly aggressive compression while remaining neutral and transparent.

Fit for use in any environment, from Crawford, Progression and the addition of the Link option, the m102 has three additional meters providing gentle limiting to fairly aggressive compression while remaining neutral and transparent.

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Grace Design’s m102 optical compressor
"These are gorgeous mics."
**DownBeat** March 2010

"From the recording perspective, [the AT4080] may well be one of the top mics I’ve ever heard. If you need an amazing large ribbon mic for your studio, look no further than the AT4080. If you’re after a ribbon mic that will make your guitars scream onstage, get yourself an AT4081."
**FOH Magazine** June 2010

**EXPERIENCE MORE**

..: INSPIRED SOUND :..

"The 4080 is a marvelous microphone."
**MIX** August 2010

"I’m loving the AT4080 and AT4081 – enough so that I purchased the review units."
**Tape Op** July/August 2010

"This is the first really new kind of microphone I have seen in a long time. It’s neutral and clean but yet mellow, and that’s a very useful tool to have in your mic locker."
**Recording** January 2011

"These ribbons aren’t sissies! These ribbons will rock and take sonic abuse, opening up a new world of appropriate ribbon mic applications."
**Pro Audio Review** July 2010

"[With] smoother-than-life high end, the [AT4080] sound comes over as very natural, with plenty of depth and mid-range detail."
**Sound On Sound** August 2010

"The prices seem to define them as mid-level ribbons, but their performances clearly have them nipping at the heels of all the top-shelf ribbons."
**Pro Sound News** August 2010

"Remarkable ribbons ... Highly recommended."
**Electronic Musician** June 2010

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Believe everything you hear. Audio-Technica’s first-ever ribbon microphones, the AT4080 and AT4081 deliver silky smooth, classic sound along with remarkable durability and phantom-powered active electronics. Wherever your passion for music takes you, experience more. [audio-technica.com](http://audio-technica.com)
Genelec Features New Tri-Amp DSP Monitoring System

Genelec is displaying its 1238CF tri-amplified DSP monitoring system at Booth 729. The 1238CF is a compact three-way DSP monitoring loudspeaker including a slim speaker enclosure, two eight-inch (210-mm) long-throw bass drivers, a five-inch (130-mm) proprietary Genelec midrange driver and a one-inch (25-mm) metal dome tweeter, multiple power amplifiers, digital signal processing (DSP) circuitry and active, low-level crossovers. Designed for medium-sized control rooms, this system is ideal for music recording studios, project studios, film and video postproduction and broadcast monitoring. The 1238CF is compatible with proprietary Genelec Loudspeaker Manager (GLM) control software, Version 1.4.0, and can be combined with Genelec 8200/7200 Series products in the same control network.

Like Genelec’s popular 1038CF, the 1238CF was developed as a response to market feedback and customer requests for Mid/High-frequency Genelec performance in a more compact package. The Genelec 1038B model is an impressive full-range monitor with great low-end response; it has been consistently praised for its even dispersion characteristics in the Mid/High spectrum. However, today’s audio production rooms are often small, and most multichannel environments use a subwoofer combined with bass management to handle most of the LF content as well as the LFE channel signal, settings in which use of the larger 1038B enclosure would not be optimal. Genelec has engineered the 1238CF specifically with these needs in mind.

The 1238CF features a bass response down to 57 Hz, as the focus is on Mid/High directivity characteristics. The system can optionally be used in combination with a subwoofer in either stereo or multichannel applications. The 1238CF’s very compact, sealed enclosure measures a mere 24 inches (610 mm) H x 18.5 inches (470 mm) W x 10.125 inches (257 mm) D, making it highly suitable for on-wall, free-standing or flush-mounted applications. The system has a built-in tri-amplifier unit, delivering a total of 390 watts into the long-throw bass drivers, midrange driver and metal dome tweeter.

DPA Unveils New d:Fine Headset Mic

DPA (Booth 733) is launching a new headworn mic range. The new d:fine headphones join the classic DPA 4066 and 4088 headworn models, which are loved the world over and widely used by the international theater, broadcast and conference markets. Like their counterparts, the new mics offer consistent audio performance at all SPLs from a whisper to a shout, impressive gain before feedback and stable construction.

Available in omnidirectional and directional versions, the new d:Fine headphones have been named to reflect their accurate audio definition and natural sonic characteristics. They also define a new standard in single earpiece headsets, which DPA has launched in response to market demand. The earpieces are made from a sprung material used to manufacture hearing aids, making them extremely comfortable to wear and exploiting DPA’s experience of manufacturing hearing aid components. The very fine spring automatically adjusts the headset to each wearer, ensuring the earpiece stays in place by applying consistent pressure regardless of ear size. It can easily be taken on and off by the wearer, returning to its original shape each time.

The mics themselves use the same 5mm miniature capsules as the 4066 and 4088 but are now even smaller thanks to a new housing that fits the capsule exactly. The reduction in capsule size also allows smaller windshields to be used. “We didn’t want to compromise on sound quality by reducing the size of our proven capsule,” says DPA CEO Christian Poulsen. “With the new design we’ve managed to keep the incredible sound and lower the wind pop and handling sensitivity. The only change we’ve made to the capsule is to square off the edges slightly, which allow it to be better concealed.”
Oakland Facility Opens For Business With API Vision

Producer and engineer Dave Lichtenstein “has always known about API” and its “legendary” reputation. So, when he decided to open his own recording facility, 25TH Street Recording, he turned to API (Booth 821) and its Vision analog console.

“It was at AES in San Francisco that I first saw the API Vision,” said Lichtenstein. “There, he learned about the Vision’s all-discrete analog circuitry—a characteristic that the modern console shares with its predecessors and something that greatly appealed to him.

“I evaluated a lot of consoles in my exhaustive search for my studio’s centerpiece,” said Lichtenstein. “I love the sound of vintage analog consoles and was considering going that route, but I was wary of the inevitable maintenance and downtime that would be involved.

The fact that the Vision is entirely discrete and has great modern features, such as extensive surround capabilities, along with powerful automation and recall, made choosing the console an easy call.”

Lichtenstein found a 4,500 square-foot, 80-year-old, solid, brick building with a high ceiling that was previously a foreign car repair shop. He turned the former shop into a full-fledged recording studio.

After searching for more than a year, Lichtenstein decided that the San Francisco area needed another top-notch studio after Skywalker Sound’s recording space (to which he turned to old friend and studio designer Dennis Stearns, who worked on Skywalker Sound’s recording space) to turn the former shop into a full-fledged recording studio.

The group began construction on 25TH Street Recording in 2009 and will finish by its official opening this fall though the facility is already functional. In fact, Lichtenstein has already recorded the band Let Fall the Sparrow in the studio’s 1,400 square-foot tracking room with, of course, the API Vision.

The newly opened 25TH Street Recording in Oakland, CA, features an API Vision analog console.

Dallas Opera House Is Alive With Renkus-Heinz Sound

More than a quarter century in the making, Dallas’ AT&T Performing Arts Center is a cultural nexus in the city’s revitalized downtown arts district. The area is home to a number of different entertainment venues, from the Dallas Symphony’s Meyerson Auditorium and the intimate Wyly Theatre to the Winspear Opera House and the open-air Annette Strauss Square, making it a busy hub of activity on any given evening.

The 2,200-seat margot and Bill Wilhite Opera House, created by architect Foster & Partners, with theater design by Theater Projects Consultants and acoustician Sound Space Design, is home to the Dallas Opera and ten other arts organizations. The Winspear’s sound system, designed by Martin Van Dijk of Toronto-based Engineering Harmonics, is centered on left/right arrays of 12 Renkus-Heinz (Booth 527) STL1/9R RHAONB powered loudspeakers that retract into the ceiling when not in use. Low frequency reinforcement is provided by four Renkus-Heinz (Booth 527) STL1/9R RHAONB powered loudspeakers that use left and right arrays of ten STL1/9R boxes per side, located directly in front of the seating areas.

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Community Professional Loudspeakers (Booth 534) is launching its groundbreaking loudspeaker processor, the dSPEC226.

More than just another DSP, dSPEC heralds an all-new approach to configuring, controlling and commissioning sound system installations, from very small to very large. Employing both a high-speed SHARC DSP and a Xilinx Spartan FPGA, dSPEC offers a host of capabilities—and a method of engineered workflow—not available anywhere else.

Community is the first company to employ CONEQ Acoustic Power corrective algorithms, Real Sound Lab’s automated loudspeaker equalization technology. CONEQ provides 1024 bands of low latency FIR equalization that flatten the Acoustic Power Response of the selected Community loudspeaker(s) with a degree of precision not achievable by other means.

Other advanced capabilities include a unique Amplifier Calibration Port that measures the output characteristics of each amplifier in the system to precisely calibrate dSPEC’s three discreet stages of limiters (peak, program & long term) for highly accurate driver protection.

All dSPEC models feature a 4 Input x 6 Output fixed-chain DSP architecture that includes 2 x 6 native analog I/Os. Various expansion cards are available to provide two additional analog inputs, two AES3 dual-channel digital inputs, or eight CobraNet Inputs and Outputs.

Sontronics, PAD In Distri Deal

U.K.-based Sontronics Microphones is appointing Professional Audio Design (Booth 352) as its exclusive distributor for North America. PAD has been growing its brands of distributed products, which includes Cartec Audio, JLab Studio Electronics and PAD’s Augspurger Monitors.

“We are very excited to be working with Dave Malekpour and the team at PAD in order to grow Sontronics here in the States,” says Lisa Coley, marketing director of Sontronics. “Sontronics is a truly British brand, with all our microphones, accessories and preamps designed and developed in the U.K. by founder and MD Trevor Coley. We have always had a loyal, solid following in the U.S., our mics have had some great reviews in the American press, and we’re proud to have plenty of top U.S. artists in our ever-growing list of famous users. We shall be working closely with PAD to build on this foundation and spread the Sontronics message further and wider than ever!”

Says PAD president Dave Malekpour: “We feel the product offers exceptional performance and value in both studio and live applications. We are excited to bring these great mics to the U.S. market.”
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Turner Studios Adds Another Lawo mc290 To Arsenal

Turner Studios, the broadcast production division of Turner Entertainment Group that provides turnkey services for film, video, and audio production for all of the Turner Entertainment Networks, has taken delivery of a second Lawo (Booth 553) mc290 production console. Combined with the facility’s expanded Lawo Nova 73 HD router for rights-management of shared router I/O resources with the company’s original mc290 that resides in Audio Control Room 22 (ACR22), the new console and enhanced infrastructure are expected to dramatically improve Turner Studios’ operating efficiencies.

The mc290 is Lawo’s flagship large format production console. This new, second console resides in ACR21. The new desk is configured with 48 channel faders, 16 central faders, 256 channels of AES I/O, 48 analog inputs, and 64 analog outputs. There are 7 DSP cards onboard that are capable of 448 fully processed channels. The console’s core is tied to a Nova 73 HD MADI Router with 192 channels of MADI I/O using fail-over redundant connections.

Rick Perry, studio audio manager at Turner Studios, reports the new console will be used for live sports studio shows and sports integration, including NBA, MLB, NCAA, NASCAR, PGA, and broadband programming. Perry notes, “Among the numerous shows we’ll be producing here, the new system will be used in the production of NBA GameTime Live, which is the flagship program of NBA TV. Additionally, the new system will be used for musical performance programs, talk shows, and as part of our video production facility’s live and post operations.”

Partnerships & Party Define Vintage King AES Agenda

Vintage King Audio is showcasing 13 of its premium product partnerships along with new product debuts from Inward Connections and Neve Classic Series at Booth 228. The company also is hosting its third annual afterglow industry after-party on Saturday, October 22, at the legendary Electric Lady Studios in New York City. Special guest DJs will perform and the studio’s expansive roster of gear will be viewable, including the Vintage Neve 8078 console that Vintage King refurbished and installed for Electric Lady earlier this year.

Additionally, Vintage King Audio will exclusively host gear from Shadow Hills, Retro Instruments, Neve, ACME, Helios, Proac, Sterling, Weiss, Electrodyne, Lisson Groove, Apogee, ADR Complex, LaChapell, Manley and Dangerous along with the product launches from Neve Classic Series and Inward Connections.

“Vintage King Audio is proud of the relationships we’ve developed with the world’s foremost gear manufacturers,” says Mike Nehra, Vintage King co-owner and director of sales. “You can feel the excitement on the AES Convention floor when gear from the classic to the incredibly esoteric can all be seen and heard in one place.”
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LSR SERIES
STUDIO MONITORS
Game Audio Track Events Go For The High Score

Firmly established as a linchpin of today’s pro audio industry, video games continue to set new standards for advanced technology and revenue-generating products. In keeping with this stature, the Game Audio Track has become a magnet for designers, producers and engineers compelled to maintain “top of their game” standards in a community in which longevity is measured in nano-seconds.

Game Audio Track events include:

**EMERGING TRENDS IN AUDIO FOR GAMES:** Michael Kelly (SCEE) and Steve Martz (THX, Ltd.), Co-Chairs, AES Technical Committee on Audio for Games, will survey the current state of technology requirements for audio in game applications. Emerging trends and the technical requirements imposed by those trends will be reviewed.

**HISTORY OF AUDIO IMPLEMENTATION TOOLSETS:** Damian Kastbauer, (Bay Area Sound). Extensive audio/visual examples and a pictorial overview will illustrate this history of standard- and proprietary audio middleware toolsets.

**EDUCATION: PREREQUISITES FOR A CAREER IN GAME AUDIO:** Stephen Harwood Jr. (IASIG; Dynamic Systems Music). A panel of accomplished industry veterans shares their experience and perspectives on a broad range of professional topics, with a focus on how to begin and develop a successful career in game audio.

**AUDIO FOR MOTION CONTROLLERS:** Scott Selphon, (Microsoft) will chair a panel from the console manufacturers’ point of view on techniques for delivering audio specifically designed to support games that use motion controllers and visual inputs.

**GAME AUDIO PROGRAMMING FOR ANDROID:** Peter Drescher (Twit VS Java; Twittering Machine). Using a silent, open source pinball game as a starting point to create audio files based on '80s synth tech, Drescher compares and contrasts sound implemented using FMOD audio middleware to Java methods built into the operating system.

**AUDIO SHORTS:** Included in the full program of Workshops and Panels, the Game Audio Program will offer three 20-minute crash courses on specific designer “preferences.” Scheduled “Shorty” presentations include: #1—Distortionation (sic); #2—Occlusion, Obstruction, and other Obstacles and #3—My Favorite Plug-in

New Pricing On Cloud JRS-34

Cloud Microphones (Booth 253) is offering its JRS-34 active mic at an even more attractive price point. Designed in conjunction with Stephen Sank, son of the late Jon R. Sank, the driving force behind the creation of the BK-11 and other venerable RCA microphones, the JRS-34 will now sell for $1499 (MAP).

Along with the new price, every JRS-34 now also features a brand new, sturdy, easy-to-adjust mount that provides 180 degrees range of rotation and allows maximum placement flexibility. Assembled entirely at Cloud’s head-quarters and manufacturing facility in Tucson, AZ, the JRS-34 line of ribbon mics is fabricated using parts and materials supplied exclusively by US companies, many operating on a local level. Combining the best attributes of vintage and modern technologies to create a line of high-quality, handcrafted ribbon microphones ideal-ly suited for music and vocalists, the Cloud JRS-34 ribbon microphones are offered in active and passive configurations with a choice of finishes, and are fully RoHS compliant.

Recording Academy P&E Wing Sets GRAMMY SoundTables

The GRAMMY SoundTables at this year’s 131st AES Convention will be presented on Saturday, Oct. 22, from 2:30-4:30 p.m. at Room 1E 15 and 16 at the Jacob K. Javits Convention Center. Back by popular demand, the P&E Wing will present a second iteration of “Sonic Imprints: Songs that Changed My Life” that will explore the sounds that have inspired and shaped careers of influencers in the field. Moderated by GRAMMY-winn-ing engineer Chris Lord-Alge, the panel will feature a New York-centric, diverse group of panelists includ-ing GRAMMY-winning engineers Steve Lillywhite, Ann Mincieli and Al Schmitt, with more to be announced shortly.

Lord-Alge is one of the preeminent engineers in modern music. A mix specialist who has received five GRAMMY Awards, his eclectic discography consists of a diverse roster of artists including Black Eyed Peas, Collective Soul, Dave Matthews Band, Fastball, Faith Hill, Hole, Jewel, My Chemical Romance, Stevie Nicks, No Doubt, Katy Perry, Pink, P.O.D., Stone Temple Pilots and Tina Turner.

Steve Lillywhite is a five-time GRAMMY Award winner who helmed landmark albums for Big Country, Dave Matthews Band, Peter Gabriel, Morrissey, the Pogues, Simple Minds, U2 and XTC. Lillywhite has consistently made adventurous choices in his career. Ann Mincieli is a GRAMMY Award winner best known as being the long-time engineer, mixer, programmer and coordinator for Alicia Keys, and has also worked with Ben Jovi, Mariah Carey, Drake, Hole, Jay-Z, Angie Stone and Ruben Studdard, among many others. She is the owner of the newly opened, multi-room Jungle City Studios in New York.

Al Schmitt is a 17-time GRAMMY Award winner who has produced, engineered and/or mixed more than 150 gold and platinum records for a diverse range of artists. He continues to produce recordings of the highest qual-ity, inspiring generations of producers, engineers and artists.

Cloud's JRS-34 active mic

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Fairview Health Services, a network of hospitals and clinics located throughout Minnesota, recently upgraded to an Audio-Technica (Booth 721) Spectra-Pulse Ultra Wideband (UWB) Wireless Microphone System in the Heritage Room boardroom at its downtown Minneapolis headquarters. Edina, Minnesota-based systems integrator Alpha Video installed the system, which was selected for SpectraPulse’s immunity to RF spectrum congestion and, because of the personal and sensitive nature of the medical information being discussed, the high level of security that it also offers.

Alpha Video installed a system comprising 14 Audio-Technica mtu101 boundary microphones/transmitters as part of an Audio-Technica SpectraPulse Ultra Wideband (UWB) Wireless Microphone System. Photo by Alpha Video.

SpectraPulse avoids densely congested RF spectrum by operating outside the traditional UHF frequencies occupied by wireless professional audio equipment and consumer white space devices, as well as television, medical telemetry and emergency services.

One of New York’s foremost mastering facilities, Masterdisk, will take delivery of the first two Rupert Neve Designs (Booth 231) Portico II Master Buss Processor (MBP) units when they go into production at the beginning of October. The two units are destined for installation in the mastering consoles operated by Masterdisk owner Scott Hull and mastering engineer Randy Merrill.

Hull purchased the two MBP units after evaluating a prototype sent to him by Craig “Hutch” Hutchison, senior design engineer at Rupert Neve Designs. “When Hutch calls and tells me, ‘You gotta hear this,’ I know it’s going to be interesting,” comments Hull. “So I was not surprised with my reaction when I first heard the Master Buss Processor. I had a few short days to demo the prototype and felt that this box has a LOT of potential. New colors, new wrinkles on old themes, and so far I haven’t put anything through it that didn’t sound better. I can’t wait to get my hands on the production unit!”
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Eight Class A mic pres and ultra-wide-bandwidth signal path for superb performance. A fully-featured master section. Latency-free monitoring and up to 32 mix inputs. 100mm long-throw motorised faders.

Sound and control at your fingertips.

Focusrite’s Control 2802 is both a small-format analog recording/mixing console and a DAW control surface in one. Eight smooth Class A mic preamps and an ultra-low-distortion extended-bandwidth audio path deliver the very best performance. Eight long-throw motorised faders, 24 mix channels and up to 32 mix bus inputs deliver maximum flexibility for tracking or mixing. There’s a stereo bus compressor with parallel compression, a fully-featured master section and unrivalled routing capabilities.

At the same time, Control 2802’s fully-featured Ethernet-based DAW control surface handles plug-ins, auxes, automation and more. The faders function in both analog and digital layers. Clear DAW feedback lets you manage channels without leaving the console: ten meters read channel input, output or DAW returns.

The best hybrid analog console in its class, Focusrite’s Control 2802 brings you both the flexibility of a fully-specified analog studio console, plus a powerful, versatile DAW control surface – in a single desktop package.

Small footprint. Big studio sound.

INCLUDES Focusrite’s classic EQ and Compression plug-in suites MIDNIGHT & FORTE worth over $600

Come and see the Control 2802 at AES Booth 339

www.focusrite.com/control2802
Eminence Licenses D-fend To Pro Audio, MI Markets

Eminence Speaker LLC (Booth 769) has struck up an exclusive license agreement with Evenstar, a wholly owned subsidiary of SLS Audio, to use and sub-license its new D-fend technology within the professional audio and musical instrument markets.

D-fend is an all-digital, programmable loudspeaker protection and attenuation circuit designed to solve the age-old problems associated with protecting loudspeakers from excessive power conditions. D-fend has eliminated the headaches for speaker engineers—no more hassling with polyswitches, blown lamp filaments, lossy resistors, or slow relays. Incorporating such features as digital signal processing with on-board digital filtering, customizable microprocessor and MOSFET construction, the D-fend protection circuitry enables a designer to use this technology prior to passive filtration and allows different sensitivity settings in specific frequency bands, such as woofer over-excitation bands or high frequency peak damage regions.

Scrambling at the last minute after the NFL and players reached an agreement, CP was able to supply NEP's SS25C with a digital console upgrade and a new audio fiber network. CP turned to Stagetec (Booth 344) technologies to make this complex upgrade a reality in such a short time period. The upgrade happened the last week of August at NEP's headquarters in Pittsburgh, PA, and the system has already been used for three NFL games in Miami, New York and Dallas.

The upgrade includes an AURUS console for audio submixing of all field, crowd and camera mics and a NEXUS system to transport all audio and control signals including the intercom control data (RS485) and 4-wire from the truck bay to the booth and field. The NEXUS also connects the trucks via fiber and MADI. Connections between the mobiles, booth and field devices are via single strand single-mode fiber.

There are a total of seven NEXUS Base devices and one NEXUS Star in the system along with a 32-fader AURUS console installed in the submix trailer all with plenty of room for growth. Control stations running the NEXUS GUI for routing, monitor, control stations running the NEXUS GUI for routing, monitor, and clocking purposes sit in the main production truck, the submix truck and at the announcer booth.

Besides sonic quality, the main reason for the upgrade is the flexibility that the AURUS and NEXUS package offers. The NEXUS not only acts as the I/O for the AURUS but in addition, it functions as a true digital router, which enables any source or output to be routed to whomever needs it.

“We’ve been concentrating on the remote sports market for a few years together with CP and it’s great to see such a highly rated sports broadcast put their trust into our systems,” says Rusty Waite, president of Stagetec USA.

TASCAM Spotlights DR-40 4-Track

TASCAM'S (Booth 421) DR-40 packs adjustable condenser microphones, four track recording, XLR mic inputs and extended battery life into a portable recorder your can take anywhere. It captures up to four tracks from built-in condenser microphones, XLR mic or line inputs. The high-quality internal microphones are adjustable from XY to AB position, helping you to tailor your recording to the sound of the room. A pair of great-sounding TASCAM microphone preamps and adjustable phantom power, recording at up to 96kHz/24-bit resolution. It accommodates balanced XLR or 1/4-inch line inputs using locking Neutrik Combo jacks. The DR-40 accepts SD or SDHC cards up to 32GB, and a 2GB card is included.

Once recorded, play back your takes with EQ and the optional Level Align feature to avoid volume jumps. A stereo reverb effect is also built-in, as well as a speaker and chromatic tuner. Transfer recordings to computer using the USB 2.0 jack. Other features include overdub mode, variable speed playback, limiting and low cut filter, and much more—all with TASCAM’s simple-to-use interface. No other recorder makes home or live recording as simple as the TASCAM DR-40.

“I believe our new feature rich DR-40 4-track portable recorder may be considered our new flagship product,” says Paul Jenkins, senior vice president for TEAC America.

Five Towns College Matriculates To AES

Five Towns College (Booth 340) in Dix Hills, NY, is a private, non-sectarian, coeducational institution, fully accredited by the Middle States Association, the NY State Board of Regents and the National Council for Accreditation of Teacher Education. The college offers a wide and exciting variety of programs including a Bachelor of Music (Mus.B.) jazz/commercial music program and Bachelor of Professional Studies (BPS) in Business Management. Concentrations in these degree programs include Audio Recording Technology, Music Business, Music Education, Music Performance and Composition/Songwriting. A Bachelor of Fine Arts (BFA) offers concentrations in Musical Theater (which includes acting, singing, dancing and theater tech) and Film & Video. A Bachelor of Science (BS) degree offers concentrations in Childhood (formally Elementary) Education and Mass Communication, which includes Broadcasting and Journalism. Associate degree programs are available also.

Special programs include internships, HEOP program and MORE for students with learning disabilities. Summer programs are available for high school and college students. Undergraduate enrollment is 1,150 students. On and off campus housing. Rolling admissions, many scholarships are available. Tuition: $19,200. Room and Board: $12,460.

Fees: varies. admissions@ftc.edu or www.ftc.edu or (631) 656-2110.

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Pony Bar Brews Better Sound With Genelec

It’s to be expected that a bar might be serious about the drinks that it serves, but The Pony Bar, located at 10th Avenue and 45th Street in Manhattan’s famed Hell’s Kitchen neighborhood, takes the quality of its sound system no less seriously. The Pony Bar, which offers some of America’s finest craft brews, also provides beer aficionados with a nightly music soundtrack from artists such as Neil Young, Grateful Dead, Phish and Wilco played back through six Genelec (Booth 729) 8030A bi-amplified monitor speakers and a 7050A active subwoofer.

Dan McLaughlin, who opened The Pony Bar with a business partner in mid-April 2009, first experienced Genelec speakers while working at another bar for six years. “It was the best sound I’d ever heard anywhere, just incredible clarity,” he enthuses. But after the first installed sound system at The Pony Bar failed to live up to those expectations,” he says, “I said to my business partner, we’ve got to get Genelecs in here; we’ve got to figure out a way to get them.”

A friend of a friend put McLaughlin in touch with Tim Mitchell, a former recording engineer at the now-defunct Clinton Recording Studios, who recommended six Genelec active monitors and a subwoofer and agreed to install and commission the setup. “We close at four in the morning, so Tim would work from four to noon. He spent the first couple of nights just running cable and then he installed the first speaker—and it was amazing. The sound quality coming from that one little studio monitor blew away the other five old speakers combined. The clarity was staggering,” comments McLaughlin.

TC Electronic Showcases LM6 Radar

TC Electronic is launching its new LM6 Radar Loudness Meter plug-in meter at Booth 541.

TC Electronic’s acclaimed radar display has proven to be a fast solution to upgrade audio production for broadcast, film and music, from unsatisfactory peak level indicators to loudness based metering. Now, the new LM6 plug-in makes this highly efficient radar available for DAW platforms supporting Audio Units, RTAS or VST plug-in formats.

The new LM6 plug-in features TC Electronic’s patented Radar Loudness Display, showing loudness history in a single, easy-to-read radar-like view. Loudness history can be set from one minute to 24 hours, and in addition to being shown on the radar display, loudness history and other key information can be logged as a standard formatted text file that can be easily imported into a spreadsheet.

Focus on functionality — the mc²66 MKII.

Inspired by your needs. Once again, proven efficiency and outstanding functionality is the tradition of Lawo's mc² series. Made in Rastatt, Germany, the mc²66 MKII is a benchmark of world-class German engineering. One of the best consoles available is now even better. System benefits include the latest touch screen displays, a revised layout, and control computer redundancy you can count on during mission critical projects. Only one thing has not changed: The console’s outstanding audio quality and intuitive operation, which continues to inspire audio engineers in OB trucks, studios, and theatres throughout the world. For more information, visit www.lawo.de.

Visit Lawo at the AES 2011
New York, October 21 – 23, Booth #553, Level 3, Hall 3a

Networking Audio Systems
Studies In Excellence Define Master Class Program

“Designed to provide authoritative insights into significant technical issues, the Master Class Program represents a high point of every AES Convention,” says 131st chair Jim Anderson. “Back for a return engagement as AES Convention Master Class Chair, Alan Silverman has once again developed a compelling group of extraordinarily accomplished audio industry icons.”

The Master Class Program includes:
- Friday, October 21, 11 a.m.-1 p.m., HUMAN HEARING 101—HOW IT WORKS (The Short Version): Jim Johnston, chief scientist, DTS, Inc. Based on almost 30 years experience with signal processing, hearing, vision, and acoustic research, this Master Class will address issues ranging from Head Related Transfer Functions to the actual filters implemented in the human cochlea; loudness vs. intensity; the law of the first wave front; localization; auditory masking and, the effects of attention and inter-sensory interaction.
- Saturday, October 22, 4:30 p.m.-6:30 p.m., THE HYBRID EDIT/MIX APPROACH TO POST-PRODUCTION SOUND: Skip Lievesay: With numerous Academy, Golden Reel, and Cinema Audio Society awards and nominations, Skip Lievesay has worked on the sound-design and mixing of such blockbuster films as True Grit, No Country For Old Men, The Big Lebows-ki, Goodfellas, I Am Legend, O Brother, Where Art Thou? and Men In Black. Lievesay will engage a Pro Tools workstation to illustrate his unique “Hybrid Edit/Mix” approach to post production sound.
- Sunday, October 23, 2:30 p.m.-4:40 p.m., SuperStar Sessions: Tony Visconti, platinum producer/engineer: This Master Class will present techniques and experiences culled from a lifetime of collaboration with some of the world’s most celebrated artists as well as Tony’s on-going work with new releases from artists such as The Kaiser Chiefs.

AKG Spotlights New In-Ear Monitoring Package

Building the company’s global reputation for leading wireless sound monitoring systems, Harman’s AKG (Booth T1) is introducing the IVM 4500 IEM in-ear monitoring package, providing higher level audio quality without compromising reference capability. Ideal for tour and installed sound, IVM 4500 caters to all needs of engineers with leading edge reference audio technology.

IVM 4500 IEM offers a highly diversified system, which includes high-end radio electronic signals and a manual radio signal attenuator for more RF dynamic; enhanced frequency setup to show the number of free channels and supported TV channels and quick frequency change functions to support monitors, all within a rugged housing and offerings of new bands: 1, 3, 4 and 9. Battery life for the IVM receivers has been tested up to 10 hours.

Clear-Com Showcases New Intercom System

Clear-Com is spotlighting its new HME DX210 intercom system at Booth 431. The 2.4-GHz-band wireless intercom system delivers exceptional sound clarity and reliable, interference-free connection to audio professionals that need to communicate with their production team. With two communication channels, improved wired system connections and simple-to-use operations, the HME DX210 provides great flexibility and tremendous value for fixed installations and tour productions.

The HME DX210 is a robust wireless system with a rugged-yet-lightweight design. With two channels of communication, it provides users with the option of a single- or dual-channel intercom system. In single-channel mode, up to four 1RU base stations can be linked together to support 16 full-duplex and 44 half-duplex beltpacks and/or wireless headsets. Moreover, the HME DX210 is paired with the rugged BP210 beltpacks and All-in-One WH210 Wireless Headset COMMUNICATORS, which have two intercom buttons (IC1/IC2) with ISO. The advanced wireless system is also backwards compatible with the HME DX200 beltpacks, protecting the value of prior investments.
TOURING GEAR
LIVE MICROPHONE SERIES

THE BEST LIVE MICROPHONES WE’VE EVER BUILT

The new Touring Gear Series vocal and instrument microphones from beyerdynamic are the synthesis of over 85 years of experience manufacturing some of the best microphones in the world. Designed to exhilarate and inspire performers on stages all over the world, Touring Gear microphones contain beyerdynamic’s exclusive Sound Channelling Technology. Our audio engineers have architected acoustic labyrinths with special geometries that utilize finely tuned delay lines and attenuation pads to optimize each microphone’s sound and polar pattern. The result? Incredible sonic detail. Handcrafted in Germany, these are the best live microphones we’ve ever built!

Touring Gear Series microphones will enhance your performances like never before. Find out why at www.beyerdynamic.com/TouringGear
Dan Dugan Unveils New Auto Mixing Controller

Dan Dugan Sound Design (Booth 641) is introducing the Dugan Model E-3 Automatic Mixing Controller. The Model E-3 replaces the Model D-3 as Dugan’s top-of-the-line eight-channel automatic mixing controller with AES digital I/O. Through its interface with Dugan’s Model CP-2 control panel, the Model E-3 provides all the functions of the Model D-3 including the Dugan Speech System, the Dugan Music System, Dugan Cian Limiting and three automixing groups in a smaller and more economical box.

“The Model D-3 was our most versatile controller, but in the past few years advances in technology have made it possible to deliver lower latency, a smaller size and a lower price for the same capabilities,” says Dan Dugan. “We are passing these improvements on to our customers.”

AES3 Audio connections are made through a DB-25 connector; readily available cable squids can be used where XLR connectors are desired. I/O may also be switched to ADAT optical connectors, as in Dugan’s other E-series controllers. The E-3 can be operated from the Dugan Control Panel for Java (included in the purchase price), the Model CP-2 physical control panel (optional; two rack unit height) or the mute and bypass buttons on the E-3’s front panel. To make larger systems, the Model E-3 links with all other digital Dugans, including the Models D-2, D-3, E, E-1 and Dugan MY16. Rack mounting accessories are included to mount a single unit, and two units may be mounted side by side in a single rack space.

Platinum Panels Focus On Innovative Concepts In Recording Arts

Eagerly anticipated, AES Convention Platinum Panels always attract top-tier producer and engineer participants and, substantial audiences seeking knowledge and inspiration. For the 131st AES Convention, SonicScoop co-founders Janice Brown and David Weiss have developed unique events focused on innovative concepts and featuring participants who have achieved the dual pinnacles of creative and popular success.

“We are fortunate to have tapped into the insights and connectivity of these accomplished chroniclers of today’s audio industry,” Convention chair Jim Anderson says. “They are totally plugged-in to the creative community, and we are confident their journalistic acumen will bring an unconventional perspective to their panels.”

THE PRODUCER’S PORTFOLIO, Friday, Oct. 21, 11 a.m.-1 p.m.: Moderator David Weiss (co-founder SonicScoop), Panelists: Gabe Roth (Founder, Daytonte Records, Amy Winehouse, Sharon Jones and the Dap-Kings), David Kahne (Sublime, Regina Spektor, Paul McCartney), additional panelists TBA. Everyone agrees the artist hires the producer to serve the band or singer/songwriter and their music. This panel, however, will address the producer’s personal artistic visions, and the growing bodies of work their creative philosophies pilot into reality.

Considered a creative artistic force in their own right, each of these producers collaborates fully with their clients both in pre-production and the studio. Participants will explore the artistic sensibilities they’ve nurtured, how they’ve expressed themselves in their work, and how that self-assurance and unique perspective has enabled their careers to flourish.

ADAM Audio Features New A77X Monitor

ADAM Audio is launching the new A77X monitor for the U.S. market at Booth 367. The A77X features the company’s critically acclaimed X-ART tweeter, new woofers and amplifiers, and completely re-designed speaker cabinets.

ADAM’s award-winning AX-Series already includes four high performance systems ranging from the ultra-compact and fully professional A3X to the high performance A5X, A7X and A8X systems.
A-Designs Features New Preamp/EQ Unit

Equally ideal for both studio recording and live sound use, the JM-3001 from A-Designs Audio (Booth 224) is a versatile preamplifier, equalizer and instrument input housed in a single-rack-space frame.

Hand-built in the U.S., the new A-Designs device features three inputs—microphone, instrument and EQ/insert—which may be used together or independently. The product is also equipped with a highly musical three-band parametric EQ and high/low filters, as well as two independent transformer balanced outputs (microphone and EQ).

The heart of the JM-3001 is its C12X discrete transistor operational amplifier designed by Carl Johnson that operates on ±30 VDC rails. The C12X is a high-gain, fast-slew, stable audio block with virtually no DC offset over the audio spectrum and is capable of driving a 50 ohm load at 50 Hz with very little current draw. It is used in the microphone preamp, instrument input amp and main output/EQ output stages of the product.

“The JM-3001’s preamp is an original design with depth and detail for miles, while the EQ is a full parametric with its own transformer, so you can use it with or without the pre,” notes A-Designs’ Peter Montessi. “The freq settings are highly reminiscent of classic console filters and musically complement any source you run through them. The instrument input is totally separate from the pre and EQ and sounds amazing on its own as well. Needless to say, the JM-3001 is a very welcomed addition to our lineup here at A-Designs Audio.”

Metric Halo Launches ChannelStrip V3 For Pro Tools

Metric Halo (Booth 321, with AVID) is introducing ChannelStrip version 3 for Pro Tools. ChannelStrip v3 includes a dramatic reimagining of the venerable signal processor’s user interface. According to Allen Rowand of Metric Halo, “We’re really excited to release the new version of ChannelStrip. It’s still going strong after being introduced thirteen years ago, and the feedback we get from our customers is that it’s an integral part of their workflow. Our goal for version 3 was to improve on the highly praised audio quality, include even more flexibility, and update the user interface to accommodate today’s higher resolution screens.”

ChannelStrip v3 includes a license that covers the Native and DSP accelerated versions.

Metric Halo products are available from dealers or directly from http://mhlabs.com. New ChannelStrip licenses are available for an MSRP of $199 each. Owners of any previous version of ChannelStrip for Pro Tools (RTAS or TDM) can upgrade to version 3 for $75.

Check out the new Custom Series 75 Console!

Stop by booth #228 to watch a demo of the Custom Series 75 Console!
Friday & Saturday at 11 am, 2 pm & 4 pm. Sunday at 11 am & 2 pm.
Each demo will run around 15-20 mins.

Arrange a gear demonstration today!
888.653.1184 | WWW.VINTAGEKING.COM
Yamaha StageMix 2.0 iPad App Now Available

After more than 45,000 downloads of the initial StageMix iPad App for Yamaha M7CL and LS9 digital consoles, Yamaha Commercial Audio Systems is showing StageMix 2.0 at Booth T2.

Available via free download from the Apple iStore, StageMix 2.0 provides end users with even greater console management and includes significant upgrades including control of Head Amp gain for each Input Channel and Scene Memory Management (Store, Recall, Scene Titles, and Comments). Version 2.0 is for use with M7CL firmware v5.3 or higher. StageMix 2.0 for the Yamaha LS9 includes control of Head Amp gain for each Input Channel and Scene Memory Management (Store, Recall, Scene Titles, and Comments). Version 1.18 LS9 firmware or later is recommended.

A number of additional functions complement the existing array of controls.

Aerosmith Sizzles With Endless Analog CLASP

Aerosmith’s decision to again collaborate with producer Jack Douglas, who helmed sessions for the band’s classic 1970s LPs Get Your Wings, Toys in the Attic and Rocks, indicates that the band is trying to capture an old-school, classic vibe on its 14th studio album, set for release in 2011 (left) and engineer Warren Huart, with Endless Analog’s CLASP (Closed Loop Analog Signal Processor) system, which uniquely integrates analog tape into the digital audio workstation environment. Together, they have all become huge CLASP devotees, and in fact they are using four CLASP units on the sessions.

Douglas, who, aside from his tenure with Aerosmith, is noted for his work with John Lennon, The New York Dolls, The Who and other classic acts, stated, “CLASP is revolutionary. We’re sticklers for big, fat analog sound, so this CLASP system was just perfect for us. And we’re so happy that Chris [Estes, CLASP inventor] came along and was able to hook us up with the stuff, and we really love it. The album has this amazing sound. It has that fat sound of analog and we have the convenience of being able to edit in Pro Tools, so we really love CLASP and what it lets us do.”

Critical Issues Define B’cast/Streaming Program

Broadcast & Streaming Sessions Chair David Bialik has developed a wide-ranging program of must-attend events at this year’s 131st AES Convention, including:

**Audio Processing for Radios:** Moderator—Steve Flunker; Cox Radio; Panel: Bob Orban, Orban; Frank Fosti, Omnia Audio; TBA: Acknowledging radio’s digital/analog environment, the discussion will include do’s and don’ts for processing radio in the digital realm. Friday, Oct. 21, 11 a.m.-1 p.m.

**Streaming & Encoding:** Moderator—David Bialik; Panel: Jeff Reimhiller; Steve Lyman; Dave Labs; Todd Baker, SRS; Jan Nordmann, Fraunhofer USA; Greg Ogonowski, Orban: No issue affects the broadcast/streaming industry and audience more intensely in the multimedia of methods available for streaming and encoding media. Various options, and the need for a universal solution will be addressed. Friday, Oct. 22, 3:30-5 p.m.

**Television Loudness and Metadata:** Moderator—Skip Pizzi; NAB; Panel: Robert Seidel, CBS; Jeff Reimhiller or Steve Lyman, Dolby; Andrew Mason, BBC: This workshop will address likely scenarios for standards promulgation over the next few years. Friday, Oct. 21, 3:30-5 p.m.

**Audio Engineering—Supporting People with Disabilities:** Moderator—Eric Small, Modulation Sciences, Panel: Alison Greenwald Neplokh, Chief Engineer, FCC Media Bureau; Joel Snyder, Audio Description Project, American Council of the Blind. This workshop will explore CVAA from the POV of an engineer/ regulator who helps create the law and will be shown how content, which implements a key aspect of the law. Friday, Oct. 21, 7-9:30 p.m.

**HD Radio Broadcast 1960th Anniversary:** David Bialik and the AES NY Section: An all-star assembly of on-air personalities, and broadcasting execs, will gather at the famed P.C. Richards Theater in Times Square to discuss the history and impact of Stereo Broadcasting and celebrate its 50th anniversary. Saturday, Oct. 22, 9-10:30 a.m.

**Sound Effects for the Witches of Lublin:** Sue Zizza, Director/ Producer; David Shinn, Master Engineer and SFX artists. Butch D’Ambrosio, Sylvania Productions; Mark Wiener, Orban: on this ambitious, tightly budgeted, and widely acclaimed Public Radio presentation. This unique panel will recap the complex project in three interleaved segments: (a) Recording the live effects—how the team created and captured program elements late at night in their home studio; (b) recording a large cast in a single session while maintaining isolation for intercuts and post editing; (c) Recording fully isolated live music in a non-studio environment. Saturday, Oct. 22, 11-12:30 p.m.

**Lip Sync Issues:** Moderator—Jon Abrams, Wnnege Post; Panel: Will be expanded. Olive Labs; TBA: Lip sync remains a complex problem, with several causes and few solutions. From production through transmission and reception, there are many places where lip sync can either be properly corrected or further compromised. Saturday, Oct. 22, 5:30-7 p.m.

**Working with Content Delivery Networks:** Moderator—Ray Archie, CBS, Panel TBA: This critical panel will address: Licensing, error-correction; quality vs. compression; consumer-adoption; and the future of scalable/streamable digital distribution. Saturday, Oct. 22, 5:30-7 p.m.

**Improving the Streamlining Audience Experience:** Moderator—Bill Sacks, Dolby Labs, Panel: Rusty Hodge, SomaFM; Michael Daskalopoulos, Dolby; Markell Lanbright, CBS Radio; Greg Ogonowski, Orban: Options for improving the audience experience will be explored. Sunday, Oct. 23, 9-10:30 a.m.

**Considerations for Facility Design:** Moderator Bice Wilson. Meridian Designs: This panel will consider a “best of all worlds” theoretical facility design project. Sunday, Oct. 23, 11 a.m.-12:30 p.m.

**Initiatives in Digital Audio Playback and Automation for Radio:** Moderator—Paul McLane, Radio World, editor in chief; Panel: Don Backus, Enco; Jim Hammond, Wide Orbit; Hari Samrat, Broadcast Electronics. Sunday, Oct. 23, 2-3:40 p.m.

**Media Files Management:** Storage, Backup & Retrieval of Key Assets:** Moderator—David Prence, Dale Pro Audio: Attendees will acquire an understanding of the multiple solutions available for protecting their digital assets. Sunday, Oct. 23, 2-5 p.m.

**Society of Broadcast Engineers Certification Exams:** Time and location, and walk-up registration details TBA.

Digital connectivity solutions provider Gefen (Booth 338) is showing new ELR (Extra Long Range) extenders, enabling high resolution DVI to travel farther than ever before over one CAT-5 cable. This streamlines the amount of cables needed while increasing the distance in-res video can safely travel with a perfect signal delivery.

A number of additional functions complement the existing array of controls.
**Crown Spotlights ComTech DriveCore Amps**

Underscoring the transformative capabilities of Harman Crown’s (Booth T1) chip-based technology, the company is placing a central emphasis on its ComTech DriveCore Series amplifiers at AES 2011. The technology enables performance grade amplifiers to provide a smaller footprint for enhanced power in a range of fixed installations including live sound venues, houses of worship, and luxury suites in hotels and stadiums.

The line, which consists of four models, offering up to eight channels at 150 watts per channel, are all one rack, convection cooled and ultra-energy efficient. DriveCore chip technology offers greater than 90 percent efficiency with no compromise in performance, boasting a signal-to-noise ratio of 110dB. DriveCore also has patented feedback and protection circuits integrated into the silicon for fast and accurate response.

“Never before has there been an amplifier that systems integration professionals could look to as being specifically designed for smaller fixed installation environments,” says Mark Kellum, director of amplifiers for Crown. “We not only forever changed the way amplifiers will be engineered with our DriveCore chip technology but we also answered the call of our customers to design an amplifier that would meet the specific needs of projects that are a major aspect of their business.”

The DriveCore chip, which was co-developed with Texas Instruments, combines the amplifier drive stage into the power output stage (along with additional audio-signal functions)—circuits that are typically much larger in size and power requirements. As a result, power consumption is dramatically reduced, and the amplifiers are much more energy-efficient.

Because of their greater efficiency and Class D design, ComTech DriveCore series amplifiers also produce less heat, a by-product of inefficient amplifier operation.

**GC Pro Celebrates 10th Anniversary**

Throughout 2011, Guitar Center Professional (GC Pro, Booth 839), the outside sales division of Guitar Center that focuses on the needs of professional users, has been commemorating 10 years of operation, during which the company has changed the way audio professionals can access equipment sales and service. It has been a decade where the requirements for sound were vastly increased and broadened, as venues such as houses of worship and schools that previously hadn’t paid critical attention to their audio needs began to address issues ranging from P.A. intelligibility to large-space acoustics. The music industry has exploded into a universe of personal and project recording studios that range from large conventional facilities to laptop-based home spaces. The ability to make music, edit audio and take quality live sound into spaces that had never benefited from it became a national phenomenon that needed a comprehensive and consistent solution when it came to technology sales, service and advice. GC Pro was there to provide that solution.

“Ten years ago, Guitar Center made the decision to create a division that could address the business-to-business aspects of the audio industry primarily,” explains GC Pro director Rick Plushner. “The division is organized to reach out to communities and address various markets such as recording studios, post-production facilities, house-of-worship accounts, live sound venues, schools for the teaching of the recording arts, and other business-to-business entities, [including] restaurants, clubs and other things like that.”

Plushner points out that before GC Pro became a reality, the then-highly localized pro audio retail sector was moving towards an online paradigm, which offered wider access to more equipment to more users, but left them disconnected from the personalized service necessary when purchasing, using and integrating expensive and complex technology. “In the age of the Internet, you can go to a website, buy a product and have it shipped to you. GC Pro utilizes all the resources of Guitar Center including web-based purchasing but that’s where our services begin—we also provide the ability to have a local person in your area that you can visit, converse with and come out to your facility providing onsite consultation. We can bring you demo gear to try out, providing services only done in person. We’re a boutique style operation networked across the country, utilizing the full power of Guitar Center’s infrastructure and reach.”

**Sanken Shows New Head Worn Microphone**

Sanken Microphones is at Booth 544 with the AES introduction of its new head worn COS-11D HWM, utilizing the same miniature mic used extensively as a lavaliere in feature films and TV. This ultra-miniature new generation microphone was designed for hi-resolution audio and is now available for live stage productions, broadcast, and houses of worship.

This new compact Sanken mic is ideal for major talent, stage singers, high-profile commentators, on-camera journalists, musical actors, and a wide variety of live performers. The new COS-11D HWM is especially valuable when there is rigorous head movement, while the close proximity of the mic to the vocal source provides consistently exceptional audio with very natural characteristics.
Legends Dot Live Sound Events Lineup

Perennial crowd pleasers, AES Convention Live Sound events are always distinguished by FOH “household name” participants; spot on technical panels and invaluable production tips written for the contemporary performance as Live Sound co-chairs for the 131st AES Convention, Henry Cohen, a leading RF expert, and top FOH pro Mac Kerr have seen, heard and mixed it all. From technology idiosyncrasies, happy and not so happy accidents, and ungetatable performances, these two pros have seen, heard and mixed it all.

DSP ALGORITHMS: Rich Frembes, Fulcrum Acoustics; Panel to include Dave Guns, and other industry experts. This expert panel will discuss methods of compensating for DSP filter shape variability, by creating a precise set of crossover and equalization filters.

DATA NETWORKS AS A DIGITAL AUDIO TRANSPORT MECHANISM: Josh Evans, Lab Gruppen. How can audio and control data be shared, and safely provide and distribute AC power in a performance venue, both for installed and temporary applications?

THEATRICAL MICROPHONE DRESSING: Mary McGregor, IATSE Local 1. Fitting actors with wireless microphones and transmitters has evolved into a true art form. One of the most widely recognized artisans in the field, Ms. McGregor will provide hands on demonstrations of basic technique along with time-tested tricks of the trade.

JIM RISGIN IN THE SPOTLIGHT: Jim Risgin, RobeRt ScoviL inteRviews DAVE NATALE: This once in a lifetime dialogue will explore the ultimate live mixing experience. From technology idiosyncrasies, happy and not so happy accidents, and unforgettable performances, these two pros have seen, heard and mixed it all.

SUBWOOFER ARRAYS AND BEAM STEERING: Jim Risgin, On Stage Audio. Low frequency energy control via array design is an increasingly hot topic. The problem of excess low frequency energy must be addressed with regard to subwoofer and array design, placement and DSP control. Methods of improving coverage for the audience, and eliminating bass build up along the edges will be reviewed.

JOSEPHSON FEATURES LATEST SEVEN SERIES MICROPHONE

Josephson Engineering is at Booth 740 showing its latest Series Seven microphone, the C716. The microphone has been available through dealers in Europe since its debut at Musikmesse Frankfurt last spring, and is now stocked by U.S. dealers as well. The C716 offers exceptional realism in studio applications. This microphone is a cardiod-only microphone intended for vocals and a range of studio instrument applications where warmth, precision and frequency response are important. The capsule uses dual symmetrical 5-micron gold metallized polyester diaphragms. It is the single cardiod version of the capsule used in the limited production 20th anniversary C720 microphone. The electronics use true balanced discrete class A topology with transformerless output for direct coupling to any modern microphone preamp. The internal optically isolated power supply generates capsule polarization voltage from phantom power without the use of switches or oscillators, for lowest noise.

The microphone’s head grille is made of hard aluminum foam without any bars, rings or other solid internal structure. Getting rid of these structures also eliminates many of the internal reflections that can cause microphone to sound harsh.

Historical Events: Innovators From Stokowski To Sear

"The goal of the AES Convention Historical Program is to revisit the accomplishments of previous masters within a context which makes them relevant to next-generation audio practitioners," states 131st AES Convention Chair Jim Anderson.

AES Convention Historical Events Include:

LEOPOLD STOKOWSKI AND THE HISTORY OF ANALOG RECORDING: Friday, Oct. 21, 2:30 p.m.-4 p.m., presented by Robert Auld. A prolific recording artist from 1917 until 1977—virtually the entire period of analog music recording—Auld will provide an overview of analog fidelity. This panel will include clips drawn from Stokowski's extensive archives. Highlights include his pioneering work with multi-channel sound recording; his invaluable collaboration with Bell Labs starting in 1932; his work with Walt Disney for the film Fantasia; and his encouragement of quadraphonic sound recording in the early 1970s. A former chairman of the AES New York Section, Bob Auld is a highly respected NYC-based audio engineer. His clients include National Public Radio, the BBC, and the Riverside Symphony.

A TRIBUTE TO WALTER SEAR, Sunday, Oct. 23, 9:30 a.m.-11 a.m.: Presenter, Noah Simon. Since his death in April 2010, Walter Sear’s world-renowned lab. It was a laboratory of sonic exploration that has inspired and nurtured countless audio engineers, musicians, and music lovers around the world.

The AES Daily Edition, Friday, Day 1
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Garay Adds Lexicon Unit To His Sonic Toolbox

Like many industry veterans, legendary producer Val Garay (who is also president and partner in Red Red Records) has been a long-time Lexicon (Booth T1) user, and like many experienced record producers, has made the transition from hardware reverb and effects processors to software-based plug-ins.

“The quality of the reverb can make or break a track, or the sonic ambience of an entire record,” noted Garay. “There’s no room for sonic mediocrity when it comes to reverbs and effects, and trading sound quality for the convenience of a plug-in is not an acceptable compromise.”

“When I first started working with the Lexicon PCM Native Reverb Plug-In Bundle, I realized that the technology had gotten to the point where I could have the best of both worlds,” continues Garay. “The sounds are classic Lexicon—rich, deep and enveloping, and they can elevate a mix from being merely good to being absolutely captivating.”

RTW Unveils Redesigned SurroundControl Series

RTW (Booth 350, Group One) is showcasing its newly designed version of the SurroundControl series. As a result of the new worldwide EBU/ITU loudness regulations, RTW took the opportunity to give one of its flagship products a facelift, which includes a modern, sleek design and the inclusion of its new loudness-range instrument (LRA).

Available in mid-October, the redesigned SurroundControl series is representative of a fresh take on RTW’s approach to manufacturing loudness products. Following in the footsteps of the innovative design of its popular TouchMonitor audio meter family of products, RTW’s SurroundControl series has been given a current, appealing look and has been fully updated to conform to the latest EBU/ITU loudness regulations.

“As the audio industry continues to face new worldwide modification requirements to its loudness control practices, RTW is leading the way by updating its products with the proper technology to make these changes happen,” says Andreas Tweitmann, CEO, RTW. “With our fresh and innovative product designs, RTW is welcoming in the winds of change and taking professional audio products to a whole new level.”

Ongeëvenaarde geluidskwaliteit, prachtig uitgevoerd.

Grimm Audio.

Val Garay

being merely good to being absolutely captivating.”

RTW’s SurroundControl has been given a facelift

Sixteen word clock outputs • AES/EBU redlocking • Sample rates from 44.1 to 192kHz • Two independent sample rate groups • Optional VCC to reference the unit from video black • Gorgeous design, solid build quality

Grimm Audio is now proudly distributed in the US and Canada by Grace Design. Visit the whole family at AES booth 355.
Sound Devices Enhances 788T DAR

Sound Devices is introducing Mix Assist, a new feature for its 788T Multi-Track Digital Audio Recorder, at Booth 139. This new feature is available as a no-charge firmware update to all new and existing 788T customers.

Sound Devices 788T is a powerful, eight-input, 12-track digital audio recorder designed for sound engineers mixing on location for films, documentaries, episodic television and reality TV. As these applications are commonly dialogue-heavy and unscripted, the new Mix Assist turns down unused microphones while instantly activating only the microphones that are in use, making it easier to get clean dialogue recordings. Mix Assist activates only one microphone per sound source, attenuating unused microphones by 15 dB.

“Mix Assist listens for the background noise level and adapts its algorithm as background noise levels change,” says Matt Anderson, co-founder and director of engineering for Sound Devices. “This feature is especially helpful for 788T users doing fast-paced, dialogue-driven productions that need to get clean dialogue recordings. We look forward to showcasing Mix Assist at AES to our professional audio customers.”

WSDG Enjoys Watershed Year

This has been a watershed year for the Walters-Storyk Design Group (Booth 561). Completion of Ann Mincieli’s Jungle City Studios in NYC, and Village Studios, a major new production complex near Hong Kong, coupled with a series of high-end personal studios including Cynthia Daniels’ Monk-Music in East Hampton, NY, and project studios in Vermont, Connecticut and NYC illustrate continuing strength in both the home studio and facility-for-hire sectors.

On the domestic education front, WSDG completed five additions to The Art Institutes’ ongoing national teaching studio expansion program (20 and counting). The firm is also developing a significant number of technology rooms for the Berklee College of Music’s major new international campus in Valencia, Spain (spring 2012) and a similarly ambitious project for the recently completed Artes Building, a seven-story addition to The Vatican’s Javeriana University in Bogota, Colombia.

“We are extremely fortunate to maintain a project schedule that doubles as a magnet for attracting new high-end assignments,” remarked WSDG co-principal Beth Walters. “Each of our 50+ team members shares equal levels of enthusiasm and professionalism. In recognition of their invaluable contributions to our efficiency, bottom line and esprit de corps, we have named CFO Nancy Flannery and project managers Joshua Morris and Romina Larrengina WSDG partners. Our new offices in Spain and Germany are also contributing to our whirlwind of worldwide activity.”

SPARS To Honor Tarsia With 1st Legacy Award

Joe Tarsia of Sigma Sound will receive the 1st Annual SPARS Legacy Award tonight at the annual SPARS, P&E Wing and APRS (Booth 868) In the Mix reception.

The SPARS Board of Directors is honored to select as its first recipient, the Philadelphia native and past owner of Sigma Sound Studios. Tarsia is considered an industry pioneer, was one of the founders of SPARS and served as the association’s first President.

The SPARS Legacy Award will be given each year to an industry luminary who historically has demonstrated outstanding leadership, vision and commitment to the recording studio movement in America and the professional recording craft in general.

1608 Automation At API—By popular demand, API’s 1608 console automation has arrived. This system is available for both new and existing 1608 consoles, and live demos are being conducted at Booth 821. The proprietary package, integrated into the console, is extremely easy to use, requires no external computer and stores mixes on removable media for easy editing. Be among the first to see the new 1608 automation by visiting the API booth for an automation demo, an up-close look at a 1608 console and a customized souvenir.

A room in the WSDG-designed Jungle City Studios in NYC
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JBL Shows MSC1 Monitor System Controller

JBL Professional (Booth T1) is showing its MSC1 Monitor System Controller, bringing convenience and greater accuracy to audio production rooms at a most accessible price point. The MSC1 Monitor System Controller includes features found in large mixing consoles to control essential monitoring functions from the mix position. Since acoustic issues in the room can compromise the quality of the mix, the MSC1 included the new 3rd generation of JBL’s acclaimed RMC Room Mode Correction Technology that tunes the monitor system to over come low frequency room problems that can affect the quality of the mix. The affordable MSC1 works with any speaker system, and is the perfect add-on to JBL’s new LSR2300 Series studio monitors.

Collins Set For AES Chat

Today from 10:30-11:30 a.m. (1E 15/16), Judy Collins, one of the giants of contemporary music, will participate in a rare one-on-one interview. The discussion will focus on Bohemian, Collins’ upcoming CD release. Collins has been a folk and pop music icon and a powerful influence on several generations of musicians and listeners. Here’s her performance of and top-selling recordings of songs like “Both Sides Now” and “Send in the Clowns” ultimately helped make household names of songwriters such as Joni Mitchell, Leonard Cohen and Stephen Sondheim.

Now in the fifth decade of her career, Collins is about to release Bohemian, a follow-up to her critically acclaimed 2009 release, Paradise. Collins is a Grammy-award winning music journalist, artistic director and associate professor of NYU’s Clive Davis Institute of Recorded Music, about her life, her music, and the making of the new album. The discussion will be highlighted by cuts from the forthcoming CD.

PMI Hosts Visconti Tonight, Trident 80B Raffle On Sat.

PMI Audio Group (Booth 347) is sponsoring a meet and greet tonight at 6 p.m., featuring special guest Tom Visconti, legendary producer of David Bowie, T Rex, Dandy Warhols, Moody Blues, Ziggy Marley, Thin Lizzy, Iggy Pop, The Finn Brothers and many others. Visconti will be at the booth between 6:30 and 7:30 p.m.

Following the meet and greet, Visconti will discuss his history with Trident, including the studio days working with Malcolm Toft, Ken Scott, Roy Thomas Baker and others during the heyday of the legendary Trident Recording Studios. He will also discuss some of his techniques he made famous on the Trident Series A Range and Series 80B consoles for that “killer rock ‘n’ roll sound.” A Q&A session will follow.

In addition, PMI urges AES attendees to pick up an invite at the company’s booth and then stop by on Saturday night at L. Brown Recording, 630 8th Avenue, Suite 1206, for a chance to win a Trident Series 80B Module in a raffle. Raffle entry tickets come with the free invite.

Merging Technologies Spotlight Horus Converter

Merging Technologies’ (Booth 562) Horus stand-alone converter offers outstanding performance and capability in a small form factor for a reasonable price. Merging’s MassCore and connected to a RAVENNA IP-based network, the performance and flexibility takes on another dimension. Horus becomes an IP node and allows comprehensive routing and control of the astonishing I/O capability available with the converter. Horus contains high quality microphone pre-amplifiers, AES/EBU and/or MADI conversion in both directions with full remote control of all the parameters.

NewsBriefs

iPhone, Android Apps Cover AES

In an effort to provide 131st AES Convention attendees with up-to-the-minute details on Convention events, AES webmaster Steve Johnson has coordinated the development of a mobile app that will work on iOS devices, such as the iPhone and iPad, plus most Android devices. Available for free download at the Apple and Android stores or via links on the Audio Engineering Society website, the app is loaded with extensive information about the 131st AES Convention. Additionally, it will be updated frequently to provide ongoing news and videos to keep it a vital year-round AES information source. A Twitter feed contains updates on late-breaking developments.

Amp Design By Bob Cordell

Designing Audio Power Amplifiers, by Bob Cordell, a comprehensive book on amplifier design published by McGraw-Hill, will be available at the Cordell Audio booth (755) at a 20 percent show discount. With over 600 pages, it covers virtually every aspect of amplifier design and should appeal to professional audio engineers as well as hobbyists.

Look for Best of Show Awards

For the 131st AES Convention, ProSoundNetwork.com (Pro Audio Review and Pro Sound News) will begin a new awards program called “Best of Show,” noting the most impressive new products debuting on the exhibition floor. Be sure to check Sunday’s AES Daily for the list of winners.

Focusrite Intros Scarlett 2i2 Audio Interface

Focusrite (Booth 339) is introducing the Scarlett 2i2 audio interface, featuring exceptional audio quality, ultimate simplicity and stunning design. The Focusrite Scarlett 2i2 is a 2-in/2-out USB 2.0 audio interface with the highest specifications in its class. Alongside award-winning Focusrite mic/instrument preamps, high-quality 24-bit/96kHz digital conversion and flexible monitor control, it features a new unibody industrial design.

Not only does it sound and look fantastic, the Scarlett 2i2 is also rugged enough to take knocks on stage and throw into a laptop bag to make high-quality recordings anywhere.
The opening ceremonies on Thursday found Agnieszka Roginska announcing this year’s award winners, which were handed out by AES president Jim Kaiser. Yesterday’s AES Convention Opening Ceremonies and Awards Presentation highlighted some of the best aspects of professional audio past and present, from awards given to organization volunteers for their hard work and achievements, to a keynote discussing the promising future of cochlear implants.

Following comments by Roger Furness, AES executive director; and Jim Kaiser, AES president, opening remarks were provided by 131st Convention Chair Jim Anderson. A slew of awards were then presented by Convention Papers co-chair Agnieszka Roginska, including the Board of Governors Award, the Fellowship Award, Silver Medal Award, Gold Medal Award and Honorary Membership of AES, while fellow Convention Papers co-chair Veronique Larcher listed the Citations.

The Gold Medal Award is given in recognition of outstanding achievements, sustained over a period of years, in the field of audio engineering. This award was given to Rupert Neve (not pictured) and Phil Ramone (right).

The Silver Medal Award is given in recognition of outstanding development or achievement in the field of audio engineering and was given to Saul Walker.

Honorary Membership of AES is awarded to a person of outstanding reputation and eminence in the science of audio engineering or its allied arts and was given to Frank Laico (not pictured).

The Board of Governors Award is given for outstanding contributions to the Audio Engineering Society. This award was presented to Karlheinz Brandenburg (not pictured) and:

- Peter Mapp
- Jim McTigue
- Mark Sandler
- Valerie Tyler
- Aki Makivirta
- Geoff Emerick
- Sandra (“Sandy”) Requa

Citations are given in recognition of services or accomplishments that do not fit into any other AES awards category. This award was presented to:

- Gary Gottlieb
- Andrew Mayo
- Sandra (“Sandy”) Requa
- Florian Völk

The Fellowship Award is given to a member who has rendered conspicuous service or is recognized to have made a valuable contribution to the advancement in or dissemination of knowledge of audio engineering or in the promotion of its application in practice. This award was presented to:

- Marc Aubort
- Peter Eastty
- Geoff Emerick
- Steve Green
- Harry Hirsch
- Michael Lannie
- Aki Makivirta
- Glenn Meadows
- Eugene Patronis (accepted by Charles Hughes)
- Ronald Prent
- Don Puluse
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ROOM 1E15/16

moderated by
CHRIS LORD-ALGE

joined by
KEN ‘DURO’ IFILL
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