Celebrating Phil Ramone

By Kelleigh Welch
In his 50-year career as a record producer and engineer, Phil Ramone was well known for his work with some of the music industry’s greatest performers, including Ray Charles, Frank Sinatra, Paul Simon and Billy Joel. Ramone, a 14-time Grammy Award Winner, including “Producer of the Year, Non-Classical” in 1980, passed away in late March at the age of 79, leaving behind a legacy that audio professionals will continue to celebrate for years to come.

To commemorate Ramone’s life and his contributions to the recording industry, this year’s Grammy SoundTables presentation by The Recording Academy’s Producers & Engineers Wing, was titled “What Would Ramone Do?,” and featured a panel of Ramone’s friends and colleagues, who shared stories, videos and insight on their experiences working with Ramone.

“It’s amazing how much my dad influenced people through music,” commented Ramone’s son, B.J. Ramone. “I feel so honored to be here with people I consider family.”

Throughout the hour and a half event, the panel, consisting of Jim Boyer, Peter Chaikin, Jill Dell’Abate, Mark Ethier, Frank Filipetti, Jimmy Jam, Leslie Ann Jones, Bob Ludwig, Rob Mathes, BJ Ramone, Elliot Scheiner and Al Schmitt, spoke to a packed house about the knowledge and expertise Ramone had when it came to producing music, and how he helped shape the industry.

On Saturday, The Recording Academy Producers & Engineers Wing held its GRAMMY SoundTables presentation paying tribute to the late, legendary Phil Ramone. A 14-time GRAMMY-winning producer, engineer and technologist, the event featured a series of presentations collectively called “What Would Ramone Do?”. Hosted by Ramone’s son BJ Ramone and GRAMMY-winning engineer Elliot Scheiner, the event delved into how Ramone influenced and touched the careers and lives of everyone he interacted with—continually offering advice and real-world experience, while making everyone a better person in the process. Shown from left, standing: Mark Ethier, Jimmy Jam, Jill Dell’Abate, BJ Ramone, Maureen Droney, Bob Moses, Rob Mathes, Elliot Scheiner. From left, seated, are: Peter Chaikin, Jim Boyer, Al Schmitt, Leslie Ann Jones, Bob Ludwig.

Some of the most dramatic stories of the show will come to light during two early morning programs: The ins and outs of audio for reality TV will be explored when Brian McCarty, Bob Bronow and Josh Earl discuss “Sound for Deadliest Catch—Reality is Hard Work” (Room 1E11; 10:30 a.m.). Meanwhile, next door will be “An Interview with Dave Natale” (Room 1E12, 11 a.m.), as the FOH engineer for the Rolling Stones, Fleetwood Mac, Lenny Kravitz, Tina Turner, Motley Crue and countless others divulges how he gets his trademark classic rock sound.

With so many educational offerings on hand, we asked AES Education Committee Chairman John Krivit for some of the day’s top picks: “See Alex Case’s tutorial on reverb, ‘FXpertise: Reverb’ (Room 1E11; 9 a.m.). He is probably the greatest audio educator in the Western Hemisphere, and you can quote me on that. He will take you to such a high level of understanding, it’s thrilling, exciting and you feel like you’ve learned something.”

Making the Most of AES

By Clive Young
As AES rolls into its last day, it would be natural to think that things are winding down, but that would be a big mistake. There’s tons going on—enough that you’d swear the convention was just getting started.

Some of the most dramatic stories of the show will come to light during two early morning programs: The ins and outs of audio for reality TV will be explored when Brian McCarty, Bob Bronow and Josh Earl discuss “Sound for Deadliest Catch—Reality is Hard Work” (Room 1E11; 10:30 a.m.). Meanwhile, next door will be “An Interview with Dave Natale” (Room 1E12, 11 a.m.), as the FOH engineer for the Rolling Stones, Fleetwood Mac, Lenny Kravitz, Tina Turner, Motley Crue and countless others divulges how he gets his trademark classic rock sound.

With so many educational offerings on hand, we asked AES Education Committee Chairman John Krivit for some of the day’s top picks: “See Alex Case’s tutorial on reverb, ‘FXpertise: Reverb’ (Room 1E11; 9 a.m.). He is probably the greatest audio educator in the Western Hemisphere, and you can quote me on that. He will take you to such a high level of understanding, it’s thrilling, exciting and you feel like you’ve learned something.”

On the inside

AES President-Elect Sean Olive Charts a Path for the Coming Year PAGE 3
Harman Acquires

Duran Audio PAGE 3

Jumping for Joy with Peggy Lee PAGE 4
NYC is the Stage for Live Sound Track Theater Consideration PAGE 8
VP83 & VP83F LensHopper™
CAMERA-MOUNT SHOTGUN MICROPHONES

Two new ultra-compact condenser microphones designed to easily capture detailed, high-definition audio with camcorders and DSLR cameras. Developed with highly directional supercardioid/lobar polar patterns, both the VP83 and VP83F with integrated flash recording and playback functionality provide superior off-axis rejection and deliver natural audio reproduction. Additionally, each model utilizes an integrated, custom-designed Rycote® Lyre® shock mount, exclusively developed with Rycote® for robust isolation from vibration and mechanical noise.
AES Pres-Elect Olive Set to Tackle ‘Market Realities’

By Kelleigh Welch

The digital revolution, which regularly introduces new methods to distribute and consume audio content, and the willingness to adapt to these changes, is one of the biggest challenges facing the Audio Engineering Society, says AES incoming president Sean Olive. With more and more listeners getting their audio from digital players, mobile devices and online, Olive said it is imperative that engineers embrace these technological advancements.

“We need to embrace and adapt to the market realities that exist today, and find opportunities to serve those interests, and our membership, in ways that no other society can do better than AES,” Olive said. “The growth and strength of the AES in the future will depend on our ability to embrace technological and market forces that impact the audio industry. Given that we are mostly volunteer-driven organizations, there will be challenges in responding effectively to these forces.”

Given his education and work experience, holding a Bachelor’s degree in music from the University of Toronto and a Masters and Ph.D in sound recording from McGill University, and working as an audio research scientist at the National Research Council of Canada and as Director of Acoustic Research for Harman International, Olive is confident his background will provide the AES with a balanced perspective of all aspects of the audio industry.

“My 20 years of experience at Harman International in professional, consumer, automotive and mobile audio should serve me well in dealing with the diverse group of stakeholders within the AES,” he said.

With the 135th AES Convention wrapping up today, Olive acknowledged that many companies are becoming more selective on which exhibitions they should participate in, and said the AES needs to expand its education services.

“AES needs to explore new avenues where audio is produced and reproduced (like cinema, live sound, automotive, game and mobile audio) and leverage its assets and brand. Clearly there is a growing demand for audio knowledge and training that isn’t being fulfilled by other organizations.”

Olive has also set a goal for his tenure to recruit new members in the BRIC (Brazil, Russia, India and China) countries, and retain current members.

Olive also encourages younger generations to join AES.

“For me, joining the AES as a student was the best career move I ever made,” he said. “It gave me instant access to one of the richest audio technical libraries and the opportunity to network with audio professionals locally and internationally. As a professional member, AES has provided me a life-long vehicle to share my research with other like-minded audio scientists, engineers and enthusiasts.”

Harman Acquires Duran Audio

Harman has acquired privately held Duran Audio BV. The acquisition provides Harman with access to innovative electro-acoustic and software-based directivity control technologies including the successful AXYS Intellivox line of “steerable” columns. The AXYS products and core technologies will become an integrated part of the HARMAN Professional audio product line.

“Today’s acquisition of Duran Audio bolsters Harman’s stated commitment to advance our technology leadership through both R&D and acquisitions,” said Dinesh C. Paliwal, Harman’s chairman, president and CEO. “Over the years, Duran Audio has established a distinct and loyal customer base built on innovative technology. By leveraging Duran’s unique product lines with Harman’s global footprint and product synergies, our business is optimally positioned to serve new customers around the world with expanded audio solutions.”

Echoing this viewpoint, Gerrit Duran, founder of Duran Audio noted, “Our focus has always been on innovation. Over the years we have developed a range of solutions for some of the most difficult problems facing sound system designers, architects and acoustic engineers. Today’s acquisition by Harman presents many wonderful opportunities to push the R&D boundaries even further and to deliver some truly unique technologies to a wider customer base.”

The addition of Duran Audio to the HARMAN’s portfolio of commercial audio and lightning technology companies underscores Harman’s strategy to complement continued growth through targeted acquisitions in adjacent technology and product areas across all geographic and vertical markets.

Women’s Audio Mission (WAM) is a San Francisco-based non-profit organization dedicated to the advancement of women in music production and the recording arts. WAM provides hands-on training, internships, career training and job placement to women in a world-class recording studio and training facility. WAM’s is the only recording studio in the world run entirely by women.

Dispensing advice and counsel at the WAM booth (3058) yesterday were, from left, Siera Sinclair, Kelley Coyne, Laura Dean, Noelle Duncan and the organization’s executive director, Terri Winston.

Sony’s (Booth 2526) new PCM-D100 high-resolution audio recorder is ideal for a wide range of applications, including live music events, theatrical performances, and electronic news gathering. The recorder, which replaces Sony’s previous PCM-D50 model, supports the latest high-resolution codecs and formats, including 192kHz/24bit PCM and DSD. Shown here with a PCM-D100 unit is Sony’s Karl Kusmaul.

James Capparelle and Christian Poulsen of DPA Microphones (Booth 2551) pose with the 2011C, part of DPA’s 2000 Series. The line also includes the 2006 Omnidirectional. Both of these microphones are rooted in the design technology of DPA’s classic miniature capsules.

**New Exhibitor**

Miktek 3066

**AES ON TWITTER** Follow the AES on Twitter here: @AESorg. When you send audio-related tweets, it helps to include #AESorg so others can find them with a saved search. Once you start following @AESorg, you will begin to see occasional updates from the AES in your Twitter feed, so you’ll always be the first to know about things happening in the society. Remember, when you tweet about the AES, make sure to include #AESorg in your message! Follow @AESorg on Twitter today.
Remastering Peggy Lee

By Kelleigh Welch

Continuing its celebration of audio production history, the AES Historical Committee organized a series of lectures highlighted by a presentation on Saturday by Alan Silverman of Art! Mastering in New York City in which he detailed the restoration of Capital Records’ first stereo LP, Peggy Lee’s “Jump for Joy,” and the in-depth research he went through to learn about what happened in the studio when Lee recorded the album in 1959.

Typical of pop recordings of the time, Ms. Lee recorded her track “Just In Time” with a full band. After acquiring the original recording from Capital Records, Silverman noticed something amiss and played it through a correlation meter. After discovering phase, and asked Capital Records if there was a 3-track version of the song.

“I could tell something wasn’t right,” Silverman explained. “And the more I listened to it, the more evident it became that something wasn’t right.”

After some waiting, Capital Records was able to provide a 3-track version, giving Silverman a better idea of the studio setup, with the left channels focusing on the brass instruments, the center channels on the guitar and vocals, and the right channels focused on the piano and drums. Playing this version through the correlation meter, he realized the correlation was more centered than the previous version.

The 3-track gave us an idea about what happened in the studio,” Silverman said. “We had to remaster from the 3-track. It was a labor of love that was really enjoyable.”

The AES Historical programs featured lectures on recording the Big Band, a tribute to Ray Dolby and more. The program wraps up today with a session titled “A Contribution to the History of Field Tape Recording” at 1 p.m. in room 1E14.

By Kelleigh Welch

Continuing its celebration of audio production history, the AES Historical Committee organized a series of lectures highlighted by a presentation on Saturday by Alan Silverman of Art! Mastering in New York City in which he detailed the restoration of Capital Records’ first stereo LP, Peggy Lee’s “Jump for Joy,” and the in-depth research he went through to learn about what happened in the studio when Lee recorded the album in 1959.

Typical of pop recordings of the time, Ms. Lee recorded her track “Just In Time” with a full band. After acquiring the original recording from Capital Records, Silverman noticed something amiss and played it through a correlation meter. After discovering phase, and asked Capital Records if there was a 3-track version of the song.

“I could tell something wasn’t right,” Silverman explained. “And the more I listened to it, the more evident it became that something wasn’t right.”

After some waiting, Capital Records was able to provide a 3-track version, giving Silverman a better idea of the studio setup, with the left channels focusing on the brass instruments, the center channels on the guitar and vocals, and the right channels focused on the piano and drums. Playing this version through the correlation meter, he realized the correlation was more centered than the previous version.

The 3-track gave us an idea about what happened in the studio,” Silverman said. “We had to remaster from the 3-track. It was a labor of love that was really enjoyable.”

The AES Historical programs featured lectures on recording the Big Band, a tribute to Ray Dolby and more. The program wraps up today with a session titled “A Contribution to the History of Field Tape Recording” at 1 p.m. in room 1E14.

SSL Features MADI-Dante Bridge

Solid State Logic (Booth 2821) is featuring the new MADI-Dante Bridge, a broadcast specification bridge between the industry standard MADI audio format and Dante IP Audio Network. The MADI-Dante Bridge enables SSL’s C100 HDS and C10 HD Digital Broadcast Consoles, or any other standard MADI device, to connect to Dante networks with full redundancy maintained. The release of the MADI-Dante Bridge, SSL’s first Dante I/O product, adds substantial weight to the adoption of Dante and Audio Video Bridging (AVB) standards as the industry choice for IP Audio networks.

The MADI-Dante Bridge is a broadcast specification MADI-Dante interface, allowing expandable audio routing between SSL consoles or any MADI device and Dante IP Audio networks. With 64 channels per Bridge (@48kHz) and up to 512 channels per 1 GB network link, Dante is fully scalable and capable of providing routing channel counts from tens to thousands and beyond using standard IT infrastructure. Redundant PSU, MADI ports and Dante ports mean the Bridge is built for uninterrupted operation, keeping critical devices and audio paths functioning throughout the broadcast facility. In addition to the inbuilt clock redundancy options in Dante controller, the MADI-Dante Bridge also includes a pair of redundant sync inputs for use as a self-redundant Dante Grand master clock.
**DESIGNED TO ADAPT**

Genelec is proud to present the latest additions to the SAM Series - the new 1237A and 1238A three-way Smart Active Monitors. These monitors feature Genelec's proven acoustic design with DSP and AutoCal™ for balanced and proper system response. The 1237A and 1238A come with advanced Directivity Control Waveguides for improved tonal balance, output, and imaging. Highly efficient class D amplifiers are utilized for the LF and MF drivers with an ultra-wide bandwidth discrete class AB amplifier for the tweeter. The integrated active amplifier module can also be optionally rack-mounted.

All SAM Series active monitors and subwoofers including the new 1237A and 1238A provide uncompromised sound quality and precise imaging, a benefit obtained through the Smart Active Monitoring concept pioneered by Genelec.

www.genelec.com

Get Smart at AES Booth 2639!
Father of Festival Sound Bill Hanley—the audio wizard responsible for the mammoth Woodstock Festival sound system that remains the prototype for festival sound—shared his wisdom and experience as the keynote speaker of the Seventh annual Boston Area Definitive Audio Student Summit. The regional AES student event hosted on Saturday, October 5, 2013 by the New England Institute of Art was attended by more than 400 college audio students, educators, professionals and enthusiasts from the New England area. More commonly known as BADASS, the yearly event is one of several AES regional student summits around the globe, offering workshops, tutorials, demos and panels to the next generation of audio professionals. Hanley, pictured here with NEIA Audio Production Program Chair Rob Lehmann, offered details of his storied career as a pioneer of live sound systems, working with the Beatles, Rolling Stones, Beach Boys, Jimi Hendrix and Janis Joplin. According to AES Education Committee Chairman John Krivit, the eighth annual BADASS has been scheduled for Saturday, October 24, 2014.

At Booth 3253, Telefunken Elektroakustik is showing its full line of premium microphones as well as showcasing its latest innovative models and ancillary products. The Telefunken TEA Award-winning line includes the eLA M251e, U47, U48, C12, AK47MkII, AR-51, CU-29 “Copperhead,” and the eLA M260 tube mics, as well as the exceptional M80, M81 and the M82 dynamic microphones for live and studio performance. Shown here at the booth on Friday are, from left: Jason Scheuner, sales and artist liaison; Bree Demusz, sales and customer service; Colin Burke, microphone technician; Jeremy Whitney, microphone technician; and Alan Veniscofsky, czar of sales and marketing.

Loudness Wars: Cease Fire Soon?

By Strother Bullins
The 135th AES Convention has notably included the provocative subject of loudness in a number of Workshop and Tutorial venues. In yesterday’s “Loudness Wars: Leave Those Peaks Alone,” a panel of recording industry luminaries including Bob Ludwig and George Massenburg posed how contemporary music production, distribution and consumption habits have influenced countless engineers’ applications of excessive dynamics processing and encouraged the practice of data reduction, causing other overall negative effects.

There is a silver lining, offered the panel, as marketplace competition is sparring over quality and European FM radio stations are adopting loudness normalization standards. Meanwhile, regular AES panelist and respected mastering engineer Bob Katz declared via press release issued at the Convention, “The debilitating loudness war has finally been won. I have just completed loudness measurements of iTunes Radio using iTunes version 11.1.1. iTunes Radio’s audio levels are fully regulated, using Apple’s Sound Check algorithm.”

Katz states that he measured the output level of several iTunes Radio stations, determining the songs played over the span of “several hours” averaged -16.5 LUFS, within better than 2 dB, usually +/- 1.5 dB. “This is a very important development,” he offered.

ACO Pacific’s (Booth 2634) Noland and Ana Lewis pose with the company’s NetSLARM Solution, a sound level alarm and monitor.

Atr Founder Mike Spitz, 59, Dies
by Kelleigh Welch
Founder and co-owner of ATR Services and ATR Magnetics, Michael D. Spitz, 59, passed away on October 12, 2013 at York Hospital after a long battle with cancer. He is survived by his wife, Bette L. Spitz, his daughter Lauren N. Spitz; his son, Mark B.G. Spitz; his sister, Alyce L. Soffer; and his nephew, David B. Soffer, all of York.

Spitz was a respected audio engineer, working with many music professionals to preserve the quality of sound recording. In 1991, he founded ATR Services, an analog audio product manufacturing company, and in 2005, founded ATR Magnetics. Prior to these companies, Spitz held a position at the Sigma Sound Recording Studios in Philadelphia, PA, and at Ampex.

“Mike had a passion for the music industry, and it showed in the products he was devoted to making and developing, along with his passion for teaching a young generation about tape and the quality it gives to music,” said Bette Spitz, who is taking over the company. “Both companies will remain open and will continue to produce tape, and he has a dedicated staff that he had under his wing to make sure to continue on. He made a huge investment in that to make sure tape wouldn’t die out.”

In lieu of flowers, memorial contributions may be made to the SPCA of York County, 3159 Susquehanna Trail North, York, PA 17406, or to a charity of your choice.
BUY A SELECT 40 SERIES MIC AND GET A FREE M50

Sound is your passion, your inspiration. The good news is it’s ours, too. That’s why Audio-Technica is now offering a special promotion that provides two vital links for your audio chain. From now through December 31, 2013, any customer purchasing a qualifying Audio-Technica 40 Series studio microphone will be able to redeem an offer for a free pair of ATH-M50 professional studio monitor headphones ($199 Value). From input to output, you’ll enjoy a level of clarity and precision that will continue to inspire you every day.

Qualifying 40 Series Mics
AT4033/CL, AT4047/CL, AT4047/MP, AT4050, AT4050ST, AT4060, AT4080, AT4081
Live Sound Track Considers Theater Sound Issue

By Clive Young

Many of the problems and solutions in live sound are universal, applicable in one way or another to any variety of situations, from concert sound to house of worship installations to sports venues. For instance, Sunday has plenty of live sound-centric offerings to take in and enjoy, from an on-stage interview with Dave Natale, go-to FOH engineer for The Rolling Stones, Tina Turner, Lenny Kravitz, Fleetwood Mac and dozens more (Room 1E12; 11 a.m.), to Audio for Corporate Presentations (Room 1E12; 2:30 p.m.), to Miking for PA (Room 1E08; 1 p.m.) and more.

But when the AES Convention is in the presence of Broadway, the best-known theatrical district in the world, it only makes sense for the Live Sound Track to take advantage of that proximity and present insights and knowledge from the city’s top theatrical live sound pros.

Such was the case Saturday, as a number of them assembled for the early morning panel, “Design Meets Reality: The A2s and Production Sound Mixer’s Challenges, Obstacles and Responsibilities for Loading in and Implementing the Sound Designer’s Concept.” On hand for the panel were moderator Christopher Evans, Benedum Center, Collie Bustin, Ires-Partners; Paul Garrity, Auerbach and Associates; Dominic Sack, Sound Associates; Scott Leher, Scott Leher Sound Design; Christopher Sloan, production engineer, The Book of Mormon.

Topics ranged from venues with ever-overflowing house systems to the quickly decreasing career experience and salaries of touring production engineers on theatrical shows, as well as the occasional disaster story.

Continuity of information within a theater was a big topic, with Sloan remarking, “One thing I’ve found in years of touring is a real information disconnect between the design phase, the construction phase and the implementation. It usually comes to the labor, because people come and go from these jobs and information is lost, plus there’s never an awful lot of training that goes on when the system is turn-key. Another thing is maintenance, because a group comes through, blows a bunch of speakers, goes home and next week, a crew comes in, turns it all on and nobody knows or cares that that happened.”

Evans beat the drum for spending the money for experienced engineers, noting, “The touring engineers and house engineers are a good investment. A lot of good road engineers aren’t touring anymore and they don’t bring that expertise to a show that can save a producer money. I see systems go out on some of these large road shows and they have an engineer fresh out of school, has never toured, is scared to death, can’t make a decision—and that is better than 50 percent of productions now.”

“Absolutely,” concurred Bustin. “If you get a good person this year, you’ll have a hard time keeping him because they look at these budgets as fixed entities; they’re not looking at giving a bump when an engineer’s on his second year, so he’ll move on and it becomes less of a career and more something he did for a while.”

ShowNews

Go Mobile at AES

The sheer number of events and exhibitors at the 135th Audio Engineering Society Convention can be daunting, but the free “AES Mobile Convention—AES New York 2013” app is here to help. To download it for free today, visit http://www.aes.org/mobile.

Available for iOS devices iPhone, iPad and iPod Touch, as well as Android devices, the app provides the following tools to enhance your event experience: •The Dashboard keeps you organized with up-to-the-minute Exhibitor, Speaker, and Event information; •My Schedule organizes your schedule with one click; •Alerts allow you to receive important real-time communications from the AES; •Keep up with industry news on LinkedIn and Facebook groups; •Built-in Twitter feed to follow and join in on the show chatter; •Rate the sessions you attend and comment on them, too. •Interactively locate companies you want to visit on the Floor Plan Map; •Connect with your colleagues using the Friends feature.

Neutrik USA (Booth 2530) is introducing the new NL2FX speakON connector. The NL2FX replaces the outgoing NL2FC connector and, in the process, introduces several important improvements that will be of considerable importance to audio professionals everywhere. Shown here at the Neutrik booth on Friday is company CEO Werner Bachman, showing off the speakON NL2FX connector.
The AKG K812 Superior Reference Headphones carry 53mm transducers – the largest AKG has ever used. With the 15 Tesla Magnet System and an ultra-lightweight two-layer voice coil, these headphones deliver an accurate imaging and pure, natural sound. The K812 was also designed for long mixing or listening sessions. An open mesh headband and 3D-shaped slow retention ear pads ensure maximum comfort.

Made in Austria.

www.akg.com/K812
**ShowNews**

**SCN SYSTEMS SOUND SYMPOSIUM SESSIONS**

**SUNDAY, OCTOBER 20, 10 a.m.-4 p.m.**

10:15 a.m.-11 a.m. **LOUD AND CLEAR: HOW EXPERTISE IN INTELLIGIBILITY MEASUREMENT CAN BUILD YOUR AV INTEGRATION BUSINESS**

Confirmed Moderator: John Loufik, Community Professional Loudspeakers
Confirmed Panelists: Sam Berkow, SIA Acoustics; Rob Badenoch, Shen Milsom & Wilke; Kurt Graffy, Amp Acoustics

Increasing adoption of Mass Notification and Emergency Communications (MNEC) standards will trigger a surge in demand for audio expertise as architects address requirements for greater intelligibility in voice evacuation systems.

11:15 a.m.-12:30 p.m. **BIG IN NYC: HOW THE TOP AV INTEGRATORS GET THINGS DONE**

Confirmed Moderator: Felix Robinson, AVI-SPL
Confirmed Panelists: Bob McCarthy, Meyer Sound; Jim Smith, Polycom; one more panelist TBD by Felix Robinson

As the center of the media universe, New York is home to early adopters of high-end audio systems. How do these top-level sound systems in clubs, performing arts venues, retail outlets, restaurants, stadiums, houses of worship, and boardrooms represent the cutting-edge of systems implementation?

1 p.m.-2:15 p.m. **AV/IT CONVERGENCE: THE PRACTICALITIES OF NETWORKED AUDIO IN PERMANENT INSTALLATIONS**

Confirmed Moderator: Karl Winkler, Lectrosonics
Confirmed Panelists: Lee Minich, Lab X Technologies; Kevin Gross, AVA Networks; Joshua Evans, Lab-gruppen/Tannoy; Stephen Kohler, Shure Incorporated

The basics on digital audio networking in applications large and small. How are things shaping up in the real world?

2:45-4 p.m. **BEYOND BACKGROUND MUSIC: DESIGNING SONICALLY DRIVEN SPACES**

Confirmed Panelists: Sam Berkow, SIA Acoustics—SF Jazz Center; David Schwartz, Essential Communications, major NYC retail, music, and hospitality venues; Ben Bausher, Jaffe-Holden Acoustics, performing arts venues nationwide

Confirmed Moderator: Joshua Evans, Lab-gruppen/Tannoy

Once an afterthought, audio and acoustics are taking a more significant role in project design.

---

**Audio-Technica Offers ‘40 Gets You 50’ Rebate**

Audio-Technica (Booth 2723) is offering a special bundle that provides two vital links in the audio signal chain for professional studios and home recordists. Through December 31, 2013, any customer purchasing a qualifying Audio-Technica 40 Series studio microphone will have the chance to redeem an offer for a free pair of ATH-M50 professional studio monitor headphones (black version). With this bundle, anyone will have the tools needed for a truly professional studio mic and headphone setup.

Qualified microphones include the AT4033/CL (classic version of the AT4033), AT4047/SV (silver), AT4047MP (silver, multi-pattern), AT4050 (multi-pattern), AT4050ST (stereo), AT4060 (tube), AT4080 (bidirectional ribbon) and AT4081 (bidirectional ribbon, pencil design) microphones. All customers who purchase one of these microphones from an authorized U.S. A-T dealer during the rebate period will be eligible for a free ATH-M50. There is no limit on the number of free ATH-M50 headphones you qualify to receive.

The rebate details can be found online at audio-technica.com. Claims must be received by January 31, 2014.

---

**ron [k] Wins Lexicon Endorsee Quest 2013**

Recently crashing onto the music scene, emerging artist, engineer, and producer Ron Kelly, better known under his pseudonym ron [k], has finally garnered the exposure he’s needed to launch his career. Today, Kelly was recognized for his achievements as one of two winners of Lexicon’s (T1) “Endorsee Quest 2013.” The contest was designed to recognize individuals who have experienced success working with Lexicon. As a winner, Kelly will receive $1,000 in credits towards the purchase of additional Lexicon gear and will be featured on the Lexiconpro.com homepage.

Gravitating towards the world of engineering at an early age, in 2000 Kelly was first able to upgrade his home studio to the professional level with Lexicon’s Lexiverb reverb plug-in for ProTools and the PCM 81. Kelly proudly still loves and uses his PCM81 for intricate/otherworldly effects he crafts for his music. By 2005, his career had led him to enter the post-production world as a re-recording mixer and sound designer where he became well versed with the Lexicon 480L unit, using it on everything from film and television to theatrical trailers and video games. Kelly’s recent single “Stripped” will be featured in an upcoming film directed by Joel Soisson entitled Cam2Cam.

“I’ve done shoot outs with other similar high end pro audio reverb/ multieffects processors and not one of them touches the sonic quality that Lexicon produces or the unparalleled technology that is implemented in the design of all their products,” says Kelly. “Lexicon pioneered digital reverb. They wrote the book on it, they know what they’re doing and they do it better than anyone else!”

For his prize, Kelly has chosen the PCM Total Bundle reverb/ effect plug-in. “Whether it’s the PCM Total Bundle of plug-ins or Hardware, it will be put to immediate and excellent use for both studio and live effects processing,” says Kelly.

---

**NEW! USB 500 RACK**

**500 SERIES USB 2.0 AUDIO INTERFACE**

- Use 500 Series modules as inputs or inserts in your DAW
- Up to 96k, 24-bit operation for Mac and Windows
- Also operates as a standard analog 500 Series rack
- Modules can be used in series

Come see it at booth #2535
Visit AES Booth #2526 and experience a new high in resolution.

You’re invited to visit the Sony booth at AES to hear amazing audio quality for yourself. Sony’s pro audio line-up includes an impressive array of products designed for field, stage, and broadcast applications. Try out the full line of wired and wireless mic systems, headphones, and field recorders, all designed for professionals.

And don’t miss the new PCM-D100 High Resolution Audio (HRA) hand-held recorder that delivers the highest digital sound quality possible with the benefits of digital portability for live music events, theatrical performances, and electronic news gathering. The D100 is part of Sony’s newly announced High Resolution Audio initiative that supports virtually every high resolution codec and file format.

sony.com/proaudio
Focusrite Names Wagner to Board

Focusrite Audio Engineering Ltd. (Booth 2930) is appointing Phil Wagner (president of Focusrite Novation Inc., Focusrite’s wholly owned U.S. subsidiary) to the company’s U.K. Board of Directors. Wagner joins the existing board, which includes Phil Dudderidge, Chairman; Dave Froker, Managing Director; Rob Jenkins, Product Strategy Director; Damian Hawley, Sales Director; Giles Orford, Marketing Director; Tim Dingley, Operations Director; and Mike Wariner, Finance & Commercial Director. This marks the first time that a member of the U.S. subsidiary has been appointed to the Board of Directors, reflecting the integral part that the U.S.-based Focusrite Novation Inc. now plays in the company’s overall strategic business plan and international operations over the last several years. As a member of the board, Wagner will now assume a more formal role in helping guide the company’s direction.

Phil Dudderidge, chairman, Focusrite Audio Engineering Ltd. (left) welcomes Phil Wagner, president of Focusrite Novation Inc., the company’s U.S. subsidiary, as the newest addition to the company’s Board of Directors.

Dudderidge, who made the announcement, states, “I am pleased to announce that Phil Wagner, President of Focusrite Novation Inc. (FNI), has been appointed to the Board of Directors of Focusrite Audio Engineering Ltd. His contributions reflect the importance of the U.S. Market to our business and our recognition of his contribution to our success to date. Since April 2010 when we established FNI, Phil Wagner has led the team that has accounted for a massive growth of sales into the U.S. Dealer Channel. I would like to take this opportunity to publicly thank Phil and his team for their outstanding achievements. Very well done!”

“I am extremely pleased to continue our U.S. growth plan and to participate at the board level. The U.S. team has worked very hard and has achieved phenomenal growth of Focusrite and Novation over the last four years. It is a distinct honor to assume a larger role in the future direction of the Focusrite and Novation brands,” stated Wagner. “I look forward to an even closer relationship with the U.K. team as we move forward.”

TASCAM: New Cardioid Mics for DSLR Cameras

TASCAM (Booth 2731) is demonstrating its continued commitment to the Audio for Video market with the release of the TM-2X Stereo X-Y Pattern Mic for DSLR Cameras. Users now have the option to utilize the same cardioid mics made popular on the DR-Series PCM recorders and record straight into their camera of choice.

The TM-2X is fitted with a pair of high-quality X-Y pattern cardioid mics that are able to rotate horizontally 180 degrees. These mics are equipped with a switchable low-cut filter, a two-stage output level adjustment to adjust for varying cameras input levels, and all of this rests on a floating support structure to eliminate handling noise. For additional noise isolation, the TM-2X ships with an isolation arm to distance the mics from camera lens autofocus noise, and place the mics closer to the audio source being recorded. For outdoor recording, an included furry-windscreen can be attached. The TM-2X and noise-isolation arm attach to the top of the camera via the standard hot shoe mount. The mics plug into cameras’ 3.5mm mic input, and are powered from the standard plug-in power supplied by the DSLR camera.

Videographers across the board should keep the TASCAM TM-2X on their radar—find that Sony’s new headphones give them a new way to work.

Sony’s MDR-7520 studio headphones

Sony’s pro audio products—ranging from digital wireless technology to portable audio recorders to headphones—are on display at Booth 2526. Sony’s professional headphones are designed to meet the monitoring needs of front-of-house (FOH) and studio engineers, musicians and other audio professionals working with high-resolution digital audio recording and playback equipment. Many engineers who never used headphones to mix—preferring speakers for a more accurate sound—find that Sony’s new headphones give them a new way to work.

Sony’s newest models include two new studio headphones (MDR-7520 and MDR-7510) and one in-ear system (MDR-7550). The new headphones are engineered to deliver strength, comfort and practicality to users in recording studio and live sound applications. Designed to accurately monitor the wide dynamic range and extended frequencies delivered by modern digital audio equipment, the new models in the series are precision-manufactured using the highest grade materials such as gold-plated Unimatch 3.5mm/6.3mm adaptors, and perfectly meet the needs of users.

Rounding out Sony’s pro audio line are digital hand-held field recorders—the widely used model PCM-M10, which is now joined by the just announced PCM-D100. Designed to faithfully capture live performances and events, including the most subtle of performance nuances, it can be used for high-quality recording in an array of applications, including live sound, houses of worship and theatrical performances, as well as by journalists in the field.
NOW YOU CAN MIX IN THE BOX

BOOTH #2539
APlaudio.com
Recording Academy P&E Wing Marks Fruitful Year

The Recording Academy Producers & Engineers Wing (Booth 2749) continues to illuminate those who labor behind the scenes to create music by highlighting their achievements and educating about best practices. The P&E Wing provides a forum where all recording professionals—from producers, engineers and studio personnel to retailers, manufacturers and educators—can work together to preserve and grow their industry.

Highlights from the year include:

- The launch of the “Quality Sound Matters” initiative and website (www.qualitzoundmaters.com), in partnership with the Consumer Electronics Association (CEA), during GRAMMY Week in February 2013. This initiative educates about and demonstrates the importance of high-quality audio, and the site offers music consumers information about how they can enhance their enjoyment of music by seeking out today’s higher-quality digital file formats and using listening and storage products that help retain the sound of the music as the artists and engineers intended.

- The “Give Fans the Credit” initiative, a campaign that aims to help enhance fans’ discovery of new music by ensuring that all music creators are credited for their work on digitally released recordings. This will involve standardization of metadata, and the P&E Wing-led campaign for new standards has continued on several fronts throughout 2013.

- Addressing the ongoing problem of hearing loss in our noisy world with the production, in partnership with House Ear Institute, of a flyer and brochure titled “On the Job: Off the Job: Hearing Health Facts for Sound Professionals & Musicians,” which has been distributed at events and trade shows including AES and NAMM and is also available online at http://www.hei.org/education/health/soundprofessional/hearingloss.html.

- Education in the recording arts: The P&E Wing had a strong presence at the Audio Engineering Society (AES) 50th International Conference, held July 25-27, 2013, at Middle Tennessee State University (MTSU) in Murfreesboro, Tennessee, the first such conference to focus specifically on music education. Production of over 40 networking and professional development events, both nationally and in partnership with regional Recording Academy Chapters.

- The annual P&E Wing GRAMMY Week event at The Village Recording Studios in West Los Angeles, held on Feb. 6, 2013, honored two people whose creative and engineering contributions to the music industry are among its greatest: Titled “An Evening of Jazz,” the event saw Academy president/CEO Neil Portnow bestow the prestigious President’s Merit Award on GRAMMY winners Quincy Jones and Al Schmitt.

Gefen Shows New DisplayPort Extenders

Gefen’s (Booth 2631) newest extenders for DisplayPort systems are designed to enhance connectivity and improve performance in any professional environment.

- The Gefen ToolBox DisplayPort Extender over CAT-7 delivers 2560x1600 resolutions up to 100 feet (30m) in distance using two CAT-7 cables. The sender and receiver units are installed at the source side and the extended location by either placing on the desktop or mounting on the wall for flexibility and a clean installation.

- The Gefen ToolBox DisplayPort KVM Extender delivers 2560x1600 resolutions with two USB 2.0 peripherals up to 100 feet (30m) in distance using three CAT-7 cables. This product is designed for a complete extension of the digital workstation using a computer with USB keyboard/mouse peripherals. It is ideal for post-production studios and video/audio editing bays.

‘Van Howes Studios’ Bullish on Genelec Speakers

Genelec (Booth 2639) was the first and only choice for multiplatform composer and producer Brian Howes and his writing/engineering partner Jason Van Poederooyen (aka JVP) when they set up their personal recording studio facility last year. Dubbed “Van Howes Studios,” in the Studio City area of Los Angeles, it sports a pair of Genelec 1038B 3-way active monitors and a Genelec 7071A dual-driver active subwoofer.

“I absolutely love these speakers,” says Van Poederooyen, who joined Howes in moving from their native Vancouver to Los Angeles to work. “Now that I really know them, I rely on them more and more. I even find myself mixing on them at low volumes and really like that.”

Howes echoes all of that, adding, “We spent a lot of time and effort getting the control room here to sound just right, having Jerry Steckling, who was at one time the acoustician at LucasFilm’s Skywalker Sound, dialing in the room acoustics for six months. We then needed a speaker that could match that, and the Geneles do. We can crank them when the A&R people are here, which helps get them excited about a song—it can literally sound like a nightclub in the control room. And we also can hear the track accurately at low volumes—we don’t need to take a check disc to listen to out in the car anymore. In fact, we’re now always sure that whatever we’re hearing in the studio is what we’ll hear anywhere else.”

Adds Van Poederooyen, “The Geneles take that uncertainly out of the equation, and that makes a huge difference.” And, says Howes, “They do all that while looking totally cool.”
"We get seamless connectivity, built-in Dante networking, and of course great sound. RedNet represents the future for recording and interconnectivity."

Jay Henry – Producer/Engineer and Educator, Southwestern College

The Recording Arts and Technology program at Southwestern College in San Diego, California is one of the nation’s top audio programs. Prof. Jay Henry purchased two RedNet 5 HD interfaces for his Pro Tools HD systems and three RedNet 2 interfaces for the program’s main recording and satellite mixing rooms. These two studios are completely networked using RedNet, allowing seamless access of audio between rooms and giving students and faculty a high degree of flexibility in how those facilities are used. Henry states, “The best thing logically about RedNet is the detail and width of the stereo image, which is a direct result of RedNet’s next generation A/D - D/A design and premium analog circuitry.”

**SYSTEM DETAILS**: 2 x RedNet 5 (HD Bridge) and 3 x RedNet 2 (16 Channel A/D-D/A)

“Everything is plug and play – we just put a RedNet unit anywhere we have an Ethernet port and we’re good to go.”

C.J. Drumeller – Audio supervisor, World Revival Church

“C.J. Drumeller supervises audio and other technologies for the World Revival Church in Kansas City, Missouri. Recognizing the benefits of networked audio, Drumeller uses a pair of RedNet 6 units and a RedNet 3 audio interface to help propagate their message. Together with other Dante-enabled products, the church benefits from a fully digital signal path from stage to speakers. “RedNet has made the workflow so much more flexible,” he says. “I don’t know of any other interface that do what RedNet has done for us.”

**SYSTEM DETAILS**: 2 x RedNet 2 (HD Bridge) 2 x RedNet 3 (12 x I/O Digital Interface)

“C.J. Drumeller supervises audio and other technologies for the World Revival Church in Kansas City, Missouri. Recognizing the benefits of networked audio, Drumeller uses a pair of RedNet 6 units and a RedNet 3 audio interface to help propagate their message. Together with other Dante-enabled products, the church benefits from a fully digital signal path from stage to speakers. “RedNet has made the workflow so much more flexible,” he says. “I don’t know of any other interface that do what RedNet has done for us.”

Ken Christian – Keyboardist

“Ken Christian is an accomplished keyboardist and recordist. Ken Christian uses RedNet to route audio between his large collection of synthesizers and other studio gear. Before implementing his three RedNet 3, Christian says his studio was a maze of wires, patch bays and patch cords. “It used to be very complicated, and I’d spend as much time routing as creating. Then I got RedNet, and it’s dramatically changed my studio and the way I work. I love it.”

**SYSTEM DETAILS**: 3 x RedNet 3 (12 x I/O Digital Interface)

Focusrite’s Finest Sound. Networked.

Pro Tools is a trademark or registered trademark of Avid Technology, Inc. or its subsidiaries in the United States and/or other countries.

For more information about RedNet visit: www.focusrite.com/rednet
Email: rednet-usa@focusrite.com
Or call (310) 321-4107
TC Electronic Ugrades Mastering 6000

Many of the best mastering engineers in the world have relied on TC Electronic’s (Booth 2933) Mastering 6000 for years, and most of them have already expanded their system with additional tools. Therefore, the latest incarnation of Mastering 6000 now holds all of the extra algorithms that TC Electronic has learned that mastering engineers most likely purchase separately anyway.

Like its predecessor, Mastering 6000 includes MDX 5.1, MD 5.1, EQ 5.1, Toolbox 5.1, MD4, MD3, Brickwall Limiter 2 and Matrix 88. In short, all of the multiband dynamics control and EQ a mastering engineer could ever dream of.

The new version of Mastering 6000 also comes with UnWrap HD for when delivering in surround is required, LM6 Loudness Radar Meter for staying compliant with international broadcast standards, MDW HiRes EQ by George Massenburg and VP8 for multichannel pitch correction and modulation.

Broadcast 6000 is optimized for production with broadcast in mind, and it comes fully equipped with a wealth of pristine algorithms such as LM6 Loudness Radar Meter, ALC6 Automatic Loudness Control, UnWrap HD, Dmix, AM6 plus a wide range of dynamics algorithms, EQ and surround tools.

Broadcast 6000 facilitates live program mixing, making it the ideal solution for sports, game shows or concerts. It also includes Toolbox 5.1 with loudspeaker management and calibration functions that turn a stereo room into a fully-fledged 5.1 production suite.

TC Electronic’s Broadcast 6000 environment

Massenburg and VP8 for multichannel pitch correction and modulation.

Broadcast 6000 is optimized for production with broadcast in mind, and it comes fully equipped with a wealth of pristine algorithms such as LM6 Loudness Radar Meter, ALC6 Automatic Loudness Control, UnWrap HD, Dmix, AM6 plus a wide range of dynamics algorithms, EQ and surround tools.

Broadcast 6000 facilitates live program mixing, making it the ideal solution for sports, game shows or concerts. It also includes Toolbox 5.1 with loudspeaker management and calibration functions that turn a stereo room into a fully-fledged 5.1 production suite.

TC Electronic’s Broadcast 6000 environment

Massenburg and VP8 for multichannel pitch correction and modulation.

Broadcast 6000 is optimized for production with broadcast in mind, and it comes fully equipped with a wealth of pristine algorithms such as LM6 Loudness Radar Meter, ALC6 Automatic Loudness Control, UnWrap HD, Dmix, AM6 plus a wide range of dynamics algorithms, EQ and surround tools.

Broadcast 6000 facilitates live program mixing, making it the ideal solution for sports, game shows or concerts. It also includes Toolbox 5.1 with loudspeaker management and calibration functions that turn a stereo room into a fully-fledged 5.1 production suite.

Shure Adds Trocha to Exec Staff

Chester Trocha has joined Shure Incorporated (Booth 2523) as its senior vice president of operations. Trocha joins Shure from Zebra Technologies, a manufacturer of thermal printers, where he was VP of Global Supply Chain for the last seven years.

In his more than 30 years of manufacturing experience, Trocha has successfully developed Operations organizations for public and privately held companies. He has been involved with global manufacturing and distribution; strategic planning; global supply chain; mergers and acquisitions; talent and leadership development; development of a corporate sales and operations planning process; the development, implementation, and expansion of manufacturing requirements planning systems; lean manufacturing; and improvements in product quality.

As senior vice president of operations, he will lead Shure’s Operations Division and have full responsibility for all of the Company’s global Operations functions, including manufacturing plants, Corporate Quality, process and tool design engineering, global supply chain, product conformance, and global facilities. He will also provide strategic counsel as a member of the Executive Staff.
Waves Audio Spotlights Dugen Automixer Plug-In

Waves Audio (Booth 2839) is featuring its new Dugen Automixer plug-in. Developed in association with sound engineering legend Dan Dugen, the Waves Dugen Automixer is a software emulation of the popular Dugen Speech System Automatic Mixing Controllers used the world over. It is MultiRack SoundGrid- and MultiRack Native-compatible and works on 32 or 64 channels.

Using Dugen’s proprietary voice-activated process, the Waves Dugen Automatic Mixing Controller plugin automatically controls the gains of multiple live microphones in real time, while simultaneously preventing feedback and excessive noise pickup.

The Waves Dugen Automixer is ideal for: broadcast news panels and discussion programs; television talk shows and game shows; conference sound reinforcement and video trucks; dialogue recording for film and television; multiple wireless mikes on stage; Houses of Worship; boardrooms and civic meeting rooms; community television; teleconferencing; distance learning.

New Combo Preamp/Compressor at Radial

Radial Engineering Ltd. (Booth 2573) is expanding the 500 series range of modules with the new PreComp combination preamp and compressor.

The PreComp is a single-wide module, designed to fit the popular 500 series rack format. The design begins with a high performance preamp equipped with Radial’s unique Accustate gain control that simultaneously sets the output and sensitivity to maximize signal-to-noise at all levels. This is particularly important when recording in the digital domain where background noise can often be audible during quiet passages. A full-feature compressor follows with adjustable threshold, compression ratio and make-up gain control that automatically transitions from soft-knee to hard-knee as compression increases. A simple slow-fast switch makes it easy to set the PreComp for either percussion instruments or smoother tracks such as vocals.

Once connected to a 500 series power rack, I/O connections automatically route to the XLRs for balanced operation. When used with a Workhorse, connectivity increases with 1/4-inch TRS connectors and D-Subs and the Omniport provides direct patching to the preamp or the compressor, enabling the engineer to use each processor separately.

Radial Engineering’s PreComp combination preamp/compressor

TASCAM’s DA-3000 is simply the ultimate solid-state recorder for studio, live or archival applications. Record either PCM audio or DSD (Direct Stream Digital). Designed with legendary mic preamps and AD/DA Converters based off those made popular in the DV-RA1000HD, the DA-3000 offers “Quality, Versatility and Innovation” in a sleek, modern 1-RU package.

- Stereo Master Recording Up to 192kHz/24-Bit & DSD Recording at 2.8MHz or 5.6MHz
- Records to SD/SDHC & Compact Flash Cards
- High Quality AD/DA Converters
- Run In Converter Only Mode for use with your DAW
- Full-Balanced Circuitry & High Performance Power Supply
- TCXO Clock Generator
- Simultaneously Links and Handles Operations of up to 8 Units
- Large Scale LED Meters for Confident Level Settings

Come visit us at AES! Booth #: 2731
www.TASCAM.com
Modern microphones have outpaced the capabilities of most industry-standard mic stands. TRIAD-ORBIT Advanced Microphone Stand Systems represent a quantum leap in the evolution of the microphone stand. Every industry-standard component, from stand bases to mic clips, was analyzed and reinvented to realize a singular objective: precise mic placement without compromise. TRIAD-ORBIT microphone stands and components are making their global debut at Booth 2961.

“While modern technology has made great microphones more affordable and accessible, it hasn’t made them smaller or lighter,” says Marty Harrison, Sr. VP of ACCESS Products Group, parent company of TRIAD-ORBIT. “It’s a simple matter of physics; it takes better hardware to securely support a large diaphragm condenser than a handheld dynamic. Great mics are more sensitive and transparent, and minute adjustments in placement are the key to capturing stellar audio. Are your current mic stands up to the task? What’s the point of investing in better microphones without the right hardware to harness that extra performance?”

Enter TRIAD-ORBIT Advanced Microphone Stand Systems. TRIAD-ORBIT mic stands offer the most accurate, adjustable and secure platform for microphones ever made. Every T-O component is designed and purpose-built to solve old problems and provide new solutions. The T-O system is comprised of four breakthrough concepts: TRIAD Articulating Tripod Mic Stands, ORBIT Orbital Booms, MICRO Orbital Mic Adaptors and IO Quick-Change Couplers. Incorporating these T-O components into custom mic stand systems, users will realize a whole new level of precision and performance.
Calrec Launches Callisto Broadcast Console

At Booth 2939 Calrec Audio is launching Callisto, a brand new audio console for live broadcasters. Callisto is designed for broadcast professionals who need to produce creative and engaging broadcast audio easily, but may not require as many resources as the company’s Apollo and Artemis consoles.

Callisto’s mechanical design is refined, with a lean construction that keeps components and materials to a minimum. Disciplined power distribution means the console is around 30 percent more efficient than a comparable Artemis Light. Callisto’s closest stable mate, Service access is from the front of the console, and the entire control surface can be replaced by removing just 12 screws.

When designing the new console, Calrec focused on delivering Calisto’s highly intuitive GUI would be suitable for a broad range of operator levels. Users control the console via a 17-inch multitouch screen inspired by familiar tablet technology, with a straightforward interface that uses established finger gestures to navigate the system. The crisp, high-resolution display provides elegant controls and clear presentation of information.

Callisto Audio’s Callisto broadcast console

Designed for live broadcast applications and with a focus on intuitive operation, Callisto simplifies even complex workflow tasks, such as creating mix-minus feeds, with common procedures that are just one tap away. Callisto’s other large displays are fully configurable to display bus, output, and loudness metering, and feature dedicated metering, routing, and processing information per fader.

The physical control surface is available in fixed 32- and 44-fader configurations with a new streamlined layout. Each channel strip has only the most essential mechanical controls, featuring a fader, two flexible control cells, and a dedicated gain pot.

At the AES DAILY Edition, October 17-20, 2013, Jacob K. Javits Convention Center, New York, NY

Blackbird Academy Moves Forward with API 1608

An API (Booth 2539) 1608 analog console will serve aspiring sound engineers at the newly created Blackbird Academy recording school in Nashville, Tennessee. The school is based at the prestigious Blackbird Studio and will draw on their history, expertise, and industry connections to offer three educational curricula, totaling over 720 hours of horizon-expanding coursework. Class sizes will be small and will feature extensive hands-on lab time, including time in two of Blackbird’s eight recording studios, now reserved exclusively for educational use. The classroom space was created by interior designers Robert and Cortney Novogratz of the HGTV television show, Home by Novogratz.

“We chose the API 1608 for a number of reasons,” says John McBride, co-owner and co-operator of Blackbird Studio with his wife, country superstar Martina McBride. “The 1608 is easy to use, it has a great sound, and it’s an excellent tool to teach students signal flow. We already have a couple of 1608s at Blackbird, and we’re very happy with them. Moving forward with the Academy, we wouldn’t have it any other way!”

Mark Rubel and Kevin Becka are co-directing Blackbird Academy, which has already kicked off with a three-day summer camp designed for high school students. The Academy’s debut Studio Engineering Program began on September 30 and will run for about 24 weeks.

Avid Intros Dugan-VN16 Option Card for Live Systems

Avid (Booth 2921) is introducing a key new option card for Avid live systems, further building on the most tightly integrated live sound platform in the industry. Designed to help live sound professionals meet the most demanding and complex workflow challenges, Dugan-VN16 offers a modular, integrated solution that improves audio quality and simplifies mixing for multi-mic applications.

“Avid’s industry-leading live sound solutions are built on the most open and tightly integrated platform,” says Chris Gahagan, senior vice president of products and services at Avid. “The Dugan-VN16 option card expands Avid live systems to include patented automixing technology, representing a reliable, easy-to-configure solution that allows live sound professionals to deliver higher-quality mixes, faster than ever.”

Developed and manufactured by Dan Dugan Sound Design, the Dugan-VN16 option card provides Avid live system users with industry leading dial MixMinus functionality in a convenient and integrated solution. Dugan-VN16 simplifies mixing and improves audio quality in situations where multiple speech microphones are used, including broadcast conferences, events, conferences, house of worship services, theater performances, and more.

The Dugan-VN16 option card greatly improves operational efficiency by automatically adjusting microphone levels faster than what would be possible using manual workflows. Unlike a noise gate, which can introduce distracting sonic artifacts, Dugan-VN16 utilizes real-time voice activation to automatically lower the volume of unused live speech microphones and raise volume when presenters begin speaking. Sound engineers can greatly reduce feedback, comb filtering, and background noise without having to manually adjust levels.

“We’re proud to partner with Avid, an industry leader in live sound,” states Dan Dugan, CEO of Dan Dugan Sound Design. “By integrating our patented automixing technology into Avid live systems, we’re allowing owners to deliver higher-quality mixes and expand their businesses to include an even broader range of live events.”

The Dugan-VN16 option card for Avid live systems
PLUG & PLAY

PUT YOURSELF IN THE DRIVER'S SEAT *

- Motorized Faders
- Multi-Tracker
- Summing Mixer
- DAW Interface
- DAW Controller
- Monitoring Router

Pick a DAW… any DAW. The Allen & Heath GSR-24M is fully HUI compatible. Simple plug and play architecture allows you to quickly interface with any of the popular DAW software platforms on the market providing you with full transport controls with auto locate and jog/scrub wheel functions. The GSR-24M features the best preamp and EQ circuits in the business along with fully motorized 100mm faders, choice of analog or Firewire/ADAT interface modules as well as 24 mic/line inputs plus dual stereo inputs and 2 valve mic/line/instrument preamps.

* To arrange for your personal test drive scan the QR code below or go to www.ah-usa.com/testdriveGSR

For more information email: info@ah-usa.com
Cloud Unveils 44-A Active Ribbon Mic

Cloud Microphones (Booth 3031) resurrects the spirit of the classic RCA Type 44 ribbon mic with the Cloud 44-A active ribbon microphone. Within the mic, the ribbon remains true to the original 44, handcrafted to the exact specifications first prescribed in the 1930s by RCA; however, everything else has been upgraded using state of the art materials, manufacturing processes and technology. Powered by Cloud’s award-winning ultra-clean CloudLifter circuitry, the 44-A is an active ribbon mic with personality from the past plus all the robustness and clarity required for even the most demanding recording tasks.

The Cloud 44-A is the first (and only!) active ribbon microphone with switchable Voice/Music response curves, allowing fine control over proximity effect. The full range “Music” setting is the default for most applications, capturing nuanced source material with precise detail. Singers and VO artists can use the “Voice” setting to instantly tame plosives and undesirable low end associated with being close to the microphone, or for reducing intense low frequencies when using the mic to capture an instrument at close range where rumble or vibration noise may be present. Some vocalists and instrumentalists with higher ranges may prefer the fuller response that getting right up to the mic delivers, having the option of the proximity filter provides two distinct voicings, inviting the natural sound of a ribbon microphone.

The full range “Music” setting is the default for most applications, capturing nuanced source material with precise detail. Singers and VO artists can use the “Voice” setting to instantly tame plosives and undesirable low end associated with being close to the microphone, or for reducing intense low frequencies when using the mic to capture an instrument at close range where rumble or vibration noise may be present. Some vocalists and instrumentalists with higher ranges may prefer the fuller response that getting right up to the mic delivers, having the option of the proximity filter provides two distinct voicings, inviting the natural sound of a ribbon microphone.

Audio-Technica (Booth 2723) is an integral part of the recording setup for progressive metal superstars Dream Theater as the band records its highly anticipated upcoming self-titled twelfth studio set, which was scheduled for September 24 from Roadrunner Records.

The band’s engine on this album and past projects, Richard Chycki (whose credits also include Rush, Aerosmith, Needtobreathe, Our Lady Peace and others), has been a long-time fan of Audio-Technica microphones. He says, “I regularly use several models of Audio-Technica microphones for their sound quality as well as their innovative design, consistency and reliability,” he says. “And I’ve used them for years, starting with a pair of AT4030’s or AT4060’s for the ambient portion of recordings. Regardless of the mic design, there was always a distinct open quality to all the Audio-Technica mics I’ve used, and they’ve performed very well in all applications.

For the new Dream Theater album, by pairing the right mic with the source, we captured some pretty amazing audio with a minimum of outboard trickery. For instance, the AT5040 [Studio Vocal Microphone], with its amazing sensitivity and ultra-low noise floor, was an absolute joy to use, on acoustic guitar in particular. We also used AT4080 ribbon microphones as part of the main guitar tone.”

The full A-T mic list for the project included AT3040 Studio Vocal Microphones on all acoustic guitars and some vocal tracking, AT4080 Phantom-Powered Bidirectional Ribbon Microphones for electric guitars, rear ambience for drums and the strings room (in a Blumlein pair); AT4081

PA Issues elysia museq Plug-in, 4 New Bundles

Plugin Alliance LLC is issuing elysia museq, an eagerly-awaited software re incarnation of Plugin Alliance partner brand elysia’s Museq (Booth 3126), an award-winning flagship museq equalizer—together with four new bundles.

Since its original release in eye-catching rack-mounting hardware form factor in 2009 elysia’s museq has more than lived up to its tagline: The Musical Equalizer. For this ear-opening EQ promptly walked away with coveted industry awards—filling in its name and as we from those in the know on both sides of the pond. Why? Well, put simply, this awesome analog equalizer is a combination of premium sound-shaping capabilities with optimally-matched parameters and the highest quality components—100 percent discrete analog technology, circuit design, permanent Class-A mode signal processing using single transistors, and much more besides—enabling users to speedily achieve amazing-sounding musical results with the greatest of ease. Unsurprisingly, of course, audio and build quality such as this comes at a premium price.

But thanks to Plugin Alliance, elysia museq is being offered at a pocket-friendly price point. Moreover, the impressive features found on the original hardware are all present and accounted for here, including the outstanding resonant high-pass and lowpass filters (capable to high and low shelf types) and the Warm mode sound shaper (to bring transparency, coloration, or both, to the mix).

Meanwhile, Plugin Alliance has also unleashed ALL Bundle-V2, an updated ‘Über-Collection’ of all its native plug-ins—including elysia museq—available in all Mac OS X and Windows formats with three tempting 0 percent finance schemes. Prospective purchasers can choose to spread spending that saving over three, six or 12 monthly installments—interest-free and with no background checks! via Plugin Alliance’s proprietary online store system that always calculates the best personal price possible according to how many Plugin Alliance plug-ins are already owned.
John Lennon Captures Classic Sound with Sony C-800G

Singer/songwriter George Johnson loves recording music. Spending six years in Los Angeles and 15 years in Nashville recording, Johnson’s music reflects a variety of styles and influences from country to rock to blues. Johnson has produced his own demos over the years. Johnson is no stranger to the Sony (Booth 2526) brand. For his recent project, “George Johnson featuring The Jordanaires & Memphis Horns” (right), he needed something different; a new microphone to capture and produce high quality sound and give him a better overall final product.

So Johnson chose Sony’s classic C-800G microphone to record his newest album. It delivered everything he was looking for: improved sound reproduction quality, high sensitivity, and low noise and most important, a new tool for expressing himself. “When I was about to begin the album, I went to a gear rental place in my building,” he says. “They allowed me to test a bunch of microphones to pick for the lead vocals. Their collection was incredible and I got to demo some of the best vintage and new microphones. Yet every single time I picked the C-800G, there was simply no comparison.”

The Sony mic, which has electronically selectable directivity (either omni-directional or cardioid) can be used for various recording applications. The microphone stands out for its built-in cooling system that reduces both noise and distortion. This feature ensures that the best quality sound is being recorded without interference.

For Johnson, it just performs, whether he’s recording vocals in studios or doing instrument tracks. “The mic captures the full dynamic range when you have to sing up close on a verse,” he says. “But it also allows you to turn around and blast full chorus with no distortion and still get a pure, solid tone. I really love the way the C800 sounds on my voice and captures my vocals.”
P&E Wing Touts ‘Lost In Translation’ Events

The Recording Academy Producers & Engineers Wing (Booth 2749) has been keeping busy in 2013 with a number of Academy Chapter events, several of which have involved a presentation entitled “Lost in Translation” by GRAMMY-winning engineer Andrew Scheps. These lectures have provided an engaging, revelatory and humorous presentation of current audio format comparisons. Set in high-end listening environments, the multimedia demonstration showcases the auditory differences of master recordings played back in different formats such as vinyl, CD, MP3, AAC and online streaming models. The lectures are held as part of the P&E Wing and CEA Audio Division’s ongoing “Quality Sound Matters” initiative, which educates about and demonstrates the importance of high-quality audio. The most recent presentation was held at Google’s headquarters in Mountain View, California, on September 9. Previous stops include Tuscany, New York, on June 26; New Orleans on May 1; Wimberley, Texas, on April 27; and Nashville on April 25.

Scheps has engineered and mixed for some of the biggest acts in the business, including Adele, Green Day, Linkin Park, Metallica, Red Hot Chili Peppers and U2. He is a two-time GRAMMY winner for his work on the Red Hot Chili Peppers’ Stadium Arcadium and Adele’s 21 albums and was named the 2012 International Record- ing Engineer of the Year by the UK’s Music Producers Guild.

Maureen Droney, P&E Wing senior executive director, states: “Lost in Translation” is an entertaining yet simple and practical exploration of the various formats delivering music to consumers today. Our ‘Quality Sound Matters’ initiative and related projects are helping provide the knowledge base for a new and developing era, so engineers, producers, artists and home listeners alike can have informed ears in regards to audio quality. We thank Andrew and all of our P&E Wing luminaries for helping us explore these concepts and educate minds and ears around the country with these recent events.”

iZotope RX Wins Engineering Emmy

iZotope Inc (Booth 2921) has been honored by the National Academy for Television Arts and Sciences with an Emmy Award for Outstanding Achievement in Engineering Development for RX Audio Repair Technolo- gy. The Engineering Emmy is presented to an individual, company or organization for engineering developments so significant that they materially affect the transmission, recording or reception of television.

“We are incredibly proud to be recognized by the Academy for the development of iZotope RX,” says Mark Ethier, CEO of iZotope, Inc. “iZo- tope’s customers have helped shape RX into what is today—their feedback has been invaluable as we’ve refined RX’s workflows and strengthened our processing power. We are excited to be recognized as a game-changer in the television and broadcast industries and are sincerely humbled by this award.”

For audio professionals in the television industry, RX is now the standard for rescuing audio from the cutting room floor. With remedies for noise, clipping, hum, buzz, crackle, unwanted reverb and more, iZotope’s RX visual audio repair technology is the fastest, easiest way to repair and restore audio. RX makes it possible to clean up dialogue that has been spoiled by weather conditions, microphone issues, equipment buzz, and sudden noises like dog barks, sirens and much more.

A highlight of RX is its powerful spectrogram, which exposes details that are hidden in a standard audio waveform. By revealing a rich visual display of audio frequency over time, RX allows engineers to detect and isolate problems with innovative selection tools. In addition, RX features intelligent, cutting-edge modules that are carefully designed to tackle specific audio problems. Whether used as a standalone software application, or as plug-ins within industry standard editors, RX integrates seamlessly with any post-production workflow.

NUGEN Introduces MXF Option for LMB Processor

NUGEN Audio (Booth 2858) is introducing a new MXF file-handling option for the company’s powerful Loudness Management Batch (LMB) processor. LMB is an offline loudness analysis and correction tool for OS X, Windows and Linux environments, delivering network-based, automated loudness-processing for large numbers of audio and video files without requiring user intervention. The new option introduces native MXF audio handling that enables LMB to perform automated analysis and correction of audio in an MXF container while preserving all other data within the file.

A highly versatile tool for post-production, film, and broadcast, LMB is typically used as part of a content management workflow, as a stage of QC to check compliance of incoming content from third parties, or as a routine way of double-checking content when editors are using other loudness tools in the studio.

Based on NUGEN Audio’s loudness monitoring and correction engine, LMB performs faster-than-real-time processing on batches of files, saving time and preventing human error. For streamlined processing of video, LMB automates the checking and conforming of multiple broadcast criteria, and optional command-line operation allows for full integration into existing asset management systems and suites.

With the new MXF option, LMB can now analyze and correct OP-Atom and OP-1a operating patterns containing PCM and D10-encoded PCM audio, and convert the MXF files to WAV format. With the ability to correct and deliver loudness-compliant audio in the original MXF format, the solution saves time and effort.
Gefen Touts New GAVA 3.0 Features

At Booth 2631, Gefen is demonstrating its next generation GAVA (Gefen A/V Automation) 3.0 system, allowing two-way integration between lighting and A/V systems. GAVA connects all audio/video and lighting devices in a home or commercial environment using IP. It offers a viable alternative to complex automation systems requiring specialized programming skills to integrate and operate. By using the built-in wizard, integrators can select their equipment, enter connection details and be up in running in just a few minutes. GAVA centralizes all AV devices and lighting systems into a single web-based interface that can be accessed at any time using a smartphone, tablet or computer.

“One of the best new features that I’m really excited about is the ability to program an event trigger that allows integrators to use a Lutron keypad, switch or dimmer to automate an AV event,” says Gefen automation product manager Orrin Charm. “We will show a wireless wall keypad programmed to perform as a TV on/off switch that will control the TV and other components as easily as turning on a light. Plus, any action in the AV system, such as inserting a disc, turning on a projector or opening an AirPlay stream can instigate a Lutron lighting scene to dim the lights, close shades or turn on other devices. Now any event that a connected device communicates to GAVA can be captured and used as a control trigger.”

Additional new features include Sonos integration, so integrators will be able to implement and manage audio zones by adding a wireless Sonos Zone Player wherever needed. IP camera and thermostat integration will also be shown for the first time. Integration with BlueBolt Power Management devices means GAVA can reduce idle system power consumption to only a few watts, rather than hundreds of watts consumed by traditional integrated systems in standby mode.

Granelli Showcases G5790 Right-Angle Mic

The G5790 is a real SM57 modified to turn 90 degrees. Granelli Audio Labs (Booth 2554) uses brand new Shure SM57s and inserts a custom-made aluminum part with an acoustically engineered internal sound path. The result is a microphone that maintains the SM57’s renowned durability and familiar tone while increasing functionality.

The G5790 gives engineers more options when miking crowded drum kits, allowing them to choose a position that minimizes unwanted bleed and does not obstruct the drummer. It also creates a neater appearance and takes up much less space on stage when miking speaker cabinets, percussion, and a number of other sources.

Inside the handle of the SM57 is a small acoustic chamber that affects the tone of the microphone. Our patented design manages to change the shape of this chamber without increasing the air volume. That is critical to keeping the sound that engineers know and trust. Granelli did not adjust the frequency response, alter the pickup pattern, or change any other components inside the microphone.
SUNDAY, OCTOBER 20

11 a.m.-1 p.m.
THE STATE OF MASTERING—2013
MODERATOR: Bob Ludwig, Gateway Mastering Studios, Inc., Portland, ME
PRESENTERS: Greg Calbi, Sterling Sound—New York, NY; Darcy Proper, Wisseloord Studios—Hilversum, The Netherlands; Douglas Sax, The Mastering Lab—Ojai, CA; Tim Young, Metropolis Mastering—London; Revered as “The Sound of New York,” Young Guru possesses over a decade of experience in sound engineering and production for the acclaimed Roc-A-Fella Records and Def Jam. Ten years ago top mastering studios generally mastered and created final production masters for only the Compact Disc. Now we commonly create production masters for CDs, Downloads, files for streaming, special “Mastered for iTunes” downloads, and high resolution files for vinyl disk cutting, HDtracks, and Pure Audio Blu-ray masters. Our Platinum Panelists will talk about the ramifications of State-of-Mastering in 2013 and what the future may hold. Moderator: Bob Ludwig, Gateway Mastering Studios, Inc., Portland, ME.

12:30 p.m.-1:30 p.m.
LUNCHTIME KEYNOTE: STUDIO OF THE FUTURE: 2020-2050
PRESENTER: John La Grou, Millennia Music & Media Systems
A brief look at the evolution of audio electronics, a theory of innovation, and a sweeping vision for the next forty years of audio production technology.

1:30 p.m.-3 p.m.
YEAR OF THE ENGINEER
PRESENTER: YOUNG GURU, ROC NATION—BROOKLYN, NY

2:30 p.m.-4:30 p.m.
WORKSHOP SESSION W31: BEAM STEERED LOUDSPEAKERS AND LINE ARRAYS
Chair: Peter Mapp, Peter Mapp Associates—Colchester, Essex, UK
Panelists: Stefan Feistel, AFMG Technologies GmbH—Berlin, Germany; Ralph Heinz, Renkus-Heinz, Inc.—Foothill Ranch, CA; Philippe Robineau, Tannoy—Coatbridge, Scotland, UK; Evert Start, Dutch Audio—Zaltbommel, Netherlands; Ambrose Thompson, Martin Audio—High Wycombe, UK
Beam Steered Line Arrays have been commercially available for more than 15 years. They are a strong tool into a loudspeaker system is its own art. Client relations are of top importance. We will talk about how these factors shape our differing approaches to corporate sound systems. Audience questions are encouraged.

3 p.m.-5 p.m.
PAPER SESSION P18: PERCEPTION—PART 2
P18-1 Negative Formant Space, “O Superman,” and Meaning (Paper: 9014)
P18-2 The Effects of Interaural Level Differences Caused by Interference between Lead and Lag on Summing Localization (Paper: 9015)

3:30 p.m.-5 p.m.
LIVE SOUND SEMINAR SESSION LS13
AUDIO FOR CORPORATE PRESENTATIONS
Chair: Michael (Bink) Knowles, Freelance Engineer—Oakland, CA
Panelists: Bruce Cameron, House to Half Inc.—Carmel, NY; Lee Kalish, Positive Feedback—Kingston, NY
Sound for corporate events can be lucrative but it can also be very demanding. Complex matrixing or other unusual solutions may be required in signal routing to loudspeaker zones, recording devices, distant participants and web streaming. Amplifying lavalier mics strongly into a loudspeaker system is its own art. Client relations are of top importance. We will talk about how these factors shape our differing approaches to corporate sound systems. Audience questions are encouraged.

4 p.m.-6 p.m.
PAPER SESSION P19: INTERAURAL LEVEL DIFFERENCES—PART 2
P19-1 Negative Formant Space, “O Superman,” and Meaning (Paper: 9014)
P19-2 The Effects of Interaural Level Differences Caused by Interference between Lead and Lag on Summing Localization (Paper: 9015)
SUNDAY, OCTOBER 20

10 a.m.-11 a.m.
CHRIS TARBON: BEOYONCE, ‘505, THE REGGAE MIX’

Having worked with the likes of Beyoncé, Robin Thicke, Santigold, John Legend, Shiny Toy Guns and Mike Posner, Chris will present the latest single he mixed for Beyoncé, as well as a cross selection of his versatile work while explaining his approach.

11:30 a.m.-12:30 p.m.
A JOE FERLA RETROSPECTIVE WITH SPARS

Joe Ferla, a five-time Grammy Award recipient and renowned engineer to some of the best musicians in the industry, will be presenting tracks for listening from his extensive Discography. After each track is played he will answer any questions regarding the track such as how he recorded the artist, which mics he used on what instrument, etc. Songs from artists such as Roberta Flack (that started his career off), David Sanborn, John Scofield, Eliane Elias, Dave Douglas, Christian McBride, Charlie Hunter and others will be featured in this unique listening experience.

12:45 p.m.-2 p.m.
ISTANDARD PRODUCERS PRESENTS ‘BLAP’ CELEBRITY BEAT CYPHER

iStandard producers team up with PMC Audio and platinum producer !llmind (producer for Kanye West, 2Chainz, Eminem, 50 Cent & More) to bring you the BLAP Celebrity Beat Cypher. Often done at iStandard ‘Beat Camp’ at SAE in various cities, powered by PMC Audio, BLAP is a round robin type producer showcase where your favorite Hip Hop Producers play music from their catalog as well as new beats exclusive to the audience. Also confirmed are multi Grammy Award winning multi-platinum producer Rockwildier (producer for Jay-z, 50 Cent, Pink, Missy, Redman and others) and Jimi Kendrix, multi-platinum producer for 50 Cent, Ja Rule, Jay-Z, Tupac and others.

3 p.m.-4 p.m.
STUDENT CRITIQUE SESSIONS

Students! Bring your stereo or surround projects to these non-competitive listening sessions and a panel will give you valuable feedback and comments on your work! Students should sign up for time slots at the first SDA meeting, on a first come, first served basis. Bring your stereo or 5.1 work on CD, DVD, memory-stick, or hard disc, as clearly labeled 44.1 KHz WAVE or AIFF files. Finalists in the Recording Competition are excluded from participating in this event to allow the many non-finalists an opportunity for feedback on their hard work. The Student Recording Critics are generously sponsored by PMC, and you get to hear your work on some amazing loudspeakers! Moderator: Ian Corbett, Kansas City Kansas Community College, Kansas City, KS.
Thanks to its extensive streaming initiative, the World Revival Church in Kansas City, Missouri, has spread its message to hundreds of thousands of people from the far corners of the world. In its current form since 2001, the ministry of Pastor Steve and Kathy Gray has grown to comprise the World Revival Church, Libby Lane Early Childhood Center, the World Revival Network, the World Revival Church Academy and the World Revival School of Ministry. Recently helping the church keep its outreach global and its message clear is RedNet, Focusrite’s (Booth 2930) flagship range of modular Ethernet-networked audio interfaces that harnesses the power of Audinate’s industry standard Dante digital audio networking system to bring studio quality sound to any modern audio application.

C.J. Drumeller, who supervises audio and other technologies for the church has been using a pair of RedNet 5 and a RedNet 3 audio interfaces to help propagate their message, forming a fully digital high quality audio reproduction and recording system. These were added as the finishing touches to a larger audio system upgrade that in the last several months saw Drumeller and Pastor Steve Gray oversee the installation of a new RoomMatch loudspeaker system from Bose Professional Systems Division and a new Yamaha CL5 digital FOH console in the main sanctuary, giving the church a fully digital signal path from stage to speaker. As a forward thinking Audio Professional, Drumeller recognized the Church’s need for networked audio, so the choice of the Dante networking solution, was crucial. That would allow the use of the fully Dante-enabled RedNet interfaces to be critical links in the new all-digital signal chain.

“RedNet has made the workflow so much more flexible,” he says. “I don’t know of any other interface that does what RedNet has done for us.”

C.J. Drumeller, audio/technology supervisor at Kansas City’s World Revival Church, which has been using RedNet 5 and RedNet 3 units from Focusrite (visible in red).

TASCAM is at Booth 2731 exhibiting a reference model of the upcoming UH-7000 Standalone Mic Preamp/USB Audio Interface, currently in development. Price and official launch date are yet to be announced but this high-grade piece is sure to impress anyone. Based off of the design and circuitry of TEAC’s High Definition DACs and Audio Components, this UH-7000 will definitely offer an impressive sound quality not heard in home recording before.

Basic Features: High quality audio circuitry tested and evaluated for months before final selection; two ultra high performing mic preamps designed in an instrumentation amplifier structure; high-stability power supply unit and high-precision TCXO; standalone mode allows the unit to be used as a mic preamp without the need for a PC; included on the UH-7000 is an on-board DSP mixer with independent mixing and monitoring along with DSP effects (reverb, compressor and dynamic effects).

Basic Features: High quality audio circuitry tested and evaluated for months before final selection; two ultra high performing mic preamps designed in an instrumentation amplifier structure; high-stability power supply unit and high-precision TCXO; standalone mode allows the unit to be used as a mic preamp without the need for a PC; included on the UH-7000 is an on-board DSP mixer with independent mixing and monitoring along with DSP effects (reverb, compressor and dynamic effects).
TSL Features New PAM PiCo Enhancements

Zynaptiq Acquires Prosoniq Products, Technologies

Zynaptiq GmbH, distributed in North America by Eleven Dimensions Media (Booth 2557) has acquired Prosoniq’s complete IP, including the company’s current and past product line, technologies, patent rights, research data and license contracts, effective March 1st, 2014. Zynaptiq will continue to offer the current line of Prosoniq products.

Founded in 1990, Prosoniq has been crucial in providing key technologies to many companies in the media technology industry, including Quantel, Emagic, Steinberg and Cakewalk. Prosoniq pioneered in the field of applying Artificial Neural Networks to audio processing, voice removal, structural audio morphing and polyphonic time stretching with formant correction, and has researched and developed many more technologies and tools for applications including image decomposition, phoneme recognition, structural audio information retrieval and rendering, and more.

Today Prosoniq is best known for: Time Factory time-stretching and pitch-shifting batch processor; sonic-WORX Isolate voice extraction/suppression and spectral editing application; Orange Vocoder classic vocoder plug-in; Morph real-time audio morphing plug-in; NAS synthesis engine as used in the Hartmann <NEURON> Synthesizer.

“We’re thrilled to add these software gems to our portfolio of cutting-edge technologies and award-winning products,” says Zynaptiq CEO Denis Goeckler.

“We are happy to consolidate Prosoniq’s 20+ years worth of research and development into Zynaptiq, giving these great products and technologies a new home,” adds Stephan Bernsee, CTO at Zynaptiq. “This allows for the creation of even more cutting edge products and extending into new fields, and our users will greatly benefit from this consolidation in the near future.”

Zynaptiq GmbH, based in Hanover, Germany, creates audio software based on artificial intelligence technology, and is known for its award-winning de-reverberation and frequency response linearization plug-ins UNVEIL and UNFILTER, as well as the real-time polyphonic pitch processing plug-in PITCHMAP.
New Speaker System Marks Lipinski 10th Anniversary

Lipinski Sound is at Booth 2562 celebrating its 10th anniversary at the 135th AES convention with the unveiling of a new self-powered and upgradable loudspeaker system.

The revised L-707A family of monitors are the latest development in a line of loudspeakers starting with the original L-707. Products based on Lipinski Sound’s proprietary class A opamps will also be on display. The discrete design, simply called Lipinski SQUARE, is unique in that at no point does the audio signal pass through an integrated circuit, condenser, coil, or transformer. The highly regarded 500 series Compressor, Mic-pres and Equalizer along with the L-600 replacement power supply designed as an upgrade for the API 500VPR are also featured.

Lipinski Sound has established its reputation by building first class analog audio gear since 2003. Its loudspeakers are used as reference monitors in the finest recording and mastering facilities in the world and trusted by some of the most prestigious international university music programs.

Says company founder Andrew Lipinski: “If we are not convinced that our next design will surpass everything on the market, we will simply not manufacture it. Our background lies in perfection and a need for perfect tools to do our own reference recordings. We critically evaluate the best equipment commercially available, cost-no-object. When we feel we can do it better, we start our own design. Only if this beats the competition, we eventually start manufacturing. We do not manufacture products that are runners-up. We only manufacture products that are cutting edge”.

Waves Audio (Booth 2839) and Abbey Road Studios are introducing the J-37 tape saturation plugin, a precision model of the very machine used to record many of the greatest masterpieces in modern music. With a variety of user-adjustable controls including Tape Speed, Bias, Noise, Saturation, Wow and Flutter, the Waves Abbey Road J-37 faithfully recreates the inimitable sonic signature of the original machine. But they didn’t stop there: they also modeled three exclusive tube tape formulas developed especially by EMI, each with its own unique frequency response and harmonic distortion behaviors.

All in all, the J-37 tape emulation plugin delivers a level of hardware realism never before experienced in the box—until today.

J-37 tape saturation plugin features: created in association with Abbey Road Studios; modeled on the machine used to create countless classic ’60s tracks; adds analog warmth to digital recordings; controls for Bias, Wow, Flutter, Tape Speed and more.

The J-37 Tape Saturation Plug-In developed by Waves Audio and Abbey Road Studios

Line 6, Earthworks Partner on Digital Wireless Mic/Transmitter

Line 6, Inc. is introducing V75-40V, a new wireless microphone/transmitter that combines industry-leading Line 6 digital wireless technology with the renowned Earthworks (Booth 2739) WL40V premium hyper-cardioid capsule. Designed for use with Line 6 XD-V75 systems, V75-40V delivers stunning performance and unmatched sound quality, representing a new standard in digital wireless performance.

“We’re pleased to partner with Earthworks, an industry leader in high-definition microphones,” says Max Gutnik, VP of products, Line 6. “Together we’ve created a digital wireless microphone that delivers performance previously found only in the highest quality wired studio microphones.”

Line 6’s expertise and experience in digital wireless coupled with Earthworks’ precision microphone technology, stemming from our measurement background, lends itself to a superior product for the live sound and worship markets,” says Heidi Robichaud, president/CEO, Earthworks.

Designed to deliver studio-quality performance to the wireless world, the premium hand-tuned and tested capsule from Earthworks features lightning-fast impulse response, high SPL handling and a wide frequency range. A textbook-perfect hyper-cardioid polar pattern conveys exceptional detail and transients. The result is impeccable vocals that require little to no EQ.

The Line 6 XD-V system is the only wireless platform that can transmit the exceptional frequency range of the premium hand-tuned and tested WL40V capsule from Earthworks. Featuring 24-bit precision for a full frequency response, exceptional dynamic range and no compression or expansion, the signal from Line 6 digital wireless systems is so clear and strong that it sounds and performs like a wired microphone.

Sound Radix Spotlights 32 Lives Application

Sound Radix’s (Booth 2557) 32 Lives is a 32-bit to 64-bit Audio-Units plug-ins adapter.

In July 2013, Apple introduced Logic Pro X, the next-generation version of its professional audio software, bringing many new features and improvement, and updated user interface. Moving forward with new technologies, the new Logic Pro X is a 64-bit only application, which means that older 32-bit plug-ins will no longer work in Logic Pro X. Previous projects that were created in Logic 9 or earlier that include 32-bit only plug-ins cannot be opened fully in Logic Pro X.

Enter 32 Lives. 32 Lives is a new application, capable of generating 64-bit Audio Units versions of your loved and hard-earned 32-bit legacy plug-ins, helping you to cross over to the new Logic Pro X smoothly and transparently. Older Logic Pro sessions will completely load into Logic Pro X, including all presets, parameters and automation. No special re-wiring or routing is required. All your 32-bit only plug-ins will again re-appear in the plug-ins menu as they always were.

Please check the plug-ins compatibility chart for compatibility status of your plug-ins before you buy.

Acme Audio

Acme Audio’s (Booth 3122) Opti-com XLA-3 is an optical-type audio limiter that combines the use of high-speed cadmium-selenide (CdSe) photocells together with all-tube circuitry to produce harmonically rich, and aesthetically pleasing, non-linear dynamic limiting effects. Its uniqueness lies in its ability to easily produce a wonderfully wide range of “dirty” to “clean” opto-compression sounds. With three separate optical circuits, it offers maximum 3-in-1 versatility at a competitive price. Large analog control knobs, as well as full-size backlight panel meters allow for a familiar and comfortable user interface, while Neutrik/Cliff connectors, long-life mid-splash potentiometers, contamination-resistant ceramic tube sockets, and 16 gauge cold-rolled steel chassis ensure that the unit will perform reliably for many years.
Women’s Audio Mission is a nonprofit organization dedicated to advancing women in music production and the recording arts. We provide training and access to cutting-edge audio gear in a world-class studio.

online training @ soundchannel.org

www.womensaudiomission.org

VISIT US AT BOOTH 3246
Radial Engineering is at Booth 2573 unveiling the StageDirect, a unique direct box that combines all of the standard features one would find in a DI with the added convenience of being able to mute the signal using a foot-switch or pedal, or turn it off. It allows engineers to mute the signal to the FOH or any output of the console for quiet on-stage tuning. The mute feature also makes it easy to switch instruments on stage without having to turn down the PA channel or set the stage amp on standby in order to avoid loud popping in the audio system.

Source Elements Features Source-Connect 3.7

Source Elements (Pod) is featuring its major new release of Source-Connect Standard and Pro 3.7 for Windows, bringing the power and stability of the company’s Stand-alone software to the Microsoft Windows operating system. Source-Connect 3.7 runs as a Standalone application, no longer needing complicated DAW setups, while still allowing you to work directly in their DAW of choice and take advantage of the full feature-set of Source-Connect Standard and Pro.

Source-Connect 3.7 arrives with built-in support for Pro Tools 10, with Pro Tool 11 support pending. This new version of Source-Connect Pro finally brings compatibility with DAWs that exclusively run VST plug-ins, including Nuendo, Cubase, Fairlight, Pyramix, and many others.

Source-Connect 3.7 for Windows is also built for Voice actors. It affords them greater mobility than ever before as it will run on any modern Windows tablet, laptop, or computer.

Cloud Cloudfilter Goes To the Rack

Cloud Microphones is at Booth 3031 unveiling its new CL4 rack-mount Cloudlifter array. Housed in a rugged steel enclosure, the CL4 can process up to four XLR feeds simultaneously, making it ideal for live and broadcast applications as well as professional and project studios.

Based on Cloud’s award-winning Inward Connections TSL-4 rack-mount Cloudlifter Cloud Microphones’ CL4 rack-mount Cloudlifter ic and ribbon mics, the CL-4 solves problems posed by noisy preamps, and can be used to drive stronger, cleaner signals over longer XLR cable runs. The single rack space unit is simple and compact, featuring four rear-mounted sets of balanced XLR inputs and outs.

“We’ve had an almost constant request over the past 10 years,” states James Cioffi, co-owner, Boulevard Pro. “We’ve built a strong relationship with BergenPAC over the past 10 years,” states James Cioffi, co-owner, Boulevard Pro. “We’ve worked with Bou-levard Pro for many years now, and they always go the extra mile to make sure our shows go off without a hitch,” states Joe Feola, Tech Director. “Unfortunately, the Cl 4 suits our needs perfectly. By accommodating the files of other Yamaha boards, it helps to speed up the load in. The venue hasn’t sounded better.”
NOW AVAILABLE for your reading pleasure...

Are you a current subscriber to Pro Sound News? Grab your iPad and visit www.prosoundnetwork.com/PSNiPad to download your Pro Sound News app.

Not a current subscriber? Pro Sound News provides exclusive coverage in live sound, recording, music production, post-production, broadcast, and audio technology. There is no obligation and starting your complimentary subscription to Pro Sound News is easy. Visit us at www.mypsnnmag.com
Rihanna’s “Diamonds World Tour” is making its mark as one of this year’s most successful tours to date. At the core of the production system is Antelope Audio (Booth 3139), whose products facilitate clocking for the entire rig, including playback for synchronization, lighting, MIDI, sound effects and vocals.

“This is the best sounding tour I’ve ever been a part of and we’ve been running really hard,” says Demetrious Henry, playback engineer for the Diamonds World Tour. “We didn’t think we could get our playback rig to sound any better, but the Orion32 interface has taken things to another level—the difference was like night and day.” Currently, the tour is running two Antelope Audio Orion32s and a 10M atomic clock on playback, in addition to a Trinity | 10M combination at front of house (FOH). The Trinity | 10M combination, which is a favored selection among the world’s top mastering engineers, serves as the primary clocking duo for the entire production.

In addition to playback and FOH, there are two Antelope Audio Zodiac+ converters being used in conjunction with the keyboard rig on stage, providing artifact free, high-resolution audio for the duration of each performance. Kenny Scharetts, keyboard technician for the Diamonds World Tour, appreciates the piece of mind that comes with using the Zodiacs: “We have the Zodiacs racked up directly beneath the keyboards and they are so compact and rock solid. When I turn them on, I know they are going to be there for me—it is a dream to have this kind of stability and reliability.”

Since the beginning of the tour, the Orion32 Trinity | 10M and Zodiac units have been performing flawlessly. Before hitting the road, the production crew put all of the equipment through its paces with several rehearsals, including two full dress rehearsals in Buffalo with a full P.A. before hitting the road. Sonically, it has taken the sound quality to the next level, according to FOH engineer Kyle Hamilton: “For me, the Trinity | 10M combo has given me an audio image full of depth and clarity, unlike anything I’ve ever experienced. The mix has always been clear, but now it has an extra sheen, sort of like what you might find on a nicely waxed car.”

Antelope Gear Shines Like Diamonds on Rihanna Tour

Located just 45 minutes from Manhattan, this former famous recording studio has been totally renovated and restored into an 8700 sq. ft. home on a secluded 4.9 acres in the Ramapo Mountains foothills. Private estate backing to 52,000 acres of state parkland.

Visit our website: www.BearTracksEstate.com

Deborah Graske, Broker Associate, E-Pro®
C: 201-679-4075, O: 201-447-6600 x 308
dgraske@njhouse.com

STAY ONE STEP AHEAD with NewBay Media’s FREE Electronic Newsletters

ALL ENTERTAINMENT TECHNOLOGY TOPICS COVERED

FREE! Sign-up today by visiting www.nbmedia.com

To advertise in classifieds, contact Doug Ausejo at (650) 238-0298 or dausejo@nbmedia.com

Questions About Networks?

Studio Furnishings

Acoustical Products

Recruitment

Books

Real Estate
ProSound Network Presents Best Of Show Awards

Today, the editorial staffs of Pro Sound News and Pro Audio Review magazines present the third annual ProSound- Network Best of Show Awards for the 135th AES Convention in New York City.

During each of the pro audio industry’s major U.S.-based conventions and trade shows, the editors of PSN and PAR, with assistance from the editors of sister titles Mix and Audio Media, comb the exhibit halls for new and noteworthy products.

The winners are as follows: AEA N22, API The Box, Apogee Symphony 64 ThunderBridge, Avid S6, Focusrite Red 1 500 Series, Genelec 1237A and 1238A, iZotope Nectar 2, Lynx LT-TB Thunderbolt, Neumann TLM 107, PrismSound Titan USB, Rupert Neve Designs Shelford Series, Shure SRH 1540, Solid State Logic Live, Sonnox Codec Toolbox, Sony PCM-D100, Waves Abbey Road J-37.

Neumann Marks 85th Anniv. With Special Offers

In celebration of its 85th birthday, premium audio brand Neumann USA (Booth 2831) is unveiling two very special incentives for U.S. based consumers interested in purchasing its microphones and studio monitors.

Effective immediately, customers purchasing any Neumann microphone are eligible to receive a free Sennheiser HD 280 Pro headphone, while customers purchasing a pair of Neumann KH 120 studio monitors, or a single KH 310 monitor, are eligible to receive a free soft carrying case, courtesy of Neumann.

Rebates are valid on products listed above, which must be purchased from an authorized Neumann dealer between now and December 31st, 2013. Eligible rebate claims require the following:

- A completed rebate form, which can be downloaded from the Neumann website: http://www.neumannusa.com/promos
- The original UPC and EAN code, cut from the box (no photocopies will be accepted)
- A copy of the sales receipt, dated between October 1, 2013 and December 31, 2013, from an authorized Neumann dealer for a product listed above
- All materials must be postmarked no later than January 31, 2014

Authorized Neumann dealers are listed online at www.neumannusa.com.

Calrec Posts First Callisto Sale

Calrec (Booth 2939) has sold its first Callisto audio console, a new console making its U.S. debut at AES, to outside broadcast (OB) company Token Creek Mobile Television. The Wisconsin-based OB company also purchased a Callisto Artemis Beam console.

The Callisto will be installed in a new truck destined to cover high school and college sports and corporate and entertainment events, among others. The Artemis Beam has been installed in an existing HD unit that covers a wide variety of sports and entertainment events.

“We have two other Calrec desks besides the Artemis Beam and the Callisto, and we’ve always been very happy with them, so when we decided to build new trucks, Calrec was our first choice,” says Brendan Clark, Token Creek’s director of engineering. “Calrec consoles have become widely accepted in our market, so not only do our own operators like them, but freelancers get comfortable using them in a very short time. They also give us the features and flexibility to meet whatever specs our clients require. The Callisto, in particular, will allow us to serve clients who want high production value in a more cost-effective truck.”

Token Creek ordered a Callisto console with 44 faders and a 64 x 64 mic/line, 72 AES, and four MADI I/O configuration, as well as a GPIO control option.

Jazz artist Jane Ira Bloom’s new album, Sixteen Sunsets, was recorded in 5.1 high-resolution Surround Sound at New York’s famed Avatar Studio B by renowned engineer (and AES Past-President) Jim Anderson, who also co-produced and pushed the envelope of how a jazz quartet could sound using 5.1 recording techniques. The specifics of how that was accomplished were divulged in Saturday morning’s PMC ‘Masters of Audio’ AES Knowledge Center Seminar, ‘Jazz in Surround with Jane Ira Bloom.’ Shown above are Bloom (left) with Anderson.

Neumann’s newest studio microphone, the TLM 107 large diaphragm microphone, stands for innovation based on tradition. It is a universal, standard-setting microphone with multiple polar patterns for studio, broadcasting and demanding home recording applications.

With Special Offers

Jazz artist Jane Ira Bloom’s new album, Sixteen Sunsets, was recorded in 5.1 high-resolution Surround Sound at New York’s famed Avatar Studio B by renowned engineer (and AES Past-President) Jim Anderson, who also co-produced and pushed the envelope of how a jazz quartet could sound using 5.1 recording techniques. The specifics of how that was accomplished were divulged in Saturday morning’s PMC ‘Masters of Audio’ AES Knowledge Center Seminar, ‘Jazz in Surround with Jane Ira Bloom.’ Shown above are Bloom (left) with Anderson.

Neumann Marks 85th Anniv. With Special Offers

In celebration of its 85th birthday, premium audio brand Neumann USA (Booth 2831) is unveiling two very special incentives for U.S. based consumers interested in purchasing its microphones and studio monitors.

Effective immediately, customers purchasing any Neumann microphone are eligible to receive a free Sennheiser HD 280 Pro headphone, while customers purchasing a pair of Neumann KH 120 studio monitors, or a single KH 310 monitor, are eligible to receive a free soft carrying case, courtesy of Neumann.

Rebates are valid on products listed above, which must be purchased from an authorized Neumann dealer between now and December 31st, 2013. Eligible rebate claims require the following:

- A completed rebate form, which can be downloaded from the Neumann website: http://www.neumannusa.com/promos
- The original UPC and EAN code, cut from the box (no photocopies will be accepted)
- A copy of the sales receipt, dated between October 1, 2013 and December 31, 2013, from an authorized Neumann dealer for a product listed above
- All materials must be postmarked no later than January 31, 2014

Authorized Neumann dealers are listed online at www.neumannusa.com.
Blackbox in Spotlight at JoeCo

Based in Cambridge, U.K., JoeCo (Booth 2658) manufactures the award-winning Blackbox range of 1U live multi-track audio recorders and players. The company will exhibit a range of products including the popular 24-channel balanced analog and 64-channel MADI and Dante recorders, which capture BAVW audio directly to USB2 drive without requiring a computer. Recorded audio can be instantly re-purposed or archived as required.

JoeCo’s BlackBox Player technology enables playback of up to 64 channels of high quality synchronous audio for a range of live performance, broadcast, and themed entertainment applications. BlackBox Recorders and Players can now be remotely controlled via iPad using JoeCoRemote. Developed for use with a range of iPad models, the JoeCoRemote app, in combination with a specially designed hardware interface, can be used to remotely operate any 24-channel or 64-channel JoeCo system.

New ANDIAMO Variants Ready at DirectOut

DirectOut (Booth 3047) is a German company specializing in professional audio products around the MADI standard. Format and AD/DA converters and microphone amplifiers as well as MADI tools (such as a MADI headphone amplifier) are developed, manufactured and distributed under the brand DirectOut Technologies.

Derived from the acclaimed ANDIAMO 2, DirectOut now offers uni-directional versions of the high-end MADI converters, D.O.TEC ANDIAMO 2 AD and D.O.TEC ANDIAMO 2 DA. These provide 32 channels of either analog to MADI or MADI to analog conversion for those needing only one direction of conversion at a time. Both devices are equipped with redundant MADI ports and two power supplies.

All features from ANDIAMO 2 (such as remote control, internal routing matrix and superior sound quality) are included.

The company also is spotlighting D.O.TEC ANDIAMO AES, a 64-channel AES/MADI converter with integrated routing matrix. The 2RU device comes with redundant MADI ports and two power supplies.

Remote control is offered via USB, Serial over MADI or MIDI over MADI. The remote control software “ANDIAMO Remote” provides access to a routing matrix on a per channel basis (Matrix Mode) and to all system settings.

Three different modes offer individual handling of channel status data throughout AES and MADI ports — for pass-through of third-party control data or analysis purposes.

The device is also available as D.O.TEC ANDIAMO AES SRC with sample rate converters on 16 of the 32 AES inputs.

Joe Bull poses on the AES show floor with the BR1MP, which squeezes 24 channels into a single rack unit.

JoeCoRemote offers both wireless and wired connectivity between the iPad and the BlackBox.

From now through the pre-Christmas shopping period until November 30, Sonnox (Booth 2921) is offering a 40 percent discount on all plug-ins and bundles (excluding Codec Toolbox, GML Option). ‘Now is an opportune time to buy Sonnox AAX plug-ins, as we’re currently running our biggest promotion to date,’ says Sonnox Sales & Marketing manager Nathan Eames. Shown here at the Sonnox booth is Josep M. Solà, European sales and product specialist.

At a Friday press conference, iZotope’s Alex Westener unveiled the RX3 Advanced Audio Repair Suite and the Nectar 2 plug-in, Nectar 2 will bring the best of digital innovation and analog character into a complete set of tools specifically for voice.

RealTraps (Booth 3226) has been drawing enthusiastic visitors to its exhibit of real membrane bass traps that also absorb mid and high frequencies. The company is also responsible for the innovative cell phone privacy stations located throughout the AES Convention area. RealTraps founders Ethan Winer and Doug Ferrara are friends of more than 30 years. Winer is also a respected pro audio writer who has contributed to the industry’s most important publications. Audio engineer Ferrara has a distinguished history as a musician, having been the bassist for the ‘60s rock band The Fifth Estate, which had a national hit in 1967 with a delightful rock ‘n’ roll version of “Ding! Dong! The Witch is Dead,” the E.Y. (Yip) Harburg-Harold Arlen song from The Wizard of Oz. In a visit with Ferrara yesterday at the RealTraps booth, AES Daily editor David McGee (left) secured Ferrara’s autograph on his original edition of the Fifth Estate’s first album on Jubilee Records.
Dreamhire has been keeping both of its Studer (T1) A827 24 track, two-inch analog tape recorders busy during 2013 with ongoing rentals for D’Angelo’s latest project at various locations including Blastoff Productions and MSR Studios and on a Keith Richards’ session at Germano Studios. When not out in the field at least one of the machines lives in the Dreamhire Audio Transfers facility where mark Berger has used it on more than a dozen transfer projects so far this year. Dreamhire also carries four Ampex ATR102 2-track machines for rent. They are available in quarter-inch, half-inch or one-inch formats. For more information on the selection of analog recorders available plus a myriad of other vintage items, visit Dreamhire’s newly updated website, www.dreamhire.com.

Dugan Issues E-2 Automatic Mix Controller

Dan Dugan Sound Design (Booth 2647) is introducing the Dugan Model E-2 automatic mixing controller for use with multiple live microphones. Incorporating eight channels with Dugan Music System and Dugan Gain Limiting (analogue I/O), 12 channels Dugan Speech System (analogue I/O) or 16 channels Dugan Speech System (ADAT digital), this product replaces the Dugan Model D-2 as the company’s top-of-the-line automatic mixing controller with analog I/O. It may be operated from the Dugan Control Panel for Java (included in the purchase price), the Dugan iPad app that provides the Dugan panel on portable devices, the Model CP-2 physical control panel, or the front panel mute and bypass buttons. The Model E-2 links with all other digital Dugans to form larger systems.

“The Model D-2 was a popular option for users needing analog I/O, but in the past few years advances in technology have made it possible to deliver the same technologies within a smaller chassis and at a lower price,” says Dan Dugan. “This updated unit will be very useful for customers who are working within tight spaces or who need portability in their analog Dugan system.”

Radial Engineering (Booth 2573) president Peter Janus strikes a pose with the SW8 backing track switcher. Designed to switch eight audio channels simultaneously, backing tracks are recorded on two separate systems and are sent to the SW8 where the user may manually select between the playback systems or have the SW8 automatically switch between them when a drop-out occurs via an internal gate.
Cloud Microphones (Booth 3031) resurrects the spirit of the classic RCA Type 44 ribbon mic with the Cloud 44-A active ribbon microphone. Within the mic, the ribbon remains true to the original 44, handcrafted to the exact specifications first prescribed in the 1930s by RCA; however, everything else has been upgraded using state of the art materials, manufacturing processes and technology. At AES, Cloud is also unveiling its new CL4 rack-mount Cloudlifter array. Housed in a rugged steel enclosure, the CL4 can process up to four XLR feeds simultaneously. Shown here with the latest CL4 rack-mount Cloudlifter array, housed in a rugged steel enclosure, the CL4 can process up to four XLR feeds simultaneously. Shown here with the latest CL4 rack-mount Cloudlifter array.

At Booth 3241, Direct Sound is spotlighting its Extreme Isolation headphones. The headphones are a simple design that allows repairs to be made without tools or soldering. With up to 36.7 dB of passive isolation, these headphones do not bleed/leak sound into live microphones and feature TruSound tonally accurate drivers for authentic audio production. Direct Sound’s John Gresko (left) and Steve Rois are the go-to sources at the booth for more information.

The Triad-Orbit (Booth 2961) line of advanced microphone stands and components is making its global debut at Booth 2961. Triad-Orbit represents a quantum leap in the evolution of the microphone stand,” says ACCESS Products Group (parent company of Triad-Orbit) Sr. VP Marty Harrison, shown here at left. With Harrison at the Triad-Orbit exhibit are J. Herschel Blankenship, managing director, ACCESS Products Group (middle) and, at right, Ryan Kallas, director of product development, ACCESS Products Group.

Wes Dooley of AEA - Audio Engineering Associates (Booth 2744), poses with the N22 phantom-powered ribbon microphone. Providing a ribbon tone without the need for EQ in most applications, the microphone boasts a smooth mid-range sound with stunning clarity due to reduced proximity effect and increased presence.

He wanted to be an engineer, but knew he needed to move on,” said Bob Ludwig, who worked with Ramone on Paul Simon’s “50 Ways To Leave Your Lover.” “His talents were more than just knobs and EQs. He needed to use his talents to mold artists.”

“In a way, I wouldn’t be here without Phil,” said Elliot Scheiner. “In the 1960s, he interviewed me for five minutes before he hired me. I’m forever indebted to Phil.”

Ramone was active in many industry organizations, serving as Chairman or Trustee of the National Academy of Recording Arts and Sciences (NARAS), Co-Chairman of the Producers and Engineers Wing, and as a former Trustee of the MusiCares Foundation, producing their annual pre-Grammy tribute.

He was also an advocate for music education programs, including serving on the boards of the National Mentoring Partnership and the Berklee College of Music. He was a Trustee of the National Academy of Popular Music and the National Recording Preservation Board of the Library of Congress. He is also a founding member of META (The Music & Engineering Technology Alliance).

something. Also, there’s the Platinum Mastering panel at 11 (Room 1E15) and Jay-Z’s engineer, Young Guru (“Year of the Engineer,” Room 1E15; 1:30 p.m.); students are going nuts for that one—they want to see him.”

All of this points to the fact that while the AES Convention is all about professionals connecting, seeing the latest gear and sharing ideas, it also provides an entry point for the next generation of audio pros. “We’ve really tried to make sure the students are here; they aren’t being kept away from everything going on,” said Krivit. “It’s wonderful to see these kids and how their vision changes by coming here—it broadens their view of the industry, their place in it and the possibilities they can explore; it goes far beyond meeting people on the show floor. Any student who doesn’t come here is already so far behind the ones who are here.”

Christopher Plunkett, deputy director, convention management for AES, pointed out that “Sunday, we’re debuting the SCN Systems Sound Symposium on the show floor, which is open to everybody, and that will bring a whole new level of education and access to people.” Some of the offerings will include “Beyond Background Music—Designing Sonically Driven Spaces” and “Big in NYC—How the Metro Area’s Premier AV Installations Influence the Industry.”

Try to squeeze everything you can out of the last day of AES—and if you can’t fit it all in, then it’s time to start thinking about next year’s Convention, due to hit the Los Angeles Convention Center, October 9-12.
SHAPING THE FUTURE OF SOUND

THE PRODUCERS & ENGINEERS WING® IS A RECORDING ACADEMY® MEMBERSHIP DIVISION SERVING THE NEEDS OF PRODUCERS, ENGINEERS, REMIXERS, MANUFACTURERS, TECHNOLOGISTS, AND OTHER RELATED MUSIC-RECORDING PROFESSIONALS. AS A NETWORK OF MORE THAN 6,000 MEMBERS WHOSE WORK SPANS ALL GENRES, REGIONS AND STYLES, THE P&E WING IS A POWERFUL, ORGANIZED VOICE THAT ADDRESSES CRITICAL ISSUES IMPACTING THE ART AND CRAFT OF RECORDED MUSIC.

WWW.GRAMMY.COM  WWW.PRODUCERSANDENGINEERS.COM

© 2011 — THE RECORDING ACADEMY. ALL RIGHTS RESERVED.
A Change Has Come

And the timing couldn’t be better. We’ve worked long and hard to perfect the NUAGE Advanced Production System, and are excited to unleash it to the recording/post-production world. A collaboration between Yamaha and Steinberg, NUAGE is the brainchild of workflow efficient hardware, Nuendo 6 software, and Dante™ networking operating together in perfect harmony. Offering unprecedented productivity and flexibility as well as premium audio quality in an innovative design, NUAGE is not just making a change, it’s starting a revolution.

For more information, visit www.yamahaca.com