

## AES DAILY

day2  
saturday  
edition

SERVING THE 139TH AES CONVENTION • october 29-november 1, 2015 jacob k. javits convention center, new york, ny

## +BREAKING NEWS

Download the official AES Mobile app for the latest news and information from AES.



## Got Questions? AES Has Answers.

By Strother Bullins

Each of us has unique preferences when it comes to the minutiae of recorded sound; it's a big part of who we are as creatives, heavily influencing how we do our jobs. But as audio content creators—i.e., crafting sound for others—it's arguable that our successes come through a blend of intuitive and learned understandings of what consumers actually want as well as their listening habits. The brain trust at the 139th AES Convention clearly recognizes *questions* on page 38



**'I'M PICKIN' UP...BAD VIBRATIONS'** When things go swimmingly in the recording studio, blissful experiences ensue. But what happens when more ethereal challenges, shall we say, arise? Friday morning's "Platinum Producers—Bad Vibrations" panel found a team of world-class producers holding forth on some of the worst distractions, impediments and energy vampires they've encountered, and how they combat them. From left: moderator Errol Kolosine, Hank Shocklee, Joel Hamilton and Nick Sansano.

## John Krivit: Audio Education Dynamo

By Strother Bullins

AES president-elect John Krivit has covered most posts within the business of music production, having been a producer, engineer, performer, composer, studio owner and educator. However, the latter is his key focus these days, actively serving as Associate Professor of Audio & Media Technology at the New England Institute of Art as well as faculty



John Krivit

at Bay State and Emerson colleges.

With a long list of industry credits and accolades, Krivit dispenses wisdom and insight beyond the classroom via student-centric Hey Audio Student, a growing Facebook public group with nearly 8,000 members.

"It's a basic assumption that every student who graduates from an academic program in audio will emerge with *krivit* on page 38

## THE AES TALLY:

### 'Approaching Record Levels'

by Clive Young

Does the AES Convention seem a little more packed than usual? Could it be more exhibitors? How about more attendees? Well, it's both. This year's convention doesn't just feel bigger—it is bigger.

"Advance registration this year has been intriguing, to the point where we've been looking at the numbers every day to see if we'd set a record yet," said Bob Moses, AES executive director. "As of the close of Thursday night, we were at 17,081 so we bested 17,000." As a result, before the exhibit floor even opened, which will draw in walk-in attendees throughout the weekend, this year's pre-registration was higher than all of the registration for last year's Los Angeles convention (15,403).

"We're approaching record levels," confirmed Moses. "It's all up-exhibitor counts are up; they're taking smaller booths but there's more of them, and there's also more manufacturers participating as sponsors than ever before."

Day One of the AES Convention, packed with workshops, panels and opening ceremonies, is always informative and insightful, but there's no denying it—the *con- aes tally* on page 38



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**SENNHEISER, BOOTH 527** At the Sennheiser booth, Neumann's KH 310 system is the talk of the town. The KH 310 is an active near-field monitor with various input options (analog and digital) for demanding applications in music production, mixing and mastering. It is also ideally suited for use as a front loudspeaker in medium-sized surround systems, or as a rear loudspeaker for larger multi-channel systems. The system includes the KH 310 R (for right) and KH 310 L (for left). At the booth yesterday, all the relevant KH 310 facts were being imparted to curious AES attendees by Christopher Carrier, manager, Trade Marketing—Americas, Systems Solution Channel, Sennheiser (left) and Sennheiser commercial manager, audio recording Dawn Birr.



## Steve's Broadcast/ Streaming Picks

By Steve Harvey

Saturday gets started with a pair of good news/bad news presentations from wireless guru James Stoffo. In **"Wireless Matters, Part I: Theory and Practical Applications"** (Room 1A12, 9 a.m.), Stoffo will detail the strategies, tactics and practices of implementing multiple wireless systems in challenging RF environments. **"Part II: The Coming Spectrum Changes and the New Paradigm"** (Room 1A12, 10:45 a.m.) looks at what the future holds for new spectrum bands for wireless microphone operations and new operational practices following the FCC's scheduled 600 MHz spectrum auction in early 2016.

Visual entertainment's future includes 4K, 8K and ATSC 3.0 broadcast and streaming. Industry heavyweights from Dolby Labs, DTS, Fraunhofer, Telos Alliance, broadcasters NHK and Univision, and NAB will convene to discuss this surge of new technology during **"Audio for Broadcast Video-Immersive, Personalized, 4K and 8K"** (Room 1A10, 1:30 p.m.).

Saturday is AES67 day, with three afternoon sessions serving as a primer on the interoperable network standard. QSC's Rich Zwiebel kicks things off with **"Benefits of AES67 to the End User"** (Room 1A13, 1:30 p.m.), which will also include details of AES67 advocacy group the Media Networking Alliance.

Next up, **"How to Get AES67 into Your Systems/Products"** (Room 1A14, 3:15 p.m.) takes a deep dive into the topic with representatives from ALC NetworX, Archwave Technologies, Audinate, Coveloz Technologies, Lawo and The Telos Alliance. The workshop will include a discussion on the value of providing AES67 compatibility from the perspective of providers of existing AoIP networking solutions.

A look to the future rounds things out with **"How Will AES67 Affect the Industry?"** (Room 1A14, 5 p.m.). Discussing how AES67 offers a common interchange format for various network platforms to exchange audio without sacrificing proprietary advantages will be experts from ALC NetworX, Bosch Communications Systems, Focusrite Novation, Merging Technologies, QSC and Yamaha Professional Audio.



**AVID, BOOTH 718** Avid is introducing the latest update for its Pro Tools software, Pro Tools 12.3. With purchase of the upgrade, users will also receive a full year of future updates. At the Avid booth yesterday, Tony Cariddi, Marketing Director, Audio (left) and Ryan Wardell, Product Design Manager, Pro Tools (right) conspired to rule the world with 12.3. You read it here first.



**ShowNews** **PSE IS BACK!** One of the most popular AES programs, Project Studio Expo, is packing 'em in again. The Expo, in association with Sound on Sound and Prism Sound, brings the latest techniques, tools and experts together for professional training on topics ranging from acoustics in small spaces to microphone placement, mixing and mastering. All events take place on the PSE Stage. Yesterday's assembled multitude took in topics ranging from **"Studio Purchasing Budget"** to **"Personal Networking for the Audio Pro,"** among others.

## EAW Intros Redline Loudspeakers Family

**DEMO ROOM 1B02** Eastern Acoustic Works (EAW) is launching Redline, a family of powered loudspeakers that consists of two powered, two-way loudspeakers—the RL12 12-inch and RL15 15-inch—along with the RL18S 18-inch powered subwoofer. The loudspeaker series delivers a feature set specifically created for rental & staging and installation customers.

Redline loudspeakers contain highly customized precision transducers engineered to meet the demands of live sound. RL12 and RL15 offer consistent directivity via Beamwidth-Matched crossovers on 90 x 60 degree user-rotatable horns. Four-aperture ports provide massive bass support with no turbulence while maximizing transducer-cooling airflow for reliability.

The self-powered loudspeakers feature 1,250 watts of fanless Class-D, Power Factor Corrected amplification. EAW Focusing sonic processing delivers the



EAW's Redline powered loudspeaker series

impulse response of a studio monitor with the impact demanded by live sound applications. DynO processing optimizes the power transfer from amplifiers to transducers to audience, maximizing headroom and sound quality at a high SPL.

## ShowNews



### A PROVOCATIVE HEYSER LECTURE

Bruce E. Koenig delivered one of AES's most provocative Heyser Lectures on Thursday night with his thoughts on "Acoustic Forensic Gunshot Analysis—The Kennedy Assassination and Beyond." A retired FBI agent and forensic consultant, Koenig illuminated the mysteries of acoustic gunshot analysis, which first drew public attention with the examinations of a police department recording made during President John F. Kennedy's assassination in Dallas, Texas, in 1963; he closed by offering insights on moving acoustic gunshot analysis forward in coming years, leaving attendees with much to chew on when considering the past, present and future of this complex acoustic art.

## New Colors for Shure Sound Isolating Earphones

**BOOTH 219** The Shure SE846 Sound Isolating Earphones are now available in three additional color variations—blue, bronze and black. Designed for professionals and audiophiles, the SE846 earphones feature Quad High-Definition MicroDrivers in a three-way system configuration for dedicated low, mid and high frequency distribution. First introduced in 2013, the patented SE846 design includes a



Shure's SE846 Sound Isolating Earphones in blue

groundbreaking low-pass filter, a true subwoofer that enables deep low-end performance without sacrificing clarity or detail.

The SE846 extends the legendary heritage and performance of Shure's widely adopted SE215, SE315, SE425 and SE535 Sound

Isolating Earphone models.



**OCEAN WAY, BOOTH 337** Ocean Way Audio is unveiling three self-powered monitors at AES, including the HR4 2-Way, HR4 3-Way and the Pro2A. Shown here, from left, are Allen Sides, founder/CEO and Rick Plushner, president.



**DPA, BOOTH 727** DPA is showcasing its newest mic series at AES—the d:screet Slim omnidirectional microphone, a flat, short cabled mic that runs perpendicular to the sound inlet, ensuring easy mounting without being seen. At the DPA booth yesterday, demonstrating how virtually invisible the d:screet Slim really is, were Anne Berggrein, vice president, marketing (left) and James Capparelle, marketing director, USA (right).



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# Yamaha Shows New DXS18 Powered Sub

**BOOTH 319** The Yamaha DXS18 joins the series of powered subwoofers, with the DXS12 and DXS15 models. The DXS18 boasts the highest output level of the series and the best low frequency response capability.

The DXS18 builds on the established design ethic of its predecessors, improving cabinet construction, DSP processing, protection functions and crossover control, as well as offering new, flexible features and higher power output suitable for larger or more professional applications.

Powered by a 1020 W Class-D amplifier and an 18-inch woofer with a durable four-inch voice coil housed in a sturdy band-pass type plywood enclosure, the DXS18 is able to deliver an impressive 136 dB maximum SPL, and an extended LF response down to 32 Hz, with exceptional clarity and minimal distortion. The new model features Yamaha proprietary DSP technology with original D-XSUB processing for additional control of the low frequency range via two selectable modes—BOOST and

XTENDED LF, as well as a selectable crossover with three different options (80/100/120 Hz) for various applications.



Yamaha's DXS18 powered sub

This is huge.



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Adaptive™ Performance is a big deal. Learn more about Anna and Adaptive Systems at [eaw.com/products/adaptive](http://eaw.com/products/adaptive)



**PRISM SOUND, BOOTH 543** Prism Sound's Sales and Marketing Director Graham Boswell and his wife Cheryl will be among the thousands of runners taking part in the New York marathon on Sunday. What's more, Cheryl was chosen to represent the U.K. at the opening ceremony, which took place in Central Park on Friday afternoon. She was easy to spot because she was wearing red white and blue and had a Union Jack draped around her shoulders. Prism Sound, which is exhibiting at Booth 543, is also celebrating the 20th anniversary of its U.S. operation, an occasion marked by a party at Sterling Sound studios on Friday night, which drew more than 150 happy celebrants.

## PMC Expands QB1-A Monitor Range

**BOOTH 355** PMC is bringing what the company calls "the ultimate in main monitoring" to the 139th AES Convention in the shape of a brand new addition to the QB1-A active reference monitor range. To create the QB1-XBD-A, PMC has re-engineered its flagship QB1-A Active main studio monitor, which was launched last year and has already been installed at Capitol Studios in Los Angeles and the University of Westminster in London. For this new version, PMC has added a further cabinet (the XBD) per channel.



# THE AT5040 EXPERIENCE

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Oct 29<sup>th</sup> – Nov 1<sup>st</sup>, New York

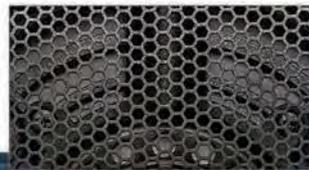


Booth 419



## OPEN & CLOSED

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Audio-Technica introduces the new leaders in studio headphones: ATH-M70x and ATH-R70x. Both models offer extremely accurate audio reproduction along with the comfort, durability and convenient features that are bound to make them studio mainstays. So whether you prefer the sound isolation of the M70x or the spacious sound of the R70x, deciding on your next pair of studio headphones is an open and closed case. [audio-technica.com](http://audio-technica.com)

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## ShowNews



**NEW SCHOLARSHIP ANNOUNCED** Tom Kite, a beloved and much-respected member of the Audio Precision team for 16 years, during which time he rose from DSP engineer to VP of Engineering, lost a courageous battle against cancer this past September. In addition to his efforts to advance audio measurement, Tom was an active member of AES. His legacy and memory are now being honored with an AES Education Foundation Scholarship, dubbed **Advancing Audio—The Tom Kite Scholarship**. Scholarships will be offered annually to graduate students in the field of audio engineering who are AES members and who have a passion for advancing audio through innovation and technology development. Shown here after yesterday's opening ceremonies are Audio Precision CEO Dave Schmidt (left) and Don Puluse, President of the AES Education Foundation.



**WOMEN'S AUDIO MISSION, BOOTH 947** Women's Audio Mission (WAM), a nonprofit dedicated to the advancement of women in music production and the recording art, is representing women and girls at the 139th AES. Earlier this year WAM moved into a new recording studio, the former SF Soundworks Studio, and has since attracted major support from audio manufacturers Dolby Labs, Sweetwater, Audient, Avid, Meyer Sound, Belden, Blue, Line 6, iZotope, Mackie, AKG, Ableton and QXP. It's reason enough to celebrate, so far be it for the women of WAM to hold back, as they clearly didn't yesterday. With the encouragement of executive director Terri Winston (landlocked, third from left), Development Associate Noelle Ducam; Girls on the Mic coordinator Kelley Coyne; and intern/facility coordinator Veronica Simonetti (shown from left) went airborne to celebrate WAM's progress.

## Clive's Live Sound Picks

By Clive Young

There's always a lot to catch at the AES Convention when it comes to live sound—a full 25 percent of AES attendees deal in sound reinforcement and the convention always has plenty to take in, whether it's cool panels featuring legendary pros, innovative products on the show floor and demo rooms, or something else.

Here's just a few things to take in today:

- James Stoffo of Radio Active Designs will be giving two live sound seminars on **Wireless Matters** in 1A12, covering **Theory and Practical Applications** (9 a.m.) and **The Coming Spectrum Changes and the New Paradigm** (10:45 a.m.).

- Over at the **Live Sound Expo**, it's **HOW Sound/Fixed Install Day**, serving up a string of 45-minute sessions that will address key concerns and provides answers you're looking for. In a day of strong sessions, one of the highlights will surely be **Modern Digital Mixing Console Fundamentals: A Practical and Ergonomic Approach**, featuring representatives from most of the major digital console manufacturers, side-by-side.

- Attendees looking for consoles to check out won't be disappointed, as there's plenty to take in like the **Yamaha** (Booth 319) Rivage PM10; **DiGiCo** S21 (Booth 627); and **Waves'** (Booth 437) sneak-peek of its upcoming LV1.

- If loudspeakers flip your lid, make sure to swing through the demo rooms to check out **Nexo's** Geo M620 full-range line array (Room 1A03); the new **EAW** (Room 1B02) Anna line array, carrying a smaller footprint than the Anya system; the h12 high definition systems at **Vue Audiotechnik** (Room 1B04); and **L-Acoustics** (Room 1B04).

## New Broadcast Mic Model at A-T

**BOOTH 419** Audio-Technica is displaying its BP40 large-diaphragm broadcast microphone, a dynamic vocal microphone with rich, clear, natural condenser-like sound for a variety of applications including radio, overdubs, post-production, podcasting and more. The mic's hypercardioid polar pattern provides isolation of the desired sound source, and maximum off-axis rejection when working in close production environments. Its optimized capsule placement helps maintain a commanding vocal presence even at a distance, while the multistage windscreen provides superior internal pop filtering. It also includes a switchable 100 Hz high-pass filter to provide even more pop protection.



**Audio-Technica's new BP40 Dynamic Broadcast Microphone with AT8483 Mounting Clamp (comes standard).**

The BP40's large diaphragm features patented floating-edge construction that maximizes diaphragm surface area and optimizes overall diaphragm performance, while the humbucking voice coil prevents electromagnetic interference (EMI) (e.g., from video monitors, AC power, etc.). The mic's design, inspired by the visual representation of a waveform, features rugged, all-metal construction for dependable use in professional broadcast environments.

# AES Booth 218



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When it says Focusrite on the front, there's one thing you can bet has been focused on above all else; Sound. With Clarett, we've taken sound quality up yet another notch. Better preamps, now featuring the 'Air' effect. Better Converters. Better in every way.



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## Lectrosonics Expands Canadian Headquarters

**BOOTH 343** Lectrosonics is expanding its Canadian office to a new, larger facility conveniently located near the city of Toronto's entertainment district, which includes many broadcast and film production locations known as Hollywood North as well as the city's famed theatre district. The new Canadian facility is located just south of the Bloor subway line and is designed to be a lab-type environment, which includes a new demo/showroom, expanded ser-

vice department, more parking and easy load-in capabilities—intended as a place to serve Lectrosonics clients' every need.

The Canadian facility is fully equipped extension of the Lectrosonics' headquarters, with access to all service data and diagrams, and the ability do all warranty and service for Lectrosonics products in Canada. The service department, headed by RF technician and technical support specialist Joe Burtinsky, is sound



Joe Burtinsky, RF technician and technical support specialist (seated) and Colin Bernard, director of Canadian Operations, Lectrosonics.

proof and completely self-sufficient in terms of being able to assist customers.

## Foo Fighters Are On a Sound Basis with Focusrite

**BOOTH 218** The professionals behind the sound on the Foo Fighters' "Sonic Highway World Tour" haven't had to worry about signal transport and sonic quality, thanks to the integration of several Focusrite RedNet Dante interfaces into the sound system.

Focusrite's latest RedNet D16R AES interface is used to bridge 16 channels of AES/EBU between the DiGiCo SD5 digital console on the tour and the speaker clusters, and a RedNet MP8R 8-channel remote-controlled microphone preamplifier and A/D on the Dante audio-over-IP network utilizes Focusrite's legendary mic pre-amp sound for vocals.

Apart from their sound quality and reliability, Jason Alt says the sound team likes the ease of use of the RedNet devices. "Sometimes it can be very challenging when we start to implement new gear into our systems, because you need to put the techs through training so that they can learn how to use it. But with the D16R and RedNet in general, we've found that it's really easy for our techs to jump on board and start using it. There's no need for hours of training."

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## Lucky for you this guy knows what he's doing!

Come hear the new SAM™ 1236 at the 139th NY AES, Demo Room 1A02. With its new set of custom Genelec electronics, the 1236 brings high resolution magnificence to main monitoring.

Capable of delivering more than 130dB with a frequency response that extends below 20Hz, the 1236 delivers headroom and accuracy into any large control room environment. And combined with Genelec's AutoCal™/GLM™ package, this large format monitor system seamlessly integrates precision and flexibility - creating a new flagship benchmark from Genelec.

The addition of the 1236 is truly a magic moment in the Smart Active Monitoring portfolio. From the compact 8320 to the 1236, Genelec now offers over 15 different models of SAM products fulfilling the needs of any working professional in any working environment.

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Genelec's SAM (Smart Active Monitoring) range

## Genelec Expands SAM Range

**BOOTH 138** Genelec is now offering 16 models in its Smart Active Monitoring (SAM) range of products. From the Compact SAM 8320-8330-7350 Series, to the new flagship 1236 SAM system and accompanying individually calibrated RAM-XL Remote Amplifier Module, Genelec is now offering the most comprehensive range of professional automatic calibration monitors and subwoofers available, with models to fit the needs of any studio.

Developed in direct response to the need for increased audio reproduction accuracy in acoustically challenging environments, Genelec developed its Smart Active Monitor (SAM) technology. The acoustical performance of SAMs can be optimized with automatic calibration for a given listening environment and for different working styles or client demands, in stereo or multichannel configurations. SAM calibration includes aligning levels at the listening position, adjusting delays from the signal input to the listening location, and compensating for the acoustical room influences on frequency response (equalization). One of SAM's proprietary tools is AutoCal, Genelec's acoustic calibration solution that is supplied alongside the Genelec Loudspeaker Management software package, GLM. Using GLM software and AutoCal, a monitor can be optimized for consistent performance as a reliable reference, even when moved from one control room to another.

## Neutrik Spotlights New etherCON Products

**BOOTH 123** Neutrik is introducing its third and most powerful etherCON range of products to date: etherCON Cat6A. Building upon the strengths of Neutrik's industry-standard etherCON Cat5 and etherCON Cat6 lines, etherCON Cat6A products carry an "X" in their part numbers to differentiate them from other etherCON products.

The new etherCON Cat6A line includes a cable carrier complete with a Cat 6A RJ45 connector for self-termination, feedthrough D-size chassis connectors, and IDC-termination D-size connectors. The cable carriers are available in both nickel and black plating. They accept a cable OD range of 7 mm to 9.5 mm—suitable for a wide range of commercially available cables. The chassis connectors (both feedthrough and IDC styles) are available in three finishes: nickel, black, and a weatherized version that makes an IP65-rated connection when mated to the cable carrier.

Neutrik's new etherCON Cat6A is fully downward-compatible with etherCON Cat 5: both etherCON Cat5 and Cat6A cable carriers mate to both etherCON Cat5 and Cat6A chassis connectors.

Neutrik's etherCON Cat6A is PoE+ compliant to 802.3at Type2. As with all Neutrik etherCON products, the new CA6A range features rugged latching and durable housings.

Neutrik's etherCON Cat6A products



**GC PRO, SPONSOR** When TRU Night Club opened on East Flamingo Road in Las Vegas earlier this year, its location just off the busy Las Vegas Strip told you a lot about the new dance spot: it would be intimate and apart from—yet close to—the action of Sin City. Naturally, it features the same level of audio and lighting that clubgoers have come to expect: Funktion-One and EAW Avalon sound systems in its two main rooms, and with the assistance of Guitar Center Professional (GC Pro), the business-to-business (B2B) division of Guitar Center providing highly customized service for professional accounts, a dazzling array of lighting from manufacturers including American DJ and Elation. These include 16 American DJ Quad Gems, five LED tri-color scanning heads, eight pixel-pulse bars, and four Monster Quad Moonflowers as well as the Elation FLEX CHANNEL line of aluminum tracks. These systems are already lighting the room up for resident DJs Vixen and David Serrano.

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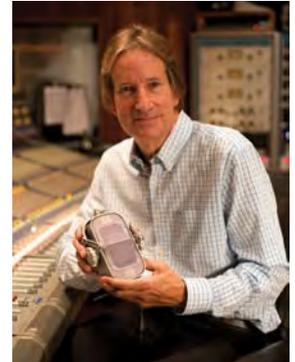




**EAW, DEMO ROOM 1B02** Eastern Acoustic Works (EAW) is expanding the Adaptive Performance Series with Anna, a system designed for the touring, regional sound reinforcement and permanent installation markets. Anna's smaller footprint and lighter weight make it ideal for permanent or temporary use in sheds, theaters, clubs, mobile staging and corporate AV. Anna arrays also work seamlessly with Anya to horizontally expand Anya-based systems for outfill or delay. Both Anya and Anna integrate perfectly with Otto (subwoofer) to form a cohesive solution for any application.

## Ocean Way Features New RM1-Ribbon Microphone

**BOOTH 337** Ocean Way Audio (OWA) is featuring the new RM1-Ribbon Mic. This Bidirectional Ribbon Microphone, designed by Cliff Henricksen, director of New Technology, is among the first models introduced under the brand name "Cliff Mics," ([www.cliffmics.com](http://www.cliffmics.com)), brought to market through Ocean Way Audio's growing dealer network.



**Allen Sides, Ocean Way Audio founder and CEO, with the new RM1 Ribbon Mic.**

The mic features the greatest magnetic force ever available in a Ribbon Mic. The super-quiet 48V phantom first stage preamp has been designed with all discrete audiophile circuitry. The output level is comparable to the quietest condenser mics, and the high-intensity NeO-powered magnet super-circuit delivers 6dB more level. Unlike most ribbon mics, the RM1 works with any modern preamp equipped with phantom power drawing about 8mA (4mA per side).

Allen Sides, OWA founder and CEO, comments, "The RM1 is a completely unique Ribbon Mic, with amazing performance like no other. The secret is Cliff's unique design that optimizes the physical structure around the ribbon."



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Barefoot Sound's MicroMain45 monitors

### Barefoot Sound Spotlights MicroMain45 Monitors

**BOOTH 932** Barefoot Sound is exhibiting the MicroMain45 at AES 2015. Featuring the same revolutionary signal path, amplifier and driver technologies as the flagship MiniMain12, the MicroMain45 is stripped down to the bare essentials to deliver the renowned Barefoot power, resolution and accuracy at a more affordable price.

The Barefoot MM45 is a three-way active monitor with controls for equalization contour and an input level stepped attenuator. The cabinet has a total of 14 liters internal volume, sealed woofer and midrange enclosures, machined aluminum baffle plate, and long fiber wool acoustic damping throughout.

The MM45 tweeter has a one-inch ring radiator, advanced geometry motor, and rear waveguide chamber, with 180W Hypex amplifier. The midranges have two 2.5-inch aluminum cones, advanced geometry motors, and +/- 2 mm linear excursion, with 180W Hypex amplifier.

## L-Acoustics Releases Soundvision 3.0

**BOOTH 1B03** In 2004, L-Acoustics released Soundvision, the first 3D sound system design program capable of operating in real time. Rapidly adopted by sound designers around the globe, L-Acoustics has since stayed committed to keeping Soundvision up to date with users' needs and compatible with current software and hardware platforms.

Now, the company announces the release of Soundvision 3.0, fully re-designed on a new architectural platform and up to 40 times faster when calculating the most complex files. The new release is fully compatible with the most recent graphic cards and with PC operating systems from Windows Vista and above and is available as a free download at [www.l-acoustics.com/soundvision](http://www.l-acoustics.com/soundvision).

While Soundvision's code has been fully renewed, the user interface has been kept identical to previous versions so that current users will be able to apply the updated software instantly. The updated version is also retro-compatible, meaning all files from preceding versions of the software can benefit from the upgrades in Soundvision 3.0.



L-Acoustics' Soundvision3

## Harman Renews P&E Wing Support

**SPONSOR** The Recording Academy Producers & Engineers Wing's relationship with Harman Professional's leading audio brands AKG Acoustics, dbx, JBL Professional and Lexicon has been increasingly successful in its efforts to promote quality in audio. As official "P&E Wing Sustaining Partners," these brands have participated in a wide variety of activities, including being the title sponsor of high-profile regional Academy Chapter events, having a presence on the P&E Wing section of the Grammy Pro site and being supporters of the P&E Wing Manufacturer's Council. Now, for 2015-2016, Harman Professional has officially reaffirmed its sponsorship and will continue to work closely with the P&E Wing to support its initiatives and membership.

A recent highlight of the P&E Wing itinerary of events was the series of "From Mic to Mix" live recording demonstrations, co-sponsored with Harman Professional. Professional development sessions designed to showcase the production and engineering crafts along with products and technologies used during the recording process, "From Mic to Mix" events are hosted by top studios and have featured local talent from the Los Angeles, Miami, Nashville and Pacific Northwest Recording Academy chapters.



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MKE 2 digital

## A-T Features System 10 PRO Wireless Solution



Components from Audio-Technica's System 10 PRO Rack-Mount Digital Wireless System,

**BOOTH 419** Audio-Technica is exhibiting its System 10 PRO rack-mount digital wireless system, a recent addition to the growing range of A-T System 10 wireless solutions. Like all System 10 models, the System 10 PRO rack-mount operates in the 2.4 GHz range, keeping it free not only from TV interference but also from the uncertain regulatory future facing the TV bands. Its durable rack-mount chassis houses one or two receiver units that can be operated locally within the chassis or be removed and mounted remotely (up to 300 feet away) via Ethernet cable. This groundbreaking approach to delivering wireless

increases the versatility of the system while also greatly enhancing wave propagation—without the substantial expense of adding an antenna distributor and corresponding cables. Additionally, up to five System 10 PRO chassis (10 receivers) can be linked together using the RJ12 cable included with each system, creating a stable multichannel system with the simultaneous use of up to 10 channels.

## Waves Audio Unveils Waves Central System

**BOOTH 437** Waves Audio is launching Waves Central, a new system to replace the current Waves License Center, providing license management and plugin installation (for Waves 9.6 and above) in one easy-to-use interface.

Until now, users had to activate their licenses through the Waves License Center, then install the plugins using the online installer or (mainly on Mac OSs) by downloading a huge installer file.

With the release of Waves Central, activation and installation will both be done within the new interface. Users will no longer need to download installers. They will now be able to manually install the plugins they choose, or simply click on the EASY INSTALL & ACTIVATE button to automatically install all of their licensed plugins.

Waves Central will be available soon as a downloadable application. Waves users with an account login will be able to download the application for free from the Downloads section at Waves.com. The same login info will be used to log in to Waves Central in order to perform product installations and license activations.



The Waves Central home screen

## Borg Details Business Basics for Musicians

**BOOTH 548** With *Business Basics for Musicians*, Hal Leonard has published the layperson's guide to the music industry, written by a professional musician for other musicians. There has never been a greater need for musicians to understand the music business than now, when emerging technologies make it possible for artists to act as their own record labels, and new contracts are structured to grab the biggest slice of an artist's revenue pie. But in a digital

age overflowing with confusing and ever-changing information, musicians need trusted business advice from a veteran artist who can break down the basics in a language they understand.

The book not only covers legal aspects such as copyright and record contracts, it also shows to how to deal with the people involved along the way: band members, managers, attorneys, talent agents and producers.

**Business Basics for Musicians**

The Complete Handbook from Start to Success

Bobby Borg

**YAMAHA, BOOTH 319** Overlake Christian Church (OCC) in Redmond, WA, recently became the first house of worship to install a NEXO STM line array system in the U.S. The main STM system consists of 10 NEXO M46 mid-high modules coupled with 10 B112 low-frequency modules per cluster in a Left+Right configuration. Three NEXO M28 down fill speakers per side are attached under the main arrays. Two each of a three-box NEXO GEO S1230 speaker cluster were installed for balcony outfill. Twelve NEXO S118 subwoofers are flown in the center of the church in cardioid mode to facilitate even subwoofer coverage throughout the whole space. System design and installation for the 5,000-seat church was performed by Morgan Sound (Lynnwood, WA).



**SPARS, BOOTH 856** For the fifth year in a row, SPARS is offering its well attended Ask SPARS Speed Mentoring event during the 139th AES Convention. The speed mentoring sessions are scheduled for Saturday, October 31st from 12:30 p.m. to 2 p.m. at the Jacob Javits Convention Center. The mentoring sessions feature recognized industry professionals in the fields of Studio Production, Post Production, Gaming, Live Sound/ Live Recording, Mixing, and Recording Business. The mentors will meet with attendees face to face in small groups to offer advice, share their experiences and answer questions about the industry and careers.



## IsoAcoustics Expands Worldwide Distribution



Audio Plus Services/Plurison owner Daniel Jacques

**BOOTH 140** As it continues to rapidly grow and expand its worldwide product distribution, IsoAcoustics is appointing Audio Plus Services (USA) and sister Canadian company Plurison (Canada) as the distributor of its award-winning line of acoustic isolation products for the Hi-Fi and Professional audio markets throughout the U.S. and Canada.

Audio Plus Services/Plurison distributes leading high-end HIFI and professional brands, such as Focal, Naim, Cambridge Audio, SPL and many others.

“We are excited to work with Audio Plus Services/Plurison, which has a proven track record and will lead our expansion into the Hi-Fi marketplace,” says IsoAcoustics

president Dave Morrison.

“Audio Plus Services/Plurison has been a longtime fan of IsoAcoustics products since their introduction,” says Audio Plus Services/Plurison owner Daniel Jacques. “We look forward to the opportunity to develop synergy between our two companies and expand the product offerings in the U.S. and Canada.”

IsoAcoustics’ line of acoustic isolation products include the new stylish aluminum Aperta stands designed for medium-sized bookshelf, desktop and floor-standing speakers and the Modular Series, which can be custom-configured to meet a variety of applications.

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# TC Electronic Unveils HyperGravity Compressor

**BOOTH 327** TC Electronic is introducing HyperGravity Compressor, the latest addition to its TonePrint pedals. HyperGravity Compressor is the missing link that will take your tone from good to great. Featuring no less than three impressive compression modes—including a state-of-the-art multiband compressor, a cool vintage compressor plus endless compression combinations through TonePrint—HyperGravity Compressor is the key to getting that much desired pro tone with even dynamics.

Based on the MD3 multiband compression

algorithm found in System6000, HyperGravity Compressor is able to produce a plethora of compression tones right out of the box. From super transparent and ultra-musical compression tones normally only found in high-end studio racks, to the classic squash and squeeze of yesteryear's compressor stompboxes, it's all there and then some.

With HyperGravity Compressor's TonePrint functionality, users can beam custom-made



TC Electronic's HyperGravity Compressor

compression tones to the pedal or dive deep into the wealth of parameters available via the free TonePrint Editor and create your very own compression tone from scratch.

Dialing in shimmering, sustaining tones with perfectly even dynamics couldn't be easier and with its compact enclosure and true bypass design for an unaltered reproduction of your original guitar tone.

## Remote Production Embraces Focusrite RedNet

**BOOTH 218** As the remote-production community hits the road to bring sports, awards shows, concerts and other live events into our living rooms, they are dealing with evolution in professional audio workflows. And two names have become synonymous at the fore-



One of All Mobile Video's mobile production trucks, parked outside Radio City Music Hall in New York City.

front of this seismic shift in pro audio methodology: Audinate's Dante networking system and Focusrite's RedNet series of Dante network interfaces.

NEP's newest remote-production truck, SSCBS, which will be used by primarily for major PGA and NFL events, two RedNet D64R units provide up to 64 completely bi-directional channels of both coaxial and optical MADI interfaces with other Dante-enabled devices and systems as well as a bridge to the intercom system.

All Mobile Video's (AMV) newest remote-production truck, nearing completion, will utilize two RedNet 1 eight-channel analog I/O units and seven RedNet 2 16-channel I/O units. The RedNet analog AD/DA converters will be used with the truck's RTS ADAM Frame intercom system, as the media transport technology for the ADAM Frame's OMNEO media networking architecture.

## Dugan Spotlights New Dante Automixer

**BOOTH 452** Dan Dugan is demonstrating the company's new Dante-enabled automatic microphone mixer. The new Dugan Model N is designed to work in conjunction with standard audio mixing consoles. It has Dante I/O, primary and secondary; the product provides 32 channels of Dugan auto-mixing at 96K or 64 channels at 48K and is PoE capable. Dugan Speech System, Music System, and Gain Limiting algorithms are all supported. In addition the Model N includes a scene memory that can record and recall all operating settings, either globally or by unit, in a library of named scenes.

Dugan also is showing the Dugan Model M,



Dan Dugan's Dugan Model N Dante automixer

which has MADI I/O, both optical and copper, and the Dugan Model K, a tactile control panel for all networkable Dugan products. The Model M is similar to the Model N in all aspects except the I/O. The Model K gives the user physical buttons for controlling a system.

## Jensen Shows New Concert DI Boxes

**BOOTH 470** Jensen Transformers' new ISO-MAX Concert-1 and Concert-2 DI boxes are instrument DI boxes that target live stage, house of worship and multi-media applications.

The Concert-1 and Concert-2 interface musical instruments such as acoustic guitar, bass and keyboards with a PA system. The Concert-1 is a single channel direct box with standard quarter-inch input and throughput. Inside a Jensen JT-DB-EPC transformer performs the balancing and lowers the impedance to ensure optimal signal transfer from the instrument to the PA's mic input. A handy 1/8-inch (3.5mm) TRS connector enables you to connect a laptop computer to the Concert-1 and the signal is summed to mono by dressing the selector switch. This also turns the input and thru into left and right quarter-inch jacks for stereo to mono conversion when used with a keyboard. The Concert-2 is a stereo version that retains full stereo functionality at all times.

Made in the United States, these DIs feature exceptionally linear performance from 10Hz to 40 kHz.

Jensen's ISO-MAX Concert-1 instrument direct box



Boo.



# Enter to Win!

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Booth 351

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## New Ultra-Compact in Genelec Spotlight



Genelec's 7040A ultra-compact subwoofer

**BOOTH 138** Genelec is displaying the 8010 Active Monitor, the smallest member of the acclaimed 8000 Series product range, along with the 7040A, an ultra-compact subwoofer.

Suitable for professional work in small studios, the 8010 offers accurate monitoring capability with ease of installation. The outstanding sound quality makes the 8010 ideal for small editorial studios and OB vans, and a perfect companion for portable recording devices and other mobile production work. Featuring a balanced XLR input, three-inch bass driver,

3/4-inch tweeter and efficient Class D power amplifiers—one for each driver—the 8010 produces more sound pressure level than might be expected from a monitor of this size.

Designed to complement Genelec's 8010, 8020 and M030 active monitors, the 7040A delivers accurate sound reproduction and precise monitoring of low-frequency content. These performance characteristics, combined with a compact form factor, make the 7040A ideal for use in music creation and sound design applications, as well as audio and video production work in small rooms and improvised monitoring environments.

## DiGiCo Launches Compact 2U Orange Box

**BOOTH 627** DiGiCo's new compact 2U Orange Box is a simple-to-use audio format converter with multiple options allowing users to use DiGiCo Multichannel Interface (DMI) cards to create audio paths over a variety of interfaces.

With two PSUs for redundancy and two slots to accommodate any of the ten current interfaces available (Dante, Hydra2, BNC, CAT5, Optocore, Aviom, ADC, AES, DAC and SoundGrid), the "anything in, anything out" Orange Box allows conversion of almost any audio format to another.

"The Orange Box is our first technology release borne of the pro audio group we have formed with Calrec and Allen&Heath," says DiGiCo managing director James Gordon. "But we have opened it up to other selected third party manufacturers as well, making it an incredibly useful device."

And it's extremely easy to use. If, for example, users wish to connect a product with MADI to one with a Hydra2 connection, all that's needed is the Orange Box, a DMI card with Calrec's Hydra2 and one with MADI, then simply connect them via the two slots on the Orange Box.



DiGiCo's 2U orange box audio format converter

## Radial Engineering Ships JDV Active Direct Box

**BOOTH 470** Radial Engineering Ltd. is shipping the new generation of JDV, the JDV Mk5.

The JDV Mk5 is a 100 percent discrete class-A active direct box that retains the original zero-negative feedback topology, yet adds an incredible array of features.

The new design begins with two inputs, each with a volume control signal presence and overload LEDs, plus a fully variable high-pass filter to tame excessive bottom end resonance. Selecting between the two inputs can be done

using the front panel AB select or by adding an optional JR2 remote control. This also enables the user to mute the output to change instruments or quiet the system down between sets.

Although capable of handling any type of signal, the JDV Mk5 is primarily intended for use with bass and acoustic instruments. This means that the two inputs have been optimized to handle any type of instrument, be it electric or acoustic with an eye on making it easy to switch between them without losing a step.



Radial Engineering's JDV Mk5 class-A active direct box

## WAM Moves Into Former SF Soundworks Studio

**BOOTH 947** Women's Audio Mission (WAM), a nonprofit dedicated to the advancement of women in music production and the recording arts, moved into a new recording studio, the former SF Soundworks Studio, earlier this year and has since attracted major support from



Terri Winston, WAM founder and executive director, in the organization's new recording studio, formerly SF Soundworks Studio

audio manufacturers Dolby Labs, Sweetwater, Audient, Avid, Meyer Sound, Belden, Blue, Line 6, iZotope, Mackie, AKG, Ableton and XQP.

SF Soundworks Studio was home to many high-profile recording projects with artists such as Alanis Morissette, R.E.M., Timbaland, and Radiohead. The new studio is triple the size of WAM's previous facility, and will allow the nonprofit to serve over 300 additional women and girls a year (1,200 women and girls total) with free and low-cost recording arts training.

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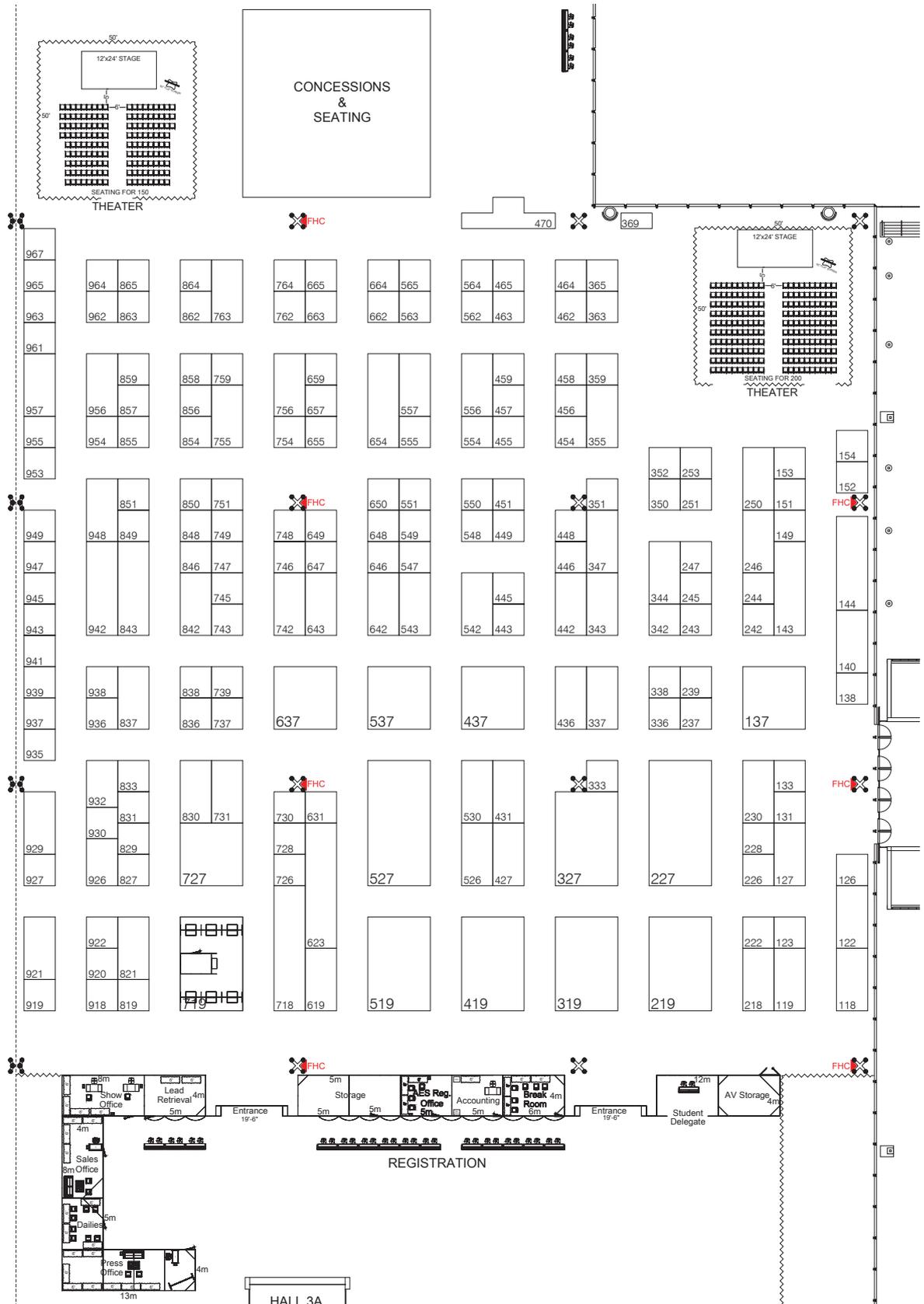
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## Country Music HOF Embraces API BOX

**BOOTH 537** In the music industry, it's equally as important to respect the past as it is to look forward into the future. Perhaps studio manager Justin Croft knows this better than anyone else—he manages the Historic RCA Studio B in Nashville, TN, operated by the Country Music Hall of Fame and Museum. The Studio chose API's newest product, a BOX console, for its control room. This choice mirrors the dichotomy RCA has struck between preserving the legacy of country music stars, and moving forward with new chart-toppers and record-breakers every year.

Croft says it was important the new console fit in aesthetically with the classic vibe at RCA Studio B: "We wanted the BOX in an enclosure from the famous WSM radio station in Nashville, the station that broadcasts the Grand Ole Opry." RCA studio B has a long-standing partnership with API—housing everything from



PHOTO: TOM DYER

API's BOX console

a custom 1971 console "filled with API parts, including 2520 op amps and Melcor 1731 op amps" to a new eight-slot lunchbox."

While the BOX epitomizes variety, Croft's feelings about it and about API are of a singular nature: "I just love API. The BOX is a great unit. We're overjoyed with it."

## AMS Neve Is More Than OK In Oklahoma Studio

**BOOTHS 654/926** The co-owners of The Music Group have celebrated the tenth anniversary of their studio in Edmond, Oklahoma, with the purchase of two new AMS Neve consoles, a Genesys G96 and a Genesys Black.

Chris Freels and L.G.Hamilton merged their two successful studios in 2005 to form the new company and built a new three-studio recording facility. Now they work across a number of fields, from advertising and film soundtracks to full on music production, working with independent artists as well as those signed to major labels.

The Genesys G96 has gone into their studio A. "It's perfect because it's geared towards large-scale tracking and mixing," Freels notes, "but isn't so big that it's unmanageable. It's also very flexible and I love the fact that it has



The Music Group, a three-studio recording facility in Edmond, OK, celebrated its 10th anniversary with the purchase of two new AMS Neve Genesys console.

the classic 1073 preamps and that I can choose which type of EQ to use, the 1084 or the 88R."

Installed in Studio B, Genesys Black focuses on overdub sessions and caters to more DAW clients than Studio A. Freels says it's proving to be the perfect choice.

## THAT Features THAT1580 High-Performance Preamp

**SPONSOR** THAT Corporation is introducing the THAT1580, a high performance current-feedback amplifier using THAT's "deconstructed" approach that yields lower noise and distortion with higher slew rate while reducing cost. The 1580 is an optimal solution for analog and digitally controlled microphone preamplifiers, differential summing amplifiers, and even line-level input stages. It has application to audio, sonar and instrumentation.



THAT's THAT1580 low-noise differential audio preamplifier

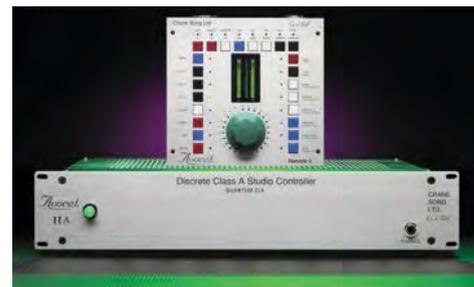
Unlike traditional mic preamps (e.g., THAT1510 and 1512), the 1580's gain is determined by three external resistors instead of only one. This makes it possible to optimize noise and bandwidth over a wide range of gains, as well as optimize the taper of gain vs. rotation in variable-gain, pot-controlled applications. For digital control applications, the 1580 mates perfectly with THAT's 5XXX series of Digital Preamplifier-Controller ICs to produce an optimized, digitally controlled preamplifier.

The 1580's differential output simplifies connections to differential input devices such as A/D converters. When required, designers are free to optimize the output differential amplifier to suit the specific application.

## Crane Song Launches Avocet IIA Monitor Controller

**BOOTH 937** Crane Song is introducing the Avocet IIA discrete class A monitor controller featuring the company's new Quantum DA fifth generation of D to A converter technology. The Quantum DAC uses a 32-bit converter and asynchronous sample rate conversion for jitter reduction with up sampling to 211 KHz. The reference clock uses a proprietary reconstruction filter for accurate time domain response; and with jitter less than 1pS, Quantum DA has the lowest published jitter values in the industry.

The Crane Song Avocet IIA builds on the success of the original Avocet and Avocet II. It is a stereo monitor controller capable of operating in surround configurations up to 7.1 that is comprised of a rack mounted unit



Crane Song's Avocet IIA discrete class A monitor controller

and table top remote control. Avocet IIA has many features including; dim, mute, phase, mono, and 16 bit truncation functions, plus a speaker select switch that sends line level balanced audio to one of three outputs.

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## RTW Updates Loudness, Mastering Tools

**BOOTH 719 (AVID PAVILION)** RTW is unveiling its new plug-in version 3.0 for its popular Masterclass plug-ins, Mastering Tools and Loudness Tools.

RTW's Masterclass Plug-ins provides RTW meters as standard-format plug-ins for Windows and Mac OS. With this new update, the software now adheres to SAWA and TASA

cinema loudness standards and its window and instruments are modified to be freely scalable. In addition, Mastering Tools now supports a 12th octave RTA. Version 3.0 also comes with RTW's newly developed USB connect software, which allows users to feed audio directly out of a DAW application via USB from any channel to a TM3-Primus hardware device.



RTW'S Masterclass plugin Loudness Tool

This software enables users to have a dedicated hardware meter at their fingertips.

## P&E Wing Sets 2015-2016 Steering Committee

**BOOTH 557** The Recording Academy Producers & Engineers Wing has announced its 2015-2016 Steering Committee, the leadership group of the P&E Wing, which researches and recommends solutions for technical, creative and economic issues facing today's music production professionals. The newly seated Committee, consisting of a diverse array of music engineers, producers and audio professionals, will build upon the significant legacy established by prior Steering Committees and work to address key issues confronting music production professionals, with the goal of finding meaningful solutions and suggestions for the industry moving forward. The P&E Wing 2015-2016 Steering Committee includes the following music industry professionals from across the United States: Peter Asher, Jeff Balding, Eric Boulanger, David Frost, Bill Gibson, Scott Jacoby, Matt Hennessy, Harvey Mason, Jr., Ann Mincieli and Salaam Remi. Jacoby and Mason will serve as co-chairs, leading the committee as the P&E Wing continues to advocate for excellence in sound recording, audio technologies, education in the recording arts, and the recognition and rights of music creators overall.



**The 2015-2016 Steering Committee: (Back row, from left) John Poppo, Bill Gibson, Eric Boulanger, Maureen Droney, Jeff Balding, (Front row, from left) Scott Jacoby, David Frost, Ann Mincieli, Matt Hennessy, Salaam Remi. Not pictured: Peter Asher and Harvey Mason Jr.**

PHOTO COURTESY OF THE RECORDING ACADEMY. © 2015

## Shure Features New Portable Listening Amplifier

**BOOTH 219** A standalone headphone amplifier with a USB digital-to-analog-conversion (DAC), Shure's SHA900 Portable Listening Amplifier converts analog or digital audio from portable audio sources and computers to enhance the quality of the listening experience. An ideal, customizable solution for those in search of achieving higher quality audio when using media players, smartphones or tablets, the SHA900 features a 24 bit/96kHz digital conversion rate, customizable four-band parametric equalizer, low output impedance and enhanced audio controls. With the ability to pair with a wide range of headphones and earphones, the SHA900 presents a new standard for portable listening.



Shure's SHA900 portable listening amplifier

## CMA Music Festival Sizzles with L-Acoustics Gear

**DEMO ROOM 1B03** This year's CMA Music Festival sold out seven months in advance, prompting a record-setting daily attendance of 87,680 fans. Those fans came from far and wide to see and hear artists including Zac Brown Band, Lady Antebellum, Darius Rucker, Dierks Bentley, Luke Bryan, Florida Georgia Line, Sam Hunt, Rascal Flatts, Brad Paisley, Keith Urban and Eric Church spanning four consecutive nights of star-packed shows.

And returning for a third time as the sound reinforcement provider for the shows at LP



Massive L-Acoustics K1 arrays flown by Sound Image flanked the CMA Music Festival stage for the third consecutive year

Field was Sound Image, which fielded a huge L-Acoustics K1 system featuring 72 K1, 12 Kara and 16 Kudo line source elements, 16 K1-SB enclosures, 32 SB28 low frequency elements, and 78 LA8 amplified controllers.

Says Everett Lybolt, general manager of Sound Image's Nashville office: "The K1 is a great system and it's especially good for this kind of festival show, because it provides such great coverage while giving our system techs lots of flexibility to tailor it to each artist."

PHOTO: VIC WAGNER

## It's All ATC for Nashville's Black River Entertainment

**BOOTH 929** Sound Stage Studios and Ronnie's Place on Music Row in Nashville, Tennessee are now thriving under management from Black River Entertainment. Together, the 40+ year old studios claim over 500 number-one singles and hundreds of millions of albums sold by practically every big name in country and crossover music, including Johnny Cash, Jerry Lee Lewis, and, more recently, Miranda Lambert and Carrie Underwood. After a series of renovations that aligned the complex's three main tracking rooms (Front Stage, Back Stage, and Ronnie's Place), the facility is now known around town as the place to go for SSL J-Series analog consoles, ATC monitors, and a work ethic that reliably transmutes creativity into chart-topping hits. The new complex has three pairs of ATC mains and two pairs of ATC nearfields.



Nashville's Sound Stage Studio's Front Stage tracking room, with its SSL J-Series analog console and ATC monitors

## Primacoustic Features Paintables Clouds

**BOOTH 470** Primacoustic Paintables clouds are a new series of high performance acoustic panels the user can paint.

The new Paintables clouds include the circular Cirrus, the hexagonal Hexus and the square Altos. Each panel is made from 1-1/2-inch thick high density six-pound glass wool for exceptionally even absorption. Paintables are factory painted on all sides in Absolute White latex and ready for mounting. Unique to their design is a proprietary surface that enables one to lightly spray paint the panels on-site to color-match the decor without affecting the acoustical performance.

Paintables clouds are the ideal sound abatement solution for any space where communication is vital and acoustic treatment must integrate with the aesthetics of the room: houses of worship, conference centers, restaurants, offices, boardrooms, educational facilities, community halls, hotel auditoriums, broadcast facilities, museums, retail, home theaters, recording studios, gymnasiums and performance halls.

For larger spaces, a selection of hanging hardware allows the Paintable Clouds to be suspended horizontally or vertically from the ceiling, absorbing energy on both sides for maximum efficiency.



Primacoustic's hexagonal Hexus Paintables clouds



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## Zoom Features Q8 Handy Video Recorder

**BOOTH 431** Zoom North America is displaying its Q8 Handy Video Recorder, a compact video camera/multi-track audio recorder that makes creating high-quality videos easier and better than ever.

The Q8 combines a high-definition video camera and a high-resolution four-track audio recorder in a compact fixed-lens format. It's the perfect companion for video creators, bloggers, podcasters, on-the-go filmmakers, musicians, educators and anyone looking for an easy

The Zoom Q8 Handy Video Recorder (back view).



to use, total video/audio recording solution.

Equipped with Scene and Auto Gain presets that adapt to various lighting and acoustic conditions, the Q8 also utilizes a system of interchangeable mic input capsules that can be swapped out as easily as the lenses of a camera,

ensuring optimum audio recording in every kind of environment.

The Q8 is equipped with an F2.0 aperture/160-degree wide-angle lens for clear, crisp video in a variety of formats up to 2034 x 1296 pixels (3M HD), with frame rates of up to 60 fps at 720p.

## Dale Pro Audio Opens High-End Event & Demo Room

**BOOTH 956** Dale Pro Audio, in a partnership with Audio Alchemist, is showing the latest audio solutions from Collaborative Audio Labs, Dangerous Music, Inc, Glyph Technologies, JumperZ Audio and Retro Instruments, Inc. Also on display are pro-level intercom systems from Radioactive Designs (RAD), plus a custom-made workstation desk.



The new Demo & Events Room at Dale Pro Audio's Queens location

This showing comes on the heels of Dale's debut of a high-end Event and Demo Room in its Queens location. The 1100 square foot room is equipped with Studer's flagship Vista-1 live/broadcast/studio console, a projection screen complemented by flush mount Bose speakers, and four premium speaker arrays flown in on a lighted truss that can be A/B switched for audio demonstrations and brand comparisons. Product showcases around the room spotlight the newest selection of products that serve the pro audio community.

In addition to hosting special audio events, Dale Pro Audio has made the new demo room available for private gear demos.

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[www.sonnox.com/restore](http://www.sonnox.com/restore)

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**GIK ACOUSTICS, BOOTH 730** GIK Acoustics is launching a new product series, the GIK Acoustics Alpha Wood Series, a line of acoustic panels and bass traps with a wood face that has a mathematical sequence of slots for one-dimensional scattering/diffusion. The Alpha Wood Series combines absorption with diffusion and enhances any room both aesthetically and acoustically with superior quality, high performing AND stylish room treatments. First in the series is the 4A Alpha Panel, shown here.

## New Software Suite Enhances DiGiCo SD

**BOOTH 627** DiGiCo has now made available a new suite of software for its acclaimed SD Series of digital mixing consoles.

This latest software upgrade delivers a host of new features, including: Aux to Faders Panel added to the layout menu; Line Check Mode on input sockets, offering gain, +48v, pad control and a “Listen” function when a socket is touched; and Merge Input To



A screen capture from the new software's Line Check Mode

Buss on each output channel allowing an additional source to be injected at the input module of the buss and added to the buss signal.

Further enhancements include: a new “Gangs” tab on the Options panel; Selected Channel Macro and MIDI Triggers; new Snapshot facilities; and the Pre insert bands of the EQ on output busses are now switchable between four band parametric or HPF and LPF EQ. Frequency, gain and filter points can be adjusted by touch when using the expanded EQ display, which has been made larger.



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VISIT US AT BOOTH 947



**IZOTOPE, BOOTH 819** iZotope, Inc. is releasing its RX Post Production Suite. This comprehensive suite of tools is designed specifically to enable post production professionals to better edit, mix and deliver their audio for film, broadcast, video, and new media. The flagship product in the suite is RX 5 Audio Editor, a significant new update to iZotope's award-winning RX noise reduction software. RX 5 Audio Editor's new Instant Process tool lets editors “paint out” unwanted sonic elements directly on the spectral display with a single mouse gesture. Shown here: a screenshot from the RX 5 Audio Editor.

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**PALAIS DE CONGRES**

CONFERENCE: JUNE 4 – JUNE 7, 2016

EXHIBITS: JUNE 5 – JUNE 7, 2016



## 141<sup>ST</sup>

AUDIO ENGINEERING SOCIETY  
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**LOS ANGELES, CA**

**L.A. CONVENTION CENTER**

EXHIBITS: SEPT 29 – OCT 1, 2016

## Upcoming AES Events & Conferences

**DREAMS • Dereverberation and  
Reverberation of Audio, Music, and Speech**  
AES 60th International Conference  
Leuven, Belgium • February 3-5, 2016

**AUDIO FOR GAMES**  
AES 61st International Conference  
London, UK • February 10-12, 2016

**FUTURE EUROPEAN CONVENTION**  
AES 142nd International Convention  
Berlin, Germany • Spring 2017

**AES Brasil Expo 2016 and  
AES 14th Brasil Conference**  
São Paulo, Brasil • May 16-19, 2016



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**GENELEC, BOOTH 138/DEMO ROOM 1A02** Genelec is launching the new 1236 Smart Active Monitoring (SAM) Main Monitor System. The 1236 and its individually calibrated 3U-high Remote Amplifier Module RAM-XL provide the high-quality performance in a large format, flush-mounted main monitoring system. Shown from left are Lars-Olof Janflod, Genelec Oy PR-Director; Lisa Kaufmann, Genelec Inc., managing director; and Will Eggleston, Genelec Inc., marketing director.



**LAWO, BOOTH 519** Music Mix Mobile (M3) has purchased Lawo mc256 consoles for its state-of-the-art mobile recording trucks, one of which is based on the East Coast and the other in Los Angeles. The Emmy Award winning company provides capture and broadcast services for a clientele that includes world-class music and entertainment shows. The Lawo mc256 consoles are fully redundant systems, both have 48 fader surfaces with redundant cores and Stageboxes, built-in 8,196 x 8,196 audio routing capabilities and offer RAVENNA/AES67 compliant operation. Lawo VP of sales Michael Mueller (left) visited with M3 principles Mitch Makentansky and Jay Vicari on the Lawo booth yesterday.



**RTW, BOOTH 719 (AVID PAVILION)** Celebrating its 50th anniversary this year, RTW is showcasing its latest tools and software, namely the new Continuous Loudness Correction Software, Version 3.0 of Mastering Tools and the new TM3 USB Connect Tool. The Continuous Loudness Correction (CLC) technology, developed and patented by Institut für Rundfunktechnik (IRT), is offered as a plug-in or standalone software and allows users to constantly adapt the level of audio they are working on, against a given program-loudness value, along with a definable loudness range in real-time with minimal obstacles. The RTW TM3 USB Connect software enables a direct connection between a TM3-Primus as a plug-in within a DAW environment. RTW managing director Andreas Tweetmann is shown at the company's booth living it up with the celebrated TM3-Primus, now a more versatile device thanks to the development of the TM3 USB Connect Tool.

## Sonnox Raises DAP Bar

**BOOTH 719** Sonnox, Ltd. continues to raise the bar with digital audio processing, bringing with them a number of plug-ins for this year's AES show. At Booth 719, demos feature Sonnox's plug-in catalogue, designed to offer clarity and precision for mixing music, broadcast, post production and live sound applications. Sonnox's plug-ins are compatible with Avid Pro Tools, along with Mac OS 10.4 or later and Windows XP, Vista, 7 and 8. The plug-ins also work alongside products by Fraunhofer, Steinberg and Universal Audio.

## MNA Presents Live AES67 Demo

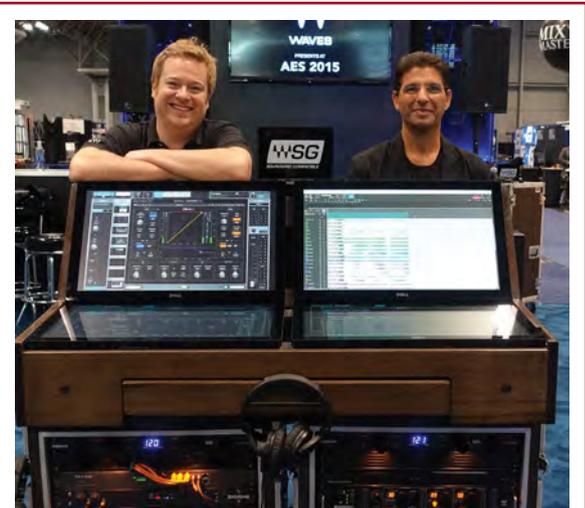
**BOOTH 344** A major attraction at the Media Networking Alliance (MNA, the professional AV industry alliance established to promote awareness and uptake of AES67) booth is a live demonstration of audio networking interoperability, featuring 22 currently available networked-audio devices, from different manufacturers employing various audio network platforms.

At the demo, digital audio signals will be interoperable between devices employing Dante, Livewire, Q-LAN and Ravenna. A total of 22 devices, from ALC NetworX, Archwave AG, Axia Audio, Digigram, DirectOut, Focusrite, Genelec, Lawo, Merging Technologies, QSC, Solid State Logic, Telos Systems Inc. and Yamaha, are connected to a simple network with a single Ethernet switch.

Speaking for the MNA, technical working group chairman, Kevin Gross said: "It's powerful to see AES67 fulfilling its promise making network audio connections between devices and protocols that were formerly incompatible."

## The Schoeps Selfie

**BOOTH 751** Schoeps is asking attendees to snap a photo of themselves and the V4 U microphone—upload it to Instagram using @schoepsmikrofone#V4Uselfie for a chance to win a V4 U set worth \$2499.



**WAVES AUDIO, BOOTH 437** Waves Audio is exhibiting its complete range of audio hardware and plugin solutions including the new Greg Wells VoiceCentric plugin (created with the multiple Grammy-nominated producer/composer/musician and mix engineer) and eMo D5 Dynamics Plugin: 5-in-1 Multi-Dynamics with Parallel Detection. Extolling the various and sundry virtues of these solutions at the Waves booth are Luke Smith, sales manager & specialist (left) and Mick Olesh, EVP of sales and marketing.

## Mojave Audio Launches Signature Series Line

**BOOTH 829** At AES, Mojave Audio is showcasing the new MA-1000 large diaphragm multi-pattern tube condenser microphone, the first model in the company's new Signature Series line of products. Designed by Technical Grammy award winning microphone designer David Royer, the MA-1000 features an original new old-stock 5840 tube, a 251-style capsule, and a custom-designed transformer built by Coast Magnetics. Among its notable attributes, the MA-1000 includes a remotely controlled, continuously variable polar pattern selector that is located on microphone's power supply.



**Mojave Audio's MA-1000 large diaphragm multi-pattern tube condenser microphone**

The MA-1000 also offers a switchable 15 dB pad that facilitates high SPL recordings with no microphone distortion or preamplifier overload. This is particularly useful for close miking electric guitars. Similarly, the microphone provides a switchable low frequency roll-off designed to reduce the excess low end created by proximity effect, the bass buildup commonly experienced during close miking of vocals and acoustic instruments. The LF roll-off capability is also useful when miking electric guitars where less low-end buildup is desired. The MA-1000 will be available in Q4, 2015.



**YAMAHA, DEMO ROOM 1A03** The Yamaha Rivage PM10 live console is making its debut at AES 139. Inheriting features from the renowned PM Series consoles, the PM10 significantly increases the quality and versatility necessary in a live sound environment. The new console is also making a huge impact as it makes its way around North America for one-on-one and group demonstrations, such as the one that took place yesterday in the Yamaha demo room at AES. Marketing manager Marc Lopez (left) and systems application engineer Kevin Kimmel took a moment to show off the Rivage PM10's most alluring features.

## Product Spotlight



### SOUNDTOYS 5

Soundtoys 5 is one bundle that contains all 18 Soundtoys plug-ins: EchoBoy, Decapitator, PrimalTap, MicroShift, FilterFreak1, FilterFreak2, PhaseMistress, Devil-Loc Deluxe, Radiator, Crystallizer, Tremolator, PanMan, Little AlterBoy, Devil-Loc, Little Radiator, Little MicroShift, Little PrimalTap, and the new Effect Rack. No dongle required.

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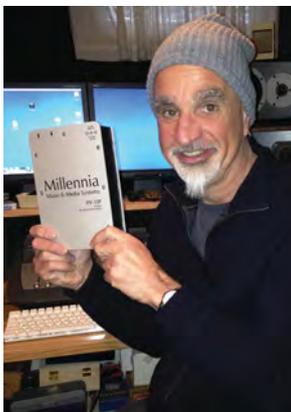
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## Millennia Spotlights Full Product Range at AES



Producer/engineer/musician Dave Maswick with the first Millennia HV-35P Portable Series preamp

**BOOTH 739** Millennia's ultra-high performance HV-32P and HV-35P Portable Series Preamps along with the Dante-D and Dante-R for the HV-3D and HV-3R eight-channel mic preamps are making their NY debut at Booth 739.

Of the TEC Award-nominated HV-35P, producer/engineer/musician Dave Maswick notes: "Location recording made simple. The HV-35P is the perfect 'mini' addition to my mobile recording rig. It's an ultra high-quality 500 series mic pre with no rack or lunchbox!"

Along with the industry-standard HV-3 microphone preamplifiers, Millennia is showing its entire line of 500 series modules, 200 series modules, NSEQ-4 parametric EQ and Twin Topology products, including Origin STT-1 Recording System, NSEQ-2 parametric EQ, TCL-2 opto-compressor limiter and the TD-1 Half-Rack Recording Channel.

With more than 30,000 channels of HV-3 mic preamps now installed, Millennia continues to set a standard in the high-performance category of professional audio.

## Soundtoys 5 Set for AES Launch

**BOOTH 556** Soundtoys, Inc. is launching Soundtoys 5, a new effects collection that includes the entire line of Soundtoys plugins in one package. Soundtoys 5 is a major upgrade to the popular Soundtoys line of effects plugins, adding the new Soundtoys Effect Rack, Little AlterBoy and the new PrimalTap retro delay plugin. The release offers a new iLok-optional licensing option and two activations per license, allowing users to work from both a studio computer and a laptop.

At the core of Soundtoys 5 is the new Effect Rack, a powerful multi-effects processor that improves workflow by providing a single place to browse the entire Soundtoys effects catalog, and to



The Soundtoys Effect Rack

mix, match, tweak and save combinations of Soundtoys effects. The Effect Rack's global controls—input and output trim, wet/dry mix, tempo, and the unique "Recycle" control—make it possible to create effects that would otherwise require complicated routing in most DAWs. The Effect Rack ships with over 200 factory presets covering a wide range of effects, from basic saturation and coloration to lush delays, chorus, filters, modulation, rhythmic, and extreme sound design effects.

## Today's PMC 'Masters of Audio' Sessions

**SATURDAY, OCTOBER 30, ROOM 1A18**

9-10 a.m. Student Critique Sessions

10-11 a.m. Ronald PrentEDM in 9.1

11:15 a.m.-12:15 p.m. Daniel Shores—A "Touch" of Immersive Audio

12.30-1:30 p.m. Gregor Zielinsky AES Presentation; Musical Phenomenology: Herbert von Karajan and Immersive Audio

1:45-3:30 p.m. Vlado Meller—An Afternoon with Mastering Legend Vlado Meller

4-7 p.m. Ozark Henry's "Paramount" by Ronald Prent & Darcy Proper Presents "Paramount" with the National Orchestra of Belgium

## Kelleigh's Recording Picks

By Kelleigh Welch

The 139th Audio Engineering Society offers a variety of sessions each day for the recording professional from history, to lectures, tutorials and workshops. Here's a short checklist of intriguing sessions taking place today.

The **Grammy Soundtable: After Hours-Mixing for Late Night New York** (2:00 to 3:30 p.m., Room 1A23/24) welcomes the music mixers for *The Late Show With Stephen Colbert*, *The Tonight Show Starring Jimmy Fallon* and *Saturday Night Live*, where they will delve into the logistics, challenges and technical expertise required to make these groundbreaking shows happen.

In the **Platinum Mastering session** (9:15 to 10:45 a.m., Room 1A23/24), a panel of platinum mastering engineers discuss the creative process behind some of the most famous albums in the world, plus they will play clips from their work. Moderated by Bob Ludwig, Gateway Mastering Studios, Inc., this panel includes: Adam Ayan, Gateway Mastering Studios; Tom Coyne, Sterling Sound; Stephen Marcussen, Marcussen Mastering; and Andrew Mendelson, Georgetown Masters.

**Raw Tracks 2.0-Anatomy of On-Set Recording Nashville** (3:45 to 5:15 p.m., Room 1A23/24) is a panel discussion that will reveal the intricacies required to maintain continuity

and reality in each music scene of the hit show *Nashville*, while supporting the acting talent and providing a compelling viewing experience. Jim Kaiser, CEMB/ Belmont University, will moderate.

The **Master Class with Jack Douglas-Recording Aerosmith, Alice Cooper and John Lennon** (5:30 to 7:00 p.m., Room 1A23/24) is presented by Jack Douglas, producer, engineer and writer for many of the most influential records in rock history, including John Lennon's *Double Fantasy* (Album of the Year Grammy Winner) and Aerosmith's *Toys in the Attic*, which made *Rolling Stone's* list of the "500 Greatest Albums." He will be playing tracks including some rare recordings by John Lennon, and detailing his techniques on the engineering side as well as the human side of making great records.

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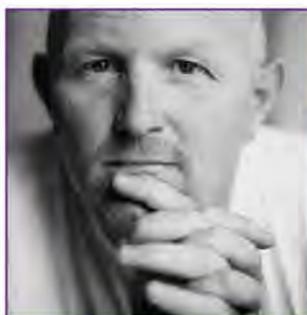


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# Antelope Audio Launches First Reverb Product

**BOOTH 637** Antelope Audio is introducing AuraVerb, the professional audio company's first reverb. The software-based reverb leverages Zen Studio's powerful 64-bit DSP chip and features a unique algorithm designed by Antelope's team of mathematicians, including company founder Igor Levin. AuraVerb is free for all current and future Zen Studio owners with a simple firmware update and is fully compatible with other upcoming Antelope Audio products.

AuraVerb provides color and richness using a simple new approach via a unique algorithm. The reverb features eight different controls including a "color" parameter to create everything between darkened textures to a brighter, sizzling presence; and a "Richness" parameter that controls the reverb density compared with the source audio.

Five-time Grammy Award winning recording/mixing engineer Brian "Dr. Vibb" Vibberts



Antelope Audio's AuraVerb

was working close with Antelope's development team. Following strictly to the doctor's "prescriptions," the developers came with this software reverb, which some users already compare with legendary hardware FX.

Vibberts also shared his know-how by creating 24 custom presets available to the end user at the touch of a button. The presets, fitting various situations and genres of music, make the use of AuraVerb a breeze for both established and relatively inexperienced engineers.

## questions | continued from page 1

providing us with intriguing sessions we may not even realize we need.

For example, have you ever wondered why a particular listener prefers a certain headphone's unique frequency response? Those attending "Factors That Influence Listeners' Preferred Bass and Treble Levels in Headphones" on Thursday, hosted by Harman International's Todd Welti and Sean Olive, now know detailed answers to that question, thanks to the reports gleaned from a 249-person study. (Fun fact: "female listeners, on average, prefer less bass and treble than their male counterparts," confirms the session.)

Meanwhile, the tastes of audio consumers remain under the microscope for Friday's "In-Vehicle Audio System Sound Quality Preference Study," led by Nissan North America's Patrick Dennis. Similar to Thursday's headphone preference session, relative bass and treble levels—plus fade and balance levels—were analyzed. On average, auto-based listeners preferred a whopping +13 dB bass and -2 dB treble from flat; +3.5 dB rearward for rear deck speakers and +2.6 dB rearward for rear door speakers; and no balance adjustment, among other variances among those in the study.

## krivit | continued from page 1

basic technical, DAW and signal flow skills," says Krivit. "What really sets some apart are the people skills and the maturity in dealing with clients and co-workers. The poet Maya Angelou said that when we die, people won't remember what we did or what we said, but they'll remember how we made them feel. The ability to make others feel good about their creative and technical work is probably the most important skill for the audio engineer who wants to keep working and growing. Having curiosity about your field and knowing how and when to ask questions is critically impor-

## aes tally | continued from page 1

vention kicks into high gear once the exhibit floor opens on Day Two. The excitement in the Javits multiplied tenfold Friday as attendees burst on to the exhibit floor at 10 a.m. eager to see the latest gear, catch up with friends in

**the AES DAILY**  
day | two edition

**October 2015**

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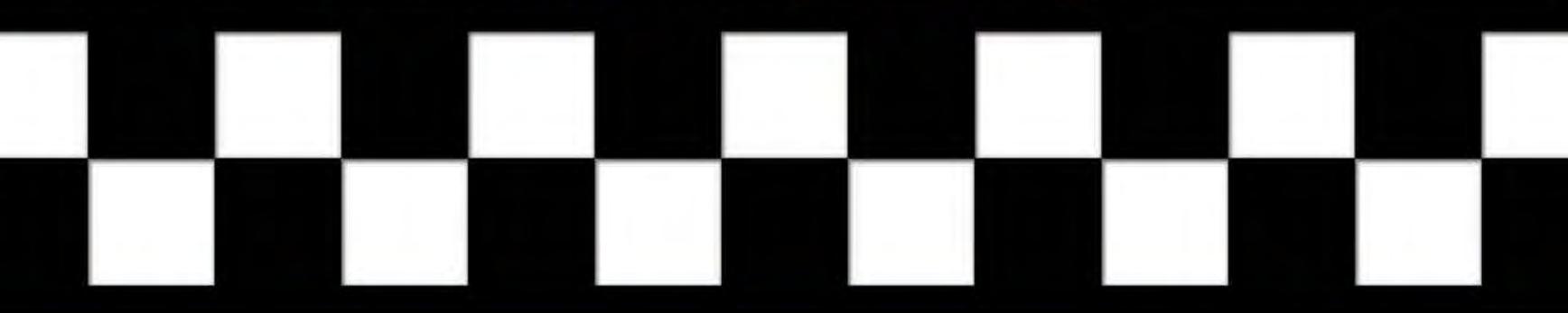
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tant to anyone seeking not just to matriculate but to sustain a successful audio career."

Krivit keeps his students grounded in reality, acknowledging that the "world class facility" employment track of yesteryear has given way to more varied production environments, burgeoning live sound opportunities, among other industry evolutions. "I've also witnessed a larger percentage of my graduating students going to work for companies like iZotope, Cakewalk and Avid, creating the tools that musicians will use in professional and project studios. We're seeing a huge shift in how people are spending money on music, so naturally it makes sense for students to follow and understand this new economy and paradigm as they pursue careers."

the industry, make a feature request for their favorite piece of audio equipment or any number of other pursuits. The AES Convention offers access to the movers and shakers of the audio industry like no other event—and the crowds here have been taking advantage of that since the first seconds of the show.



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# RIVAGE

**AUDIO FOR THE AGES**

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# RIVAGE

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# PM10

BOOTH # 319



# NUAGE

Yamaha & Steinberg

**Nuage Demo Times — Room #1A03\***

**Friday Oct 30th:**

- 11:00 – Post Production using Nuendo 7
- 2:00 – Chuck Ainlay on Nuage & Nuendo 7
- 4:00 – Jeremiah Slovarp: Nuage & Nuendo 7

**Saturday Oct 31:**

- 11:00 – Game Audio with Nuendo 7
- 2:00 – Jeremiah Slovarp: Post Production using Nuendo 7
- 4:00 – Nuage & Nuendo 7

**Sunday Nov 1st:**

- 11:00 – Game Audio with Nuendo 7
- 2:00 – Clay Otswald: Nuage & Nuendo 7

\*Presenters are subject to change without notice

