THE OFFICIAL

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AUDIO AES NEW YORK PRO AUDIO CONVENTION

AES SHOW DAILY

SERVING THE 147TH AES CONVENTION • OCTOBER 16-19, 2019 JACOB K. JAVITS CONVENTION CENTER, NEW YORK, NY

AES: Right On Track

By Clive Young

There's a reason why the AES Convention's slogan says, "If it's about audio, it's at AES." Game Audio? To paraphrase Apple, there's a track for that. Archiving and Restoration? There's a track for that. Immersive Audio? Acoustics and Psychoacoustics? Recording? Live Sound? There are tracks for those, too, and many other topics as well, all of which will get explored and extolled at this year's edition, taking place October 16-19 at the Jacob Javits Convention Center in New York City.

For many, once they pass through the doors of the Javits, the first priority is to hit the exhibition floor, where some of the biggest companies in audio are on-hand to show off their latest gear. Every day, visitors observe the time-honored tradition of going booth-by-booth, aisle-by-aisle and demo room-by-demo room in search of audio products that'll improve their

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Listen, Learn and Connect with Audio's Best at AES New York

The audio industry's sharpest minds, its leading brands, the latest gear and cutting-edge research and techniques are the foundation of AES Conventions. AES New York 2019 builds upon that foundation, securing the well-deserved reputation of the convention series as the premier annual professional audio industry event.

Ensuring the fulfillment of the Convention motto to *Inspire*, no less than 765 audio industry luminaries are slated to inform, educate and yes, *Inspire* attendees in Workshops and Tutorials, in panel discussions and interviews, along with Paper and Poster sessions. The presenter list is a who's who list of audio professionals ranging from renowned creative engineers like Bob Ludwig, Sylvia Massy, Leslie Ann Jones and Chris & Tom

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+AFTER UMG FIRE, A SHARPER FOCUS ON ARCHIVING Page 8

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40 Series

Celebrating a Legacy

AT4050 Multi-pattern Condenser Microphone

In a market flooded by cloned or updated microphones, the AT4050 stands out. For 25 years, this "desert island mic," prized by both studio and live engineers, hasn't changed. There's been no need. With its versatility, consistency and durability, the AT4050 maintains its legacy as the mic that captures every nuance. **audio-technica.com**

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ShowNews

SR Takes Center Stage at AES 2019

Whether perfecting your sound for a one-off event or setting the stage for an international touring act, the Sound Reinforcement Track sessions at the AES New York 147th Audio Engineering Society International Pro Audio Convention offer insights for sound professionals of today and tomorrow. In addition to the exclusive presentations offered with All Access registration, attendees will also have the opportunity to learn and network with peers and professionals at dedicated Inspiration Stage events and through exhibition showcases and demonstrations.

This AES New York Sound Reinforcement Track's varied and informative series of educational opportunities includes sessions revealing crucial details of sound reinforcement implementation such as "Seven Steps to a Successful Sound System Design" and further ideas and techniques in "A Cookbook Approach to Sound System Optimization with Bob McCarthy."

Delving further into system specifics, the multi-part RF Super Session will host a discussion of RF spectrum and regulatory changes, an update on the latest compliant equipment, and best and advanced RF practices including filtering techniques and RF over fiber. Another Super Session, "AC Power, Grounding and Shielding," will cover theory and practice of AC power for small to large sound systems, including multiple transformers and company switches, service types, generator sets, single- to three-phase mains, AC source voltages and more, while mitigating hum and buzz noise problems.

Perception of live audio by the audience, engineers and performers is also of top importance for proper sound reinforcement. The tutorial "Psychoacoustics for Sound Engineers" will present topics including how we integrate and perceive sounds, perception of frequency and frequency balance, audible effects of latency, IEMs and sound / video synchronization, and more. For the larger captive audience, including inadvertent audiences, sound exposure and noise pollution due to outdoor entertainment events are addressed in the session "Your Noise Isn't My Noise: improving Sound Exposure and Noise Pollution Management at Outdoor Events."

Genelec Expands 'The Ones' Family

BOOTH 322 Genelec is presenting its newly expanded "The Ones" series of Ultimate Point Source Monitors at AES NY 2019. The new 8351B and 8361A coaxial three-way monitors, alongside the complementary W371A Adaptive Woofer System, deliver The Ones' uniquely uncolored and neutral reference monitoring performance to a much wider range of room sizes, listening distances and SPL requirements.

Genelec's expanded 'The Ones' family

Featuring two newly designed Acoustically Concealed Woofers that generate low distortion and feature brand-new MCC coaxial and mid-range drivers, the new 8361A three-way coaxial monitor offers extremely high dynamic range, unrivalled directivity and imaging and a short-term SPL of 118 dB with peak levels even higher—at any listening distance up to five meters.

The newly upgraded 8351B revision has managed to improve on the exemplary performance of its predecessor by offering increased SPL, additional room compensation EQs, equalized delay and enhanced HF response.

Standing at 1100 mm (43.25 inches) high and featuring dual high-performance woofers (one forward-facing and one rear-facing), the W371A offers superlative performance across the critical lowest four octaves with a flatter and smoother in-room frequency response and more coherent low frequency imaging without sacrificing envelopment.

Yamaha Covers All Bases in Wide Ranging Exhibit

BOOTH 624 Yamaha is highlighting its professional audio and live sound products, and audio workstation tools from Steinberg Media Technologies and loudspeakers from NEXO, both Yamaha companies. Supporting the company's theme of "Creativity, Connection and Clarity," attendees will see the RIVAGE, CL and TF series digital mixing consoles, the STAGEPAS 1K portable PA system, the point source NEXO P12/L15 loudspeaker system, DZR loudspeakers with expanded Dante connectivity and Steinberg's Dorico 3 professional scoring software.

Firmware update V4.0 for Yamaha TF Series adds enhanced control through a Selected Channel View providing access to main parameters for selected input channels in a single display.

Steinberg's Dorico 3 adds automatic production of a condensed conductor's score (Pro only), support for tablature and guitar notation, support for harp pedal changes and customizable playback templates.

The Yamaha STAGEPAS 1K is an all-in-one portable PA system driven by a high-frequency array speaker packed with 10 small-diameter 1.5-inch drivers. Unique to the STAGEPAS 1K system is a five-channel digital mixer featuring three channels of mono microphone/line inputs and stereo inputs, with two of the mono input channels fitted with Hi-Z connectivity for direct input of acoustic-electric guitars and other instruments.

Yamaha's RIVAGE Series digital mixing consoles

The AT4050 @ 25 Years

BOOTH 422 Audio-Tchnica is celebrating the 25th anniversary of one of its most acclaimed and ubiquitous microphones, the AT4050 multi-pattern condenser microphone.

Since its introduction 25 years ago, the AT4050 has been a go-to tool for professional and aspiring recording engineers worldwide. It was designed for the studio, but due to its consistency and durability, it was quickly adopted by live engineers as well and continues to be employed for all manner of live applications. For many engineers, the AT4050 makes the shortlist of "desert island mics," or the very top essential tools that they need in order to do their work.

The AT4050 has the reputation as a studio condenser that captures every nuance. With three switchable polar patterns, the large-diaphragm AT4050 exhibits a remarkable combination of qualities: high-SPL capability with transparent and airy uppers/mids complemented by rich low-end qualities.

Lectrosonics: D Squared Wireless System

Lectrosonics' D Squared digital wireless microphone system

BOOTH 944 Lectrosonics is featuring the first showing of the D Squared digital wireless microphone system, utilizing the Lectrosonics 4th-generation digital architecture for excellent flexibility, ultra-fast setup, studio quality audio and ultra-low latency. The system includes the DSQD four-channel digital receiver, DBu digital belt pack transmitter, and DHu digital handheld transmitter. System features include 24-bit, 48 kHz digital audio, two-way IR sync, three levels of encryption, and a tuning range from 470-608 MHz (470-614 MHz for export versions). The new D Squared system sets a new standard for enhanced audio quality, flexibility, low latency and compact size.

Neutrik: NA2-IO-DPRO Interface

BOOTH 529 Neutrik is featuring the NA2-IO-DPRO Mic, Line, AES/EBU I/O to Dante Interface at AES. The NA2-IO-DPRO features two inputs switchable between Mic, Line and AES/EBU signals plus two outputs switchable between analog Line and AES/EBU. The NA2-IO-DPRO front panel provides two latching XLR inputs plus two XLR outputs. AES/EBU operation is seamlessly and independently auto detected for inputs and outputs. Using Neutrik's free DPRO controller software for Mac or PC, +48 V phantom power can be applied; microphone preamplifier gain, pad, and high-pass filtering can be set per channel; and input channels can be linked for matched operation. Output channels can be muted or unmuted within the software.

The Neutrik NA2-IO-DPRO Interface

SOMMER CABLE, BOOTH 531 Sommer Cable's new ultra-compact SYC1-3501 TT (Tiny Telephone) patch bay module provides 16 patch points and fits conveniently into one slot of Sommer's SYSBOXX modular panel system. The SYC1-3501 can be configured with jumpers to cover all conceivable operating modes: without normalization or half, full grounding, completely disconnected, or connected with up down options. The SYC1-3501 can be conveniently connected to other SYSBOXX modules such as XLR, Combojack, DB25, Mulitpins, Euroblock, etc., via a ribbon cable system.

RIEDEL, BOOTH 969 In addition to the Integrated/Artist system mode and the Standalone/Link system mode, Riedel's Bolero now has a Standalone/AES67 mode. While Standalone/Link mode uses a configuration-free, proprietary ring topology with optional power distribution, Standalone/AES67 mode relies on standard Gigabit Ethernet connections and switches between the antennas. This allows Bolero antennas to be distributed over new or existing AES67 IP networks.

WE'VE DONE IT AGAIN.

Scarlett is already allowing more than three million musicians, songwriters and producers to record, mix and play back audio in studio quality everywhere, all the time. Now, featuring six configurations of ins and outs with the best performing Scarlett mic preamps the range has ever heard, updated with Air, high headroom instrument inputs, and high-performance converters, the 3rd Generation is the best in class USB interface range on the market today.

Focusrite®

Hardware & Software in Eventide Spotlight

BOOTH 222 & 504C (AVID PAVILION) Occupying not one but two locations at AES NY 2019, Eventide is featuring DSP hardware and software at Booth 222 and plug-ins at Booth 504C in the Avid Partner Pavilion.

Anchoring Eventide's AES booth is its H9000 Network Effects Platform, joined by predecessor hardware and plug-ins. The H9000 features a full front-panel interface, with a familiar-to-Eventide-users jog wheel and a large, crisp, color display. Also being demonstrated is the H9000R, which has a blank front panel. Both the H9000 and H9000R can be controlled by Eventide's Emote control software app for Mac & PC, available as a standalone app or as an AAX, VST or AU plug-in.

Eventide's H9000 Network Effects Platform

Debuting at AES is VSig 3.0, a free visual editor app for creating H9000 custom algorithms, and Rotary, an iOS rotating Leslie emulation being shown with three additional recently released iOS plug-ins: the "extraterrestrial" reverb Blackhole; the unique multi-tap effect UltraTap; and the dual-voice pitch shifter MicroPitch.

Gig Gear Offers Customization for Gig Gloves

BOOTH 449 Gig Gear is now offering customization for its line of Gig Gloves, work gloves designed specifically for entertainment and live production professionals.

This new customization option allows production companies, audio equipment manufacturers, theatre and performance groups and other organizations to put their logo—or any customized design—onto their Gig Gloves when buying in bulk. The minimum order for customized gloves is 200.

Gig Gloves are available in three models: the Original Gig Gloves—which provide visibility of the hands in low-light environments; THERMO Gig Gloves—which are fleece-lined for working on cold sets; and Gig Gloves ONYX—an all-black version for those who need to be discreet. All three variations are available for customization.

To place a customized order, contact info@gig-gear.com with the word "Customize" in the subject line.

Gig Gear's full line of work gloves

DAN DUGAN SOUND DESIGN, BOOTH 833 Automixing by Dan Dugan Sound Design has been added to Sound Devices' (Booth 530) new Scorpio premium portable mixer-recorder. The Dugan Speech System algorithm incorporated in the Scorpio gives users maximum flexibility for management of multiple live microphones in the field. 16 channels of Dugan automixing are supported in the compact, powerful Scorpio, which offers 32 channels, 12 buses and 36 tracks of recording and incorporates 16 ultra low-noise Scorpio microphone preamplifiers. The announcement follows earlier additions of Dugan automixing to the Sound Devices' 688 Mixer-Recorder and the 633 Mixer-Recorder.

Telefunken: Alchemy Series Mics

BOOTH 231 Telefunken Elektroakustik is introducing the new Alchemy Series at AES. Designed, hand-built and tested to strict quality standards in Connecticut, the Alchemy Series is Telefunken's next generation of large diaphragm tube condensers. Boasting newly designed custom head grilles for transparency and openness, hand-plugged circuit boards, and selected American and European vacuum tubes and transformers, no detail was left unaddressed. These new models will begin shipping this spring. The voicings of the new Alchemy Series are the TF29 Copperhead, TF39 Copperhead Deluxe, TF47 and TF51.

Telefunken's Alchemy Series microphones

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Shure Offers RF Certification Program

BOOTHS 404, 514 Based on the success of its Integrated Systems Certification Program last year, Shure is offering an RF Certification Program through the Shure Audio Institute. To help audio professionals remain at the top of the game in today's always-evolving wireless marketplace, it includes two courses for completion—the Shure Master Class: Wireless Best Practices and Techniques as well as a two-day, hands-on RF Coordination Workshop. The program is intended for RF coordinators, monitor engineers, front of house engineers and audio professionals who design and operate wireless systems in clubs, live touring, performance, live events, House of Worship, TV, film, and theatrical productions.

The Shure Audio Institute was established to provide certifications needed to support the Company's expansive product portfolio and better serve customers as the leading manufacturer of professional audio solutions. For more information on the SAI and the RF Certification Program, go to www.shure.com/sai/rf-certification.

PMC Establishes 'Sound for the Future' Scholarship

BOOTH 950 A strong desire to help the next generation of music makers and audio professionals further their studies has led PMC to establish the Sound for the Future Scholarship, in association with the Audio Engineering Society Education Foundation.

PMC Sound for the Future Scholarship winner Dora Filipovic

This $5,000 prize will be given annually to an audio engineering graduate who is also a member of the AES.

The first recipient of the PMC Sound for the Future scholarship is Dora Filipovic, a PhD candidate in Digital Media Arts at the University of Surrey in the UK. Already a graduate of the University of Arts in Belgrade, Serbia, Dora has won numerous awards for her sound design work, including four for creative contribution from Radio Belgrade.

Over the past seven years, Dora has worked as a sound designer on more than 20 award-winning feature films, as well as many documentary and short films including *Glances of Closed Eyes*, a documentary she created about blind and visually impaired people who use sound to introduce the viewer to their way of life. The film won national and international film festival awards for best film and sound design including the Award for Best Film at the Second International SEECS Short Film Festival in Istanbul and The City of Belgrade Award for the greatest accomplishment of youth in the field of arts.

After UMG Fire, A Sharper Focus on Archiving

By Steve Harvey

The revelations in the New York Times Magazine in July that thousands of master recordings may have been lost in the 2008 fire at the Universal Music Group's vault turned a spotlight on archiving best practices and the preservation of culture.

Setting aside the fact that 11 years have elapsed since the disaster and UMG appears only now to be investigating the true extent of the destruction, the company seems to have ignored the first rule of asset preservation. As any IT professional will tell you, best practice is what's known as the 3-2-1 rule-keep three copies on at least two different storage media with one copy stored offsite.

But music recordings on analog tape are not data and turning them into ones and zeroes is a complex process touching on issues including priority, time, restoration, documentation and identification, among others. Which all boils down to budget. And major record labels have historically been reluctant to digitize their analog recording assets-or, heck, even archive their digital assets-unless they can see a return on that investment.

National institutions such as the U.S. Library of Congress play a role in archiving and preserving cultural assets including historically significant recordings, of course. In New Zealand, Flying Nun Records, home of bands such as the Chills, Straitjacket Fits and Tall Dwarfs, donated its master tape collection to Alexander Turnbull Library, part of the country's National Library, which has in-house preservation and research facilities.

But increasingly over the past decade or so universities have also stepped into the breach. Cornell University, famously, was one of the earliest, establishing a hip-hop collection in 2007 that has grown to more than 250,000 pieces-not just recordings, but also photos, fliers and clothing. UC Santa Cruz has been the repository for the Grateful Dead's entire archive since the band announced they were donating it to the university in 2008. In 2016, Universal Music Canada gifted 63 years' worth of assets from EMI Canada to the University of Calgary that includes 13,000 original tapes and master recordings, by the Beatles and the Rolling Stones as well as Nickelback and Anne Murray.

In some cases, those collections came with funding. But in all cases, the archives depend on the universities' expertise and resources, leveraging audio production and music business faculty and in-house facilities, as well as cheap labor in the form of volunteer students, to properly work with the assets.

And in one case, a feel-good story countered UMG's tale of woe earlier this year when an archivist at Philadelphia's Drexel University stumbled across a forgotten gem among 7,000 tapes donated after Sigma Sound Studios closed. *Laugh to Keep from Crying*, an album recorded by Philly R&B band Nat Turner Rebellion in 1969 and previously unheard, was rescued from oblivion and released on Drexel's independent student-run MAD Dragon label at the end of March.

WHERE WILL IT TAKE YOU?

Room 1E02

Wednesday: 11:00 am, 1:00 pm, 3:00 pm, 5:00 pm
Thursday: 10:00 am, 12:00 pm, 2:00 pm, 4:00 pm
Friday: 9:00 am, 11:00 am, 1:00 pm, 3:00 pm

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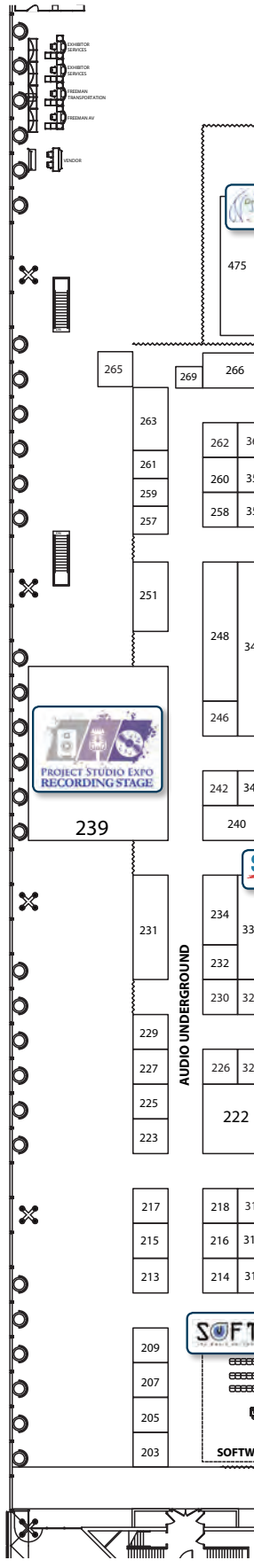

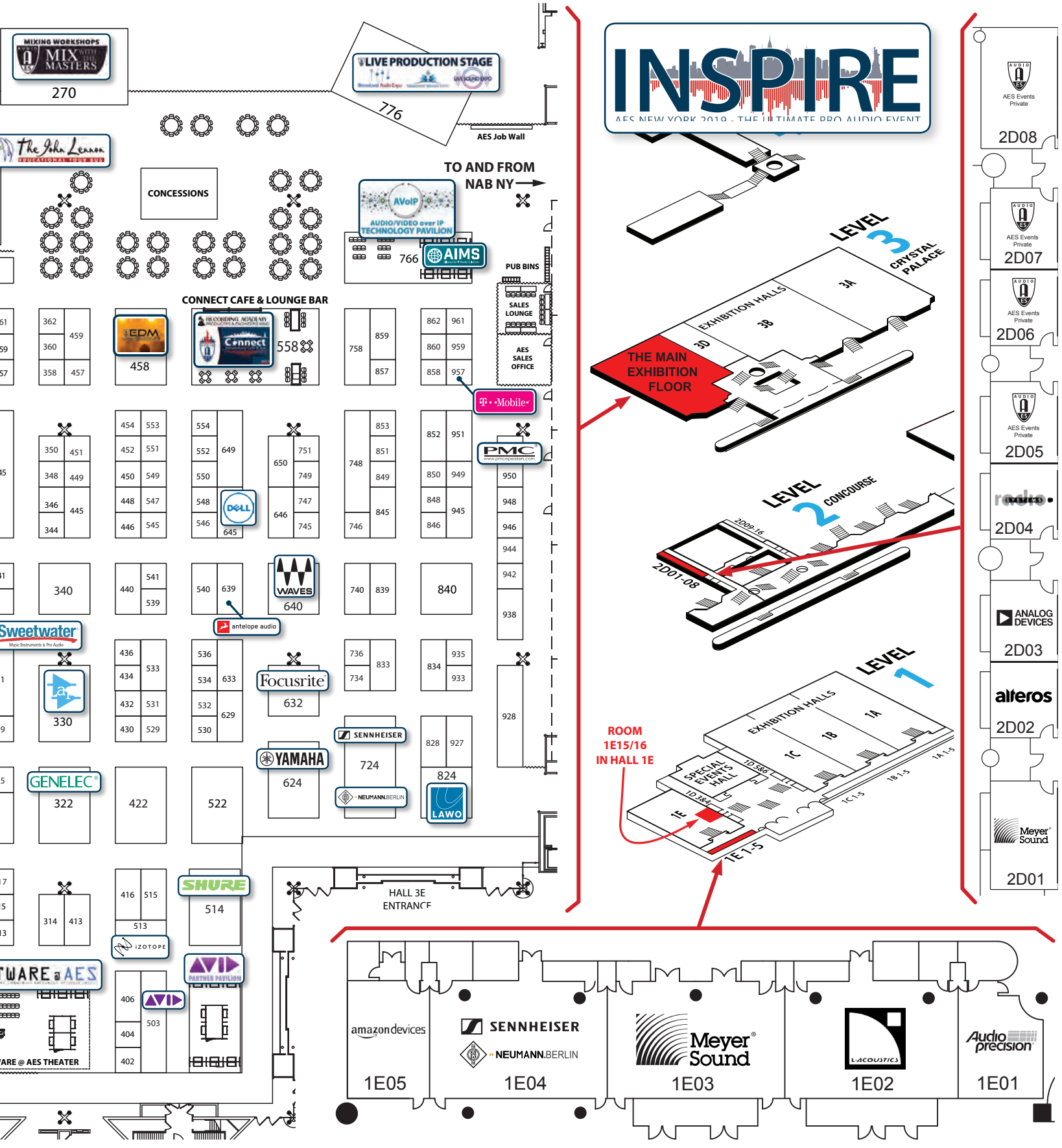
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Sanken Features Complete Chromatic Family

Sanken's Chromatic professional studio microphones

BOOTH 329 Sanken is demonstrating the full range of nine unique Sanken Chromatic professional studio microphones at AES. The company is featuring the CU-51 and CU-55 studio cardioids, the remarkable supersonic wide-range CO-100K omni, along with the recently re-released CU-31 and CU-32 high-input, high transient response, compact condenser mics.

The CU-51 dual-diaphragm condenser mic offers a new dual-capsule design pioneered by Sanken, providing an exacting cardioid pattern ideal for vocals and a wide range of musical applications. The CU-55 cardioid mic features a modern, ultra-compact design, providing a rich vintage sound in a small, lightweight, easy to position package. The CO-100K supersonic wide-range omni-directional condenser mic, with a 20Hz ~ 100kHz range, is the world's first super wide-band microphone designed specifically for professional high-resolution, high sample rate recording.

Focusrite Offers 'Something for Everyone' at AES

BOOTH 632 With the AES Show attendees ranging from seasoned audio professionals to just-starting-out music students, the Focusrite Group is primed to offer "something for everyone" at its booth.

With the 3rd generation of its Scarlett USB interfaces having launched this past summer, AES will be the first major public exhibition showing the full range. The 3rd generation improves upon its predecessor with upgraded audio performance specs, low-latency rock-solid USB drivers, the addition of Focusrite's unique "Air" mode, type-C connectivity, and a simple and easy interactive online setup process.

Also on display: Focusrite's sonically superior Clarett range of USB-C interfaces, now including access to the free exclusive Brainworx bx_console plug-in (a $350.00 value), which faithfully captures the sound, feel and styling of Focusrite's original iconic ISA 110 and ISA 130.

Additionally, Focusrite Pro is highlighting its Red and RedNet ranges and their compatibility with the new Dante Domain Manager software.

Focusrite's 3rd generation Scarlett USB interfaces

Dante Domain Manager and AES67/AES 70 compatibility will be demonstrated in the new version 2.4 update to the RedNet Control software.

The Focusrite Group also recently announced the acquisition of ADAM Audio, and ADAM speakers and the STUDIO PRO SP-5 headphones are being showcased at the booth alongside Focusrite and Focusrite Pro products.

NTI Features Doedec Speaker Set

BOOTH 745 NTI Audio will be showing its range of products for audio testing including audio analyzers, sound level meters (SLM), sound sources and signal generators.

New in 2018 is NTI's DS3 Dodecahedron (Doedec) Speaker Set. Useful for sound insulation, speech privacy and other applications needing a powerful but lightweight omni-directional speaker system.

The Dodecahedron Speaker Set offers a lightweight, yet powerful signal source for room & building acoustic measurements. The optimized frequency response ensures precise measurements in accordance with the ASTM-E2235/-E336/-E90 standards. The set includes the robust omnidirectional DS3 Dodecahedron Speaker and the remote-controlled PA3 Power Amplifier.

Essential Sound MusicCord Essential to Smash Country Hit

BOOTH 448 "The Git Up" by Blanco Brown, one of 2019's the hottest country music songs, was mastered by Kenny "Mixx" Daniels, Chief Mastering Engineer at Patchwerk Recording Studios. Although not recorded at Patchwerk, the song was brought there expressly to have Daniels perform the mastering. Arguably the most prolific mastering engineer in the urban music industry, Daniels' breadth of work includes projects by Prince, Rick Ross, T.I., Dr. Dre, Yo Gotti, Monica, Kanye West, Snoop Dogg, Nelly, Pitbul, R. Kelly, Chris Brown, Faith Evans and Patti LaBelle. His mastering projects have earned a reputation for infusing audiophile quality and "bigger sound" into the mixes.

Since the Patchwerk mastering facility was initially established in 2010, Essential Sound Product's MusicCord brand power components have powered every component in the system. Specifically, MusicCord-PRO and MusicCord-PRO ES power cords and Power Distributor strips were chosen for their superior transient current flow, maximum-coverage shielding and the ability to eliminate phase distortions. Connected components are afforded enhanced clarity, greater dynamics and cleaner transients, smoother midrange with natural warmth, more precise spatial qualities and lower noise. When Daniels was asked why he chose MusicCord, he commented, "When it comes to hearing every minor detail in a song, you have to have the best gear. That includes the best power cords and MusicCord is the best."

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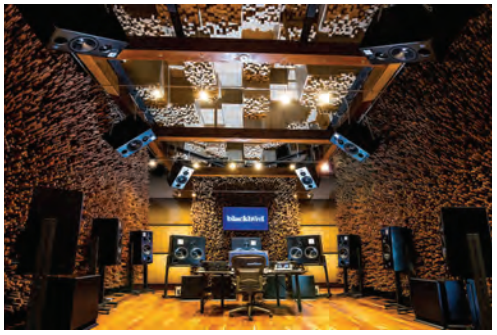
Dolby Atmos, ATC Up the Ante at Blackbird Studio

BOOTH 240 Blackbird Studio is embracing Dolby Atmos Music, a fully-immersive, next-generation multichannel playback system that has the backing of Universal, Netflix, Amazon and other major content providers. Blackbird Studio C, a large, George Massenburg-designed control room with impressive diffusion, now contains three ATC SCM300ASL Pro monitors in front, six ATC SCM100ASL Pro monitors on the sides, six ATC SCM100ASL Pro monitors on the ceiling and six ATC SCM0.1/15ASL Pro subwoofers.

With less than a month's notice, ATC built and delivered the speakers and subwoofers. A week before NAMM, a team of experts from Blackbird, Dolby, ATC, TransAudio Group (ATC's U.S. distributor) and Sound Construction installed and tuned the new system in time for a pre-NAMM listening party that exposed over 150 pro audio recording industry leaders to Dolby Atmos Music's groundbreaking creative possibilities.

"Immersive audio is the future of the industry," said John McBride, Blackbird's founder, owner and visionary. "Once you start listening in Dolby Atmos Music, it's hard to go back to stereo! For artists and engineers, the format opens up a whole new world of creative possibilities."



Blackbird's Studio C deploys ATC monitors and subs in its Dolby Atmos music room

McBride being an ATC devotee, Blackbird has been using ATC monitors since it opened in 2002. "I trust ATC monitors completely," McBride said, "and I love the people behind the product—they do incredible work with integrity and with a deep respect for music."

Nugen has updated its VisLM loudness metering software

Nugen Adds Navigable Alerts to VisLM Software

BOOTH 5041 (Avid Partner Pavilion) Nugen Audio is presenting the newest updates to its VisLM loudness metering software at AES NY 2019. Long considered the industry standard for loudness metering, VisLM now offers a "Flag" feature that builds upon the "Alert" functionality found in previous versions of the plug-in. This will allow users to navigate through True Peak and short-term/momentary loudness alerts, as well as manual flags for other points of interest.

VisLM offers a uniquely comprehensive user interface design that is focused on the world's standard loudness parameters, such as the updated max LRA for Netflix productions. Using this solution, editors can have access to detailed historical information that enables them to hit the target every time. Additional loudness logging and time-code functions allow for analysis and proof of compliance.

VisLM supports up to 10 channels of audio, making it the first loudness meter to accommodate loudness management for 7.1.2 surround sound—the default format for the increasingly popular Dolby Atmos bed tracks.

Interface for Waves Abbey Road Studio 3 (stereo)

Waves Issues Abbey Road Studio 3 Plug-in

BOOTH 640 The Waves Audio Abbey Road Studio 3 plug-in brings the impeccable acoustics of the legendary Abbey Road Studio 3 Control Room to any set of headphones. For the first time ever, thanks to Waves' Nx technology, the complete acoustic response of Abbey Road Studio 3 has been captured for immersive use on headphones.

The Studio 3 control room is Abbey Road's flagship mix room. Now, users can produce and mix as if they were inside Abbey Road Studio 3 and trust headphone mixes like never before, producing and mixing with greater confidence with:

- The same supreme clarity of stereo and surround image.
- The same acoustic response that unveils every detail in your sessions.
- The same combination of impeccable room acoustics and state-of-the-art near-field, mid-field and far-field speakers.
- The same well-balanced sustain across the entire frequency spectrum—the hallmark of expertly treated rooms.
- The same accurate low-end sustain—notoriously difficult to achieve on headphones.

In addition, this plug-in also delivers full 5.1 and 7.1 surround sound, modeled after the studio's original surround setup.

AES 2019 to Showcase Empire State Building Alford Antenna

The Empire State Building's Alford Antenna

The Empire State Building has gifted the Audio Engineering Society with one of the 32 elements from its Alford antenna array, which overlooked Manhattan from high above for more than half a century. This piece of FM broadcast history will be on display at AES New York 2019.

"The Alford Antenna is an important part of what made broadcasting as we know it today possible, and the Empire State Building is excited to share this special piece of history with the Audio Engineering Society," said Anthony E. Malkin, Chairman and CEO of Empire State Realty Trust.

Since its opening in 1931, the Empire State Building has been on the cusp of innovation. When the Alford master FM antenna was installed around the 102nd-floor observation deck of the Empire State Building in 1965, it was a revolutionary development in broadcast technology. Instead of operating at lower power from various rooftops and hilltops around the city, for the first time multiple FM stations could operate at full power from a single shared antenna system atop what was then the tallest building in the U.S., carrying the signals of more than a dozen top New York radio stations to tens of millions of listeners in the tri-state area.

The 32 elements from the Alford antenna ringed the 102nd-floor observation deck, 16 each above and below the viewing windows, each element angled at 45 degrees to create both horizontal and vertical polarization, another pioneering aspect of Andrew Alford's design. The array continued to serve as a backup antenna for New York FM stations well into the 21st century, including being used for emergency restoration of FM signals that had transmitted from the World Trade Center.

The antenna's 50th anniversary was celebrated at a joint AES/SBE event held at the World Trade Center in 2015, recognizing its place in FM history as the first of what would eventually be hundreds of FM master antenna systems around the globe.

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Sound designer Maurizio Argentieri used Metric Halo's rock-solid ULN-8 3d and 2882 3d hardware interfaces to record 32 tracks on the set of Hulu's Catch 22, seen here with star George Clooney setting up for a shot

Metric Halo Brings Versatility to *Catch 22* Production

BOOTH 315 When veteran sound designer Maurizio Argentieri was asked to record all the production sound for the modern Hulu miniseries adaptation of the Joseph Heller novel *Catch 22*, he surmised that it would be a difficult but rewarding assignment. *Catch 22* is the story of a World War II bombardier who is trapped by a twisted bureaucracy, and much of the action takes place on an air force base. Filmed on the

metric halo on page 18

P&E Wing Focuses on Loudness in Panel Sessions

The Recording Academy Producers & Engineers Wing will be focusing on issues associated with loudness in two informative expert panels at AES NY 2019. On Wednesday, Oct. 16, from 2:45 to 4:15 p.m., the panel "The Loudness War Is Over (If You Want It)" will take place in the Special Events Room. GRAMMY-winning engineer George Massenburg will serve as moderator, with panelists to include acclaimed engineers Serban Ghenea, Gimel "Guru" Keaton, Bob Ludwig, Thomas Lund and Ann Mincieli. Now that streaming dominates the music listening landscape, it's time to revisit what loudness really is and how to manage it. Check out this lively and informative conversation with some of the best minds in the business who will shed light on both the current unhappy state of loudness and what creators can do to make it better.

The following day, Thursday, Oct. 17, from 4-5 p.m., the panel "When Loud is Not Loud: What You Need to Know About Loudness Measurement Today" will take place on the show floor at the

p&e wing on page 18

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Acon Digital Features Acoustica 7 Premium Edition

BOOTH 304G Oslo, Norway-based Acon Digital's Acoustica 7 is the ideal software application for audio editing, mastering and restoration work on both Mac and PC. The application is available in a Premium Edition and a lower cost Standard Edition. The Premium Edition offers advanced features such as spectral editing with powerful retouch algorithms and multi-channel support up to 7.1 surround. Its award winning plug-ins such as Equalize 2, Verberate and Restoration Suite are included. The new Transfer plug-in makes audio transfers between Pro Tools and Acoustica a breeze, thus expanding Pro Tools with an extensive set of tools for audio restoration and processing.

The Standard Edition offers most of these tools as internal processors in Acoustica, but they cannot be used as plug-ins in other host applications. Both editions offer EBU R 128 and ITU-R BS.1770 compliant metering and normalization.

Acon Digital's Acoustica Premium Edition 7.1

Accusonus Spotlights New ERA 4 Bundles

BOOTH 304B Accusonus is bringing its multi-patented, single-knob audio cleaning and noise reduction technology to its newest family of plug-ins for video editors, audio engineers and podcasters: the ERA 4 Bundles.

The ERA 4 Bundles (Enhancement and Repair of Audio) are a collection of single knob audio cleaning plug-ins specifically designed to reduce the complexity of the sound design and audio workflow without compromising sound quality or fidelity. They are available today in two collections: The Standard Bundle and the Pro Bundle.

The ERA 4 Standard Bundle is a collection of single knob audio cleaning plug-ins, that are designed for speed and fidelity with minimal effort. The ERA Bundle delivers professional sound design, even to beginners. The bundle includes: Noise Remover, Reverb Remover, De-Esser, Plosive Remover, Voice Leveler and De-Clipper.

The ERA Bundle Pro 4 is a multi-patented bundle of audio repair tools that offer both speed, and high-quality, high fidelity processing without compromise. Ideally suited for professional editors, audio engineers and podcasters in advanced post and music production environments, Accusonus' intelligent tools help save significant studio time by automating typically time-consuming workflows and simplifying workflows with single-knob adjustments.

Accusonus's ERA Bundle Pro 4

p&e wing | continued from page 16

Recording Expo Stage. Alex Kosiorek (manager of the award-winning production service Central Sound at Arizona PBS; Executive Producer of Classical Arizona PBS productions; and current AES Vice President—Western Region of USA/Canada) will serve as moderator, with panelists represented from Adobe, iZotope, Nugen and Waves. Whether it is music or spoken word (such as podcasts), care is needed to preserve the artistic intent of the content's creators. It is critical that producers, recording, mixing and mastering engineers understand what truly is at stake, and how to read, measure and manage the loudness of audio files. Join representatives from four highly regarded audio tech companies who will inform and enlighten about the proper use of today's loudness meters and measurement tools.

metric halo | continued from page 16

old Olbia Airport (Venafiorita) in Sardinia Italy, Argentieri not only had to capture all of the gritty ambient sounds together with highly-intelligible dialog, but also had to deliver pre-fader tracks and several different immediate mixes for different purposes.

After updating his truly future-proof Metric Halo interfaces (a five-year-old ULN-8 and a 15-year-old 2882) to work seamlessly with the very latest in digital connectivity via Metric Halo's 3d hardware upgrade, Argentieri had 16 analog inputs, eight digital inputs, and as many zero-latency output tracks and sub-mixes as he needed. Moreover, his Metric Halo interfaces and their MIO Console control software have the kind of rock-solid stability that guaranteed long days of perfectly reliable performance.

"I needed a powerful recording system that would allow me to record a large number of actors and a large number of ambient tracks and that would give me lots of mix-down capabilities on the fly," Argentieri explained. "I've been an avid user of Metric Halo interfaces since I got my 2882 in 2004. I appreciate Metric Halo's sound quality and dynamic range. Another reason I like working with Metric Halo's software controller, MIO Console is that it allows me to make multiple simultaneous mixes."

L-Acoustics Unveils New AVB Switch

DEMO ROOM 1E02 LS10 is L-Acoustics' new plug-and-play, Avnu-certified AVB switch that integrates seamlessly within the L-Acoustics ecosystem to further simplify connectivity, binding audio and control distribution together. LS10 runs AVB out of the box to provide users with a simple and reliable network solution.

L-Acoustics' LS10 AVB switch

With front and rear connectivity, the rugged LS10 can be easily mounted in the LA-RAK II distributing audio and control to amplified controllers or other LA-RAK II through eight Ethernet connectors and two SFP cages for fiber optic transceivers. Two units can be coupled side by side in a 1U rack space for effortless redundancy.

Unlike many complex AVB switch solutions on the market, LS10 incorporates features designed to overcome the challenges of both touring events and installation applications. Its five-second power-up time provides an extremely short recovery time in case of power loss, and for even greater reliability, an auxiliary DC input (24V) takes over in case of a mains failure. Furthermore, a GPO can trigger external devices in the event of a fault detection.

WSDG Celebrates Storyk's 50 Years of Acoustic Innovations

BOOTH 440: It was the summer of 1969, and there was a lot going on . . . Woodstock, The Moonwalk, *The Godfather* published, and Jimi Hendrix hired 22-year-old architect/ acoustician, John Storyk to design Electric Lady Studios. Fifty years on, and Jimi is long gone, but John, co-founder of WSDG Walters-Storyk Design Group, is still creating world-class studios and acoustically significant global projects ranging from educational facilities to theaters, clubs, performance venues, museums, broadcast studios and corporate conference rooms. The track record includes over 3000 installations in locations ranging from Moscow and Beijing to Hawaii, India, San Francisco and Brooklyn, NY, and still counting.

In the process John and his wife and co-founder, Beth Walters, have mentored a second generation coterie of highly skilled architects, project managers, system designers and engineers capable of continuing WSDG's pioneering design contributions into the 21st century. Commenting on Storyk's remarkable track record, WSDG Partner/ Director of Business Development, Sergio Molho (a WSDG veteran for over 25 years) remarked, "John Storyk has had as major an impact on our lives as he has on the world of studio design. Virtually all the key players in our team have been with us for an average of fifteen years. This is especially remarkable as 40 percent of us are under 40!"

WSDG Co-Founders John Storyk and Beth Walters

"While we continue to strive for acoustic design excellence, and we greatly enjoy the challenges of working in a global marketplace, we remain a loyal team fully committed to each other and to the tasks at hand. We will mark John Storyk's milestone with a small private event, and get back to work the next day on a myriad of complex assignments around the globe."

"I always look forward to AES Conventions," John Storyk remarked. "They're an irreplaceable opportunity for rekindling long-term relationships, establishing new ones and getting a first time look at the latest technologies and techniques to come down the pike. Not to mention the unique educational options.We are delighted to be exhibiting again, and look forward to a busy time at our booth."

Terry Audio Spotlights CEQ

Terry Audio's CEQ Six-Band discrete mix and mastering EQ

BOOTH 261 Terry Audio's CEQ is a fully hand-built, inductor-based discrete equalizer using true "Western Electric" era inductor design, expanded and adapted Pultec passive resonant shelves and boosts along with a novel tailored active midrange cut circuit that adjusts not only frequencies but also the reactivity of sound in a big and gentle way.

All inductors are custom wound using "powder core" toroids, and aren't available anywhere else, according to the company. The selectable output transformer is sourced from a legendary "rogue" winder from the 1960s (in Chicago), who makes these uniquely for the CEQ.

The CEQ approaches equalization in a unique "exploded" way while still using classic tried and true filter design topologies used in traditional '50s outboard equalizers and '60s and '70s mastering filters.

Right On Track

continued from page 1

work—and work lives! It's the opportunity to get hands-on with gear you may have only heard about, discover new solutions and meet the people behind the equipment you use each day.

After that, it's time to make tracks to the educational tracks. You can expect packed rooms at the new EDM track, which will explore "The Art & Origins of Sampling" and offer two separate workshops on mixing the beat-heavy genre—the "Mixing EDM Masterclass," led by multi-platinum/Grammy-winning mix engineer Ariel Borujow, and "Remixing—Breaking the Illusion," featuring remix engineer Rick Snoman.

For many, the Product Development track is their must-see, serving up events like Virtual Development Day, which explores best practices and technologies for creating audio products, while other sessions delve into automotive audio with self-explanatory titles like "Can DSP Fix a Bad Loudspeaker?" and more.

At every event, you'll finds pros sharing the kinds of insights and knowledge that can only come from those who can say "Been there, done that...and that...and that...." With that in mind, the opening ceremonies will feature keynote speaker, hip-hop legend and pioneering turntablist Grandmaster Flash discussing his groundbreaking work in his address, "Evolution of the Beat." A day later, the 20th annual Heyser Lecture will find Louis D. Fielder presenting "Psychoacoustics Applied to Dynamic-Range and Nonlinear-Distortion Assessment."

In recent times, the Sound Reinforcement track has been gaining an ever-higher profile, and this year's edition will continue that trajectory. Offerings like "Seven Steps to a Successful Sound System Design," "AC Power, Grounding and Shielding" and "Your Noise Isn't My Noise: Improving Sound Exposure and Noise Pollution Management at Outdoor Events" hint at the breadth of topics and information that will be offered. In particular, if you work with wireless gear, the annual "RF Super Session," which finds pros and manufacturers sharing their thoughts on RF spectrum and regulatory changes, as well as best practices, is simply not to be missed.

The AES Convention is always programmed with an eye towards providing something for professionals at every level, and while it certainly attracts audio veterans at the top of their game, those just starting out will find lots to take in as well, like the Education and Career Fair, the annual Student Recording Competition and Design Competitions, the second annual AES MatLab Plug-in Student Competition, and the ever-popular Student Recording Critiques, where a panel of pros share their thoughts and advice on submitted recordings, designs and software.

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ShowNews

Product Development Track Focuses on New Era

Scott Leslie

Each year the Product Development Track presents four days of themed Workshops during the AES Convention. Building on last year's theme "Make Audio Matter," the 2019 Product Development Track is built on the theme "The New Era of Product Development." The Track's sessions will dive into next-generation methodologies, practices and technologies involved in developing and bringing products to market. The Product Design sessions are open to AES New York Convention All Access badge-holders.

"In the past we have focused on what makes great products, and it has been highly energized by our audiences," said Scott Leslie, AES New York Product Development Track chair. "This year we are looking at where product development is headed and how it applies to the audio products business."

One highlight of this year's Product Development Track will be the Virtual Development Day on "Super Friday." Presentations diving into virtual development practices and technologies begin with "Product Management Modeling," a session hosted by Leslie that will examine what product managers can do to pre-engineer products to speed time to market, increase market success and lower development risk. Additional Virtual Development Day sessions include "Simulation Drives a New Era" with Alfred Svobodnik and the workshop "HW Development in Sprints," where presenter Remi Vaucher will show how to apply the practices of software development to hardware development.

"This year we have more sessions on automotive audio than we've ever done before, including workshops such as 'Correcting Vehicle Audio' and 'Automotive Audio: A Systems Approach.' Many of the other sessions also address the needs of the automotive audio product developer," Leslie adds.

The 2019 Product Development Track is launching a new initiative to augment attendee experiences by following up select Product Development track workshops with complementary exhibitor-led sessions in a demo room or at a manufacturer's Exhibit Floor booth. Exhibitors Analog Devices, Audio Precision and Menlo Scientific are currently slated to participate.

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October 2019

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FUTURE

Audio's Best

continued from page 1

Lord-Alge, to design and technical engineers like Poppy Crum, David Griesinger and Tony Agnello, to others who bridge both of these specialties like George Massenburg, Eelco Grimm and Bob Katz, to those who marry experiences in the performing world to the production world like Ebonie Smith, Danny Kortchmar and Prince Charles Alexander. The AES New York 2019 featured Keynote speaker is none other than hip-hop pioneer Grandmaster Flash!

The comprehensive All Access Technical Program spans four packed days of more than 330 sessions, divided into Workshop and Tutorial Tracks encompassing the breadth of the audio arts. These Tracks are curated by AES experts in fields such as Recording and Production, Sound Reinforcement, Game Audio and XR, Broadcast and Online Delivery, Audio Builders Workshop (DIY), Archiving and Restoration, Spatial Audio and more. New for 2019 are the Hip-Hop and R&B, Electronic Instrument Design & Applications and Electronic Dance Music Tracks. Additionally, Paper and Poster sessions at AES let researchers, product design engineers and other innovators share the latest advances in audio science, technology and applications.

While All Access registration provides the ultimate convention experience, the three days of the AES Exhibition are available with a free Exhibits-Plus registration (apply code AES-19NOW at checkout). With over two dozen new exhibitors, the expanded AES New York 2019 Exhibition Floor offers the latest technologies from more than 300 top brands in pro audio and related industries, along with product debuts and special guest presenters, with product experts on-hand to provide insight on valuable products and services. The three floors of demonstration rooms provide an intimate space to listen and learn.

The "Plus" in Exhibits-Plus includes badge-holder access to the Convention Special Events--including the Opening Ceremonies Keynote by Grandmaster Flash--and the themed "Inspiration Stages" on the Exhibition Floor. Presenting the latest professional audio technology and techniques, the AES New York 2019 exhibits floor sessions feature Eddie Kramer, Joe Chiccarelli, Jimmy Douglas, Luca Pretolesi, Kimbra, Jack Joseph Puig and many more. This year's exhibition floor will once again host the popular Live Production Stage, the Recording Stage and the all-new Electronic Dance Music and DJ Stage. Also returning: the popular Software@AES Pavilion theater, the AVoIP Pavilion theater, the AVID Partners Pavilion and the AES Mix With The Masters Workshops stage. Upgrade to All Access for everything AES New York has to offer.

Visit www.aesshow.com and click "Attend" and select "App" to download the mobile app and Convention planner.

The m908 24 Channel Monitor Controller (and why we don't have any friends)

Working on a product like this, this hard, for this long, means a lot of things in your life fall to the wayside – friends, hygiene, pets, family. But luckily for audio professionals working in formats from stereo to 22.2 Dolby Atmos™, the m908 is finally here. And luckily for everybody, it's even more amazing than we thought it would be. And luckily for us, now we can go get cleaned up and have a few beers with our friends. There's some highlights below, the details are on our website or at your favorite Grace Design Dealer.

• 24 channel AES3 digital I/O • 16 channel analog outputs • 16 channel ADAT Lightpipe in • 24 channel inputs USB • AES3, S/PDIF, and TOSLINK stereo inputs • optional Dante™ or DigiLink™ modules for an additional 32 channels of I/O • optional 8 channel ADC module for 8 or 16 channel analog inputs • our latest generation of AD / DA converters • 4th generation s-Lock pll clocking system for vanishingly low jitter • powerful room correction EQ • complete bass management capability • channel level and delay calibration • comprehensive downmix control • 5 year warranty • made in the USA

AES BOOTH **229**

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